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MOTION PICTURE HERALD

MOTION PICTURE PROD. &
DIST. OF AMERICA,
28 W. 44TH ST.,
NEW YORK,
N. Y.

REVIEWS

(In Product Digest)

Fired Wife

The City That Stopped Hitler

Six Gun Gospel

The Strange Death of Adolf Hitler

Seeds of Freedom

Black Market Rustlers

They Met in the Dark

3 JUN - 5

Exhibitors name Stars of Tomorrow

PRODUCT DIGEST SECTION
OPENS 1943-1944 SEASON

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SEPTEMBER 4, 1943

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REPRINTED FROM FILM DAILY, AUG. 25, 1943



RATHER THAN BLOW OUR OWN HORN—



The Roaring '43-'44:

● ● ● **A GLANCE at M-G-M's first group for the new season discloses that Bill Rodgers and his lads had a word for it when they were planning the initial selling set-up,—as they undoubtedly have for the rest of the productions in various stages of filming.....That word is "balance".....The dozen which'll be available next month include three musicals, "Best Foot Forward," "Girl Crazy," "I Dood It"; as many comedies, "Whistling in Brooklyn," "Swing Shift Maisie," "Young Ideas"; the service drama, "Salute to the Marines"; a trio with wartime backgrounds, "Above Suspicion," "The Adventures of Tartu," "The Man Down Under"; another in the popular series of mellers, "Dr. Gillespie's Criminal Case," and the Eric Knight yarn of a dog and a boy, "Lassie Come Home".....**

▼ ▼ ▼

● ● ● *AMONG 17 completed but not yet set, or still before the cameras at Culver City, that same balance can be observed..... Five are musicals: "Right About Face," "Thousands Cheer," "Broadway Rhythm," "Meet the People" and "Mr. Co-ed".....Comedies are four in number: "The Heavenly Body," "Little Miss Magic," "Andy Hardy's Blonde Trouble," and the topical "Rationing".....Five dealing with the present global struggle are, "Cry Havoc," "The Cross of Lorraine," "Song of Russia," "The White Cliffs of Dover," and "See Here, Private Hargrove".....Three dramas, all of which assume top places on the new season's roster, are "Madame Curie," "A Guy Named Joe," and "America".....Soon to start are "Kismet," "Meet Me in St. Louis," "Dragon Seed" and Canterville Ghost".....Again, comedy, music and drama are well interspersed.....*

▼ ▼ ▼

● ● ● **The world, it appears, is M-G-M's oyster in '43-'44, as witness the diversity of locales presented by the line-up.....A better understanding of our Allies, and a more accurate picture of our enemies is behind the planning.....Use of Technicolor has hit a new high at Culver City, with the list including "Best Foot Forward," "Lassie Come Home," "Thousands Cheer," "America," "Broadway Rhythm," "Dragon Seed," "Kismet," "Mr. Co-ed" and "Meet Me in St. Louis,"—all produced au naturel.....**

▼ ▼ ▼

● ● ● *DEALING with our Soviet comrades-in-arms (and in peace) is "Song of Russia".....White Cliffs of Dover" covers both global conflicts and the growth of Anglo-American amity....."Dragon Seed," soon to start, is a drama of war-torn China....."America" depicts the industrial rise of our own land, and "The Man From Down Under" is the story of modern-day Australia....."The Cross of Lorraine" shows the suffering endured in a German prison camp by a group of patriotic French soldiers....."Above Suspicion" tells of pre-war Germany.....New Guniea and the South Pacific are the backgrounds of "A Guy Named Joe"....."Malta" will dramatize the most bombed place on earth....."Cry Havoc" recounts the role of civilian nurse aides in the heroic defense of Bataan....."Salute to the Marines" has a Philippine locale, and "Mr. Co-ed" will use Mexico City as a background for part of the story.....*

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● ● ● **SMART Lion is Leo!.....You'll notice that one of the main (or should we say "mane") ideas back of his '43-'44 line-up, aside from balance, is exploitability.....Yes, and timeliness.....Consequently, the Friendly Company is bound to have a lot closer friendships 'mong its customers than ever before.....**

3d WAR LOAN! OUR BIGGEST JOB! BACK THE ATTACK!

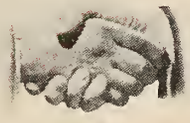
Thanks  HUMPHREY BOGART!

Thanks  EDDIE CANTOR!

Thanks  BETTE DAVIS!

Thanks  OLIVIA De HAVILLAND!

Thanks  ERROL FLYNN!

Thanks  JOHN GARFIELD!

Thanks  JOAN LESLIE!

Thanks  IDA LUPINO!

Thanks  DENNIS MORGAN!

Thanks  ANN SHERIDAN!

Thanks  DINAH SHORE!

Thanks  ALEXIS SMITH!

Thanks GEORGE TOBIAS! JACK CARSON! ALAN HALE!
EDWARD EVERETT HORTON! S. Z. SAKALL!
HATTIE McDANIEL! SPIKE JONES and his City Slickers!
Director JAMES BUTLER!

...the Warner stars are in it so

YOU'LL Than

FOR You

LUCKY, Lu

WHAT St



Songs! Songs! Songs!

Screen Play by Norman Panama & Melvin Frank
and James V. Kern • From an Original Story by
Everett Freeman and Arthur Schwartz

SMASH HIT! Back the 3rd War Loan in September!

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ars WHAT A SMASH!



Jack L. Warner, *Executive Producer*

'THANK YOUR LUCKY STARS' • 'THEY'RE EITHER TOO YOUNG OR TOO OLD' • 'ICE COLD KATIE'
GOOD NIGHT, GOOD NEIGHBOR' • 'I'M RIDIN' FOR A FALL' • 'HOW SWEET YOU ARE' • 'LOVE ISN'T BORN' • 'THE DREAMER'



SWEET ROSIE O'GRADY

What a girl...and what a musical!

On it's way from... 20th CENTURY-FOX

BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN!

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

President and Editor-in-Chief
MARTIN QUIGLEY

TERRY RAMSAYE, Editor

Vol. 152, No. 10

September 4, 1943

MR. BRACKEN SPEAKS

MR. BRENDAN BRACKEN made a speech in New York last week about free markets for motion pictures which would be of more service if he might take it home and deliver it in London.

In his position as Britain's Minister of Information, and freshly from the Quebec war conference, where he functioned close to Mr. Winston Churchill, he spoke before an audience of New York motion picture executives.

Reporting the occasion *Motion Picture Daily* said: "He . . . expressed gratification that representative British Ministry of Information films were being distributed here by the American industry, adding that comparable American films were being distributed throughout Britain." He did not say how many.

In the year since an exchange agreement was made American audiences have been shown eleven British MOI shorts, and the while the British have been shown two American war shorts. The two are "Japanese Relocation," produced by the Office of War Information, and "Prelude to War," made by Lt. Col. Frank Capra for the Army Special Services.

A third American picture in this category, "Battle for Britain," from the Capra orientation series for the army, is announced for British distribution September 15th.

Eleven such British pictures have had distribution here, seven by the major companies, four by way of the War Activities Committee arrangements.

MAYBE it was this two to eleven ratio that was in Mr. Bracken's mind when he spoke of "these beginnings of cooperation between our two countries in the field of motion pictures."

It is meanwhile to be observed that there is wide opportunity for extending "these beginnings." The Quota Act is still on the books over in Britain. It chances to be ineffective just now due to the dearth of British production, but it has not been repealed. Also, after some two or three years of tedious negotiation, funds of American companies serving Britain have only in recent months been unfrozen.

Through all these years the American motion picture field has been open, and unrestricted by quota restrictions or embargoes on the movement of money. Mr. Bracken's expression had more relevance to politics than pictures.

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THE PALACE—AGAIN

MANY a sentimental and historic interest centers in the RKO Palace, today the newest first run theatre on Broadway, and only a few yesterdays ago the fading, withering queen of dying big time vaudeville.

The motion picture theatre had not yet achieved a place on "The Great White Way" back there in 1913 when the Palace opened in all its effulgence and glory of great names. The Strand was to appear a year later, as the feature picture assumed momentum, while today's great houses, such as the Paramount, the Roxy and the Music Hall, were but extravagant fancies a-making mostly in the mind of an aggressive young exhibitor uptown at the Regent, one Mr. Samuel L. Rothapfel.

The motion picture has taken over most everything, even the monuments of the pre-picture show world. The process of assimilation was patterned first way back there when Mr. Adolph Zukor and his Famous Players acquired the properties and name of Charles Frohman, Inc. Now RKO through its theatre department has taken over to restore to fame the institution which marked the pinnacle of triumph for the art of vaudeville and its impresarios and builders, including the names of Keith, Albee and Beck.

All the show world of Broadway turned into the Palace of old. Names of fond memory were on the bills then: Lillian Russell, Weber and Fields, Olga Petrova, Ed Wynn, W. C. Fields among them. At first the house seemed a bit too far uptown. But the week of May 9, 1913, with Sarah Bernhardt on the bill, the turn to fortune came.

Now with RKO in charge there will be a lot of the headliners of vaudeville days back again on the marquee in the successor art of the screen, as for instance: Eddie Cantor, Leon Errol, Bob Hope, George Givot, Joan Davis, Jack Haley, Fred Astaire and Bing Crosby.

Fame has a survival quality and the Palace lives again. It is not so far uptown now.

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STAR STUDIES

WHILE there has been a deal of comment about the slight interest that the exhibitor has shown in trade screenings of product in some territories, there is plenty of indication that he does examine the pictures critically indeed when he gets them into his house.

This is evidenced every week in the pages of this journal in its "What the Picture Did for Me" department.

This week it is evidenced again in the exhibitors' vote and report on those players whom he considers have possibilities as "Stars of Tomorrow".

Incidentally the response on this poll has shown a sharp increase in attention for each year since its inception. The exhibitor is watching the flow of personalities and he has decided opinions.

△ △ △

FREE PRESS

THE shocking situation in which the President of the United States has found it necessary in behalf of critical issues in the great war to denounce as a "liar" a Washington journalist and radio commentator gives painful demonstration of how indiscreet and irresponsible journalism can invade the status of the press. Freedom is no unlimited license, and by its abuse freedom can be destroyed. The motion picture industry has had much experience with unbridled and irresponsible journalism, of both the printed page and radio. Reputations and properties have been torn to tatters to make a story or a wise-crack. Now the structure of the Allied relations has been damaged by an item about Russia and the United States, serving only to make a columnist look smart. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Travelers

TRAFFIC across the Atlantic of film executives on semi-official, official and more official missions was on the increase this week. Observers saw in the coming and going of industry leaders the stirrings of preparation for a big push into Europe of American films in the wake of the second front.

Perhaps the Quebec conference spurred the demand for air or boat reservations to England, Africa and other points, some observers commented. In any case they predicted that the American industry would be holding its end up in the revival of a European motion picture industry.

Last week, David Rose, Paramount's British manager, returned overnight to London after a month at the home office. MGM's Sam Eckman is currently at the Loew office, 1540 Broadway. Lacy Kastner, recently a special representative in Columbia's foreign department, just arrived in England to head the Northern European office of the motion picture division of the overseas bureau of the OWI.

At least three major company foreign managers were reported waiting for official approval of transportation to England. They are Murray Silverstone, vice-president in charge of foreign distribution for Twentieth Century-Fox; Joseph Seidelman, vice-president and foreign head at Universal, and John Hicks, vice-president in charge of foreign distribution at Paramount.

Bounced in Britain

BECAUSE Britain's Ministry of Information neglected to ask the Dean of Westminster, Paul de La Billiere, for permission to use his yard to shoot a picture, the cast, including Bob Hope, the directorial staff and crews manning the cameras and sound equipment were unceremoniously ordered off the grounds. The picture, being made under the auspices of the Ministry of Information for distribution among American troops, and designed to explain England and Britons to the Yanks, is titled "Welcome to Britain," and is being directed by Anthony Asquith, son of Lady Asquith. An official of the Abbey's chapter office explained that had permission been sought, it no doubt would have been granted.

Park Receipts Up

ACCORDING to a survey made by William F. Valentin, staff correspondent of the *Wall Street Journal,* everywhere throughout the nation crowds are flocking to amusement parks, with gross receipts for the entire business running well ahead of 1942, which year, in turn, showed a 20 per cent increase over 1941. He reports that soldiers and sailors are fanatical devotees of the thrill-rides, and that in St. Louis a roller coaster concession grossed $125,000 in three months this year.

An eastern park which checks its gate admissions against concession receipts reports that customers are spending almost twice as much money, an average of $1 per person last year to $1.97 this year.

Mr. Valentine also gives some historical statistics, stating that the amusement park business is a century old; that the Lake Compounce Park at Bristol, Conn., set the pattern for other parks more than 100 years ago, and has been in continuous operation ever since.

The writer adds that the exception to the current rule of prosperity is the park that hitherto depended upon the auto trade, and is unreachable by trolley, bus or other convenient forms of transportation.

Tactical Lesson

"AIR FORCE," Warner Brothers' story of the Flying Fortress, is providing Latin Americans with an impressive view of U. S. air might. Two special screenings were arranged recently for high Argentine officers by the Coordinator of Inter-American Affairs.

According to word received by Jack L. Warner, Colonel John Lang, U. S. military attache, and Major Campbell Gould of the U. S. military mission at Buenos Aires were hosts at a showing attended by the top ranking Argentine military men. Norman Armour, U. S. Ambassador, also was present.

A second showing was arranged by request of Brigadier General Carlos von der Becke at the Argentine War College. Colonel Alfredo Podesta, commandant of the college, and Lieutenant Colonel Carlos I. Manni, chief of aviation study, led a large group of officers to the showing. Reports said they were very much impressed.

Fancy Bedrooms

BEDROOM settings for Joan Fontaine in Paramount's Technicolor version of "Frenchman's Creek," now in work, will be as authentic to the period, 1668, as 275 years can make them. They will comply, too, with War Production Board admonitions to use second hand material. The two rooms are the dining and morning rooms from Hamilton Palace, seat of Scotland's premier peer, the Duke of Hamilton.

Paramount bought the magnificently panelled chambers from the William Randolph Hearst collection, via the bargain liquidation at Gimbel Brothers.

The rooms were moved intact from Lanarkshire to the Hearst warehouse in New York. They are now on their way to the Paramount sound stages in Hollywood. After serving their turn before the cameras the rooms could make mighty handsome executive offices, according to art experts. They consist of massive carved panels, fireplaces, mantels, windows, doors and a good deal more history, hearsay and scandal, than could be recorded by the cameras.

A New Line

SAMUEL GOLDWYN'S production efforts have provided RKO's publicity staff with a new line. A railroad line three-fourths of a mile long, complete with an ICC permit, has been built at the Goldwyn Studios on Santa Monica Boulevard in Hollywood for the picture "The North Star." A publicity release calls the road so realistic that "there is a legend on the set that the first time the property men opened one of the box cars three hoboes fell out."

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Protocol

INVITATIONS to the Washington preview Monday night of Paramount's release of the Russian documentary, "The City That Stopped Hitler — Heroic Stalingrad" were sent out by Andrei A. Gromyko, then charge d'affaires ad interim of the USSR. The next day Mr. Gromyko was elevated to the rank of full ambassador.

Protocol required that every ranking diplomat and official in the capital attend the screening and congratulate the new ambassador at his first public reception. One of the most distinguished audiences ever to attend a Washington motion picture preview crowded the Department of Interior auditorium.

Ambassador and Mrs. Gromyko stood in the lobby prior to the screening to receive the felicitations of other ambassadors, ministers and other legates of the United Nations, members of the Cabinet, justices of the Supreme Court, a long list of Senators and Representatives, high officers of the armed services and other important officials.

Monday afternoon officials of the War Production Board, Lend Lease and other agencies concerned with supplying war material to Russia saw the picture as guests of Donald M. Nelson and Paramount. It opens in New York on Saturday, September 4th, at the Victoria theatre, the new Times Square show window for Russian films.

Sell Theatre Sites

LAND purchased by Warner Brothers as potential theatre sites during the boom days of circuit expansion from 1920 to 1930 is being sold at a loss.

Losses on these sales totaling $4,500,000 were deducted from the company's income account for the nine months ended May 29, 1943, a recent fiscal report showed. Since 80 per cent of this, if not deducted from income, would have gone into excess profit taxes the actual loss to the company was only $900,000. This real estate, located in New York, New Jersey, Pennsylvania and other eastern states, was not being used. Inasmuch as wartime restrictions on building prevented its improvement, company officials decided to dispose of the property to take advantage of tax savings.

New Name

MILLS Novelty Company, makers of pinball machines, jukeboxes and before the war one of the most active promoters of dime-in-the-slot movie machines changed its name this week. In two column display space in the New York *Times* the coin machine makers announced that they would now be known as Mills Industries, Incorporated. Headquarters are still in Chicago.

Full-time war employment on the production of precision equipment for the Government prompted the change to a more dignified name, a Mills representative in New York said.

Minoco Productions, the subsidiary which makes motion pictures for the several thousand Mills minute movie machines in use before the war is still carrying on in the Bronx. They are producing a few musical films and have made several reels for the Office of Civilian Defense.

Asked if James Roosevelt was still interested in the company, a Minoco employee replied, "I am not supposed to answer that." Elsewhere it was learned that Mr. Roosevelt, now in active service in the South Pacific with the Marines, still owned a substantial block of Mills stock.

With Sound

WILLIAM (BILLY) HUEHN is off for Hollywood. After 25 years as a clerk in the New York County Clerk's office, Billy, now 68 years old, is making for his first love—the stage. And the sound stage, at that. Billy's first appearance in sound pictures was back in the gay '90's, when he performed for the Kinetophone, a Thomas A. Edison invention, which was a combination of the phonograph and the peep show machine. With phonograph ear tubes and the peep hole of the Kinetoscope, the patron got sight and sound together. And got Billy performing on a "piperino," an instrument which he invented and describes as "nothing more than an elongated pipe containing tobacco and a concealed ocarina."

Mr. Huehn appeared also in vaudeville in the company of his ubiquitous piperino along with all sorts of trick musical instruments, including "musical coins" and "musical hatracks."

In Hollywood he expects to work in short subject films and alleviate the entertainer shortage.

Return Engagements

THE greatest danseuse of all times, the immortal Pavlova, and the original feminine-swooner, the screen's classical lover, Valentino, remain idols of the public, according to the Museum of Modern Art in New York. It reports that repeated requests by mail and telephone, and the disappointment of hundreds of people who had to be turned away from the daily and Sunday programs of "The Dance in Films: 1909-1936," shown recently at the museum, have persuaded the Film Library to repeat the program for a period of three weeks beginning Sunday, August 29th. The Pavlova sequence, with glimpses of the artist in several of her most famous dances, was discovered unlisted in the millions of feet of film given the museum's Film Library by Douglas Fairbanks several years before his death.

For the Land Navy

NAVY shore stations will be serviced with the latest motion pictures directly from the branch exchanges of the major distributors under a new agreement reached this week between the distributors' division of the War Activities Committee and the Bureau of Personnel of the Navy. Under the new plan the Navy will lease pictures for shore stations at minimum percentage terms approximating the rentals paid by the Army Motion Picture Service.

The Navy plan, however, places film buying on an independent basis for each of the country's 11 naval districts, rather than setting up a nationwide service distribution system. The Navy will continue to buy prints outright for ships and overseas stations.

Called the "Optional Naval District Motion Picture Plan," the new agreement will make pictures available to navy shore base, training school, and Marine and Coast Guard commandants generally within 30 days of territorial availability. It becomes effective September 15th. Details are now being sent to branch managers. William F. Rodgers, chairman of the WAC distributors committee, and H. M. Richey arranged the new system in cooperation with the Navy to insure better film service to sailors.

Diaper Problems

THIS motion picture industry can get tangled up with more things. Now the National Institute of Diaper Services in New York this week issued a solemn warning that unless the War Production Board does something right away there is going to be a big diaper shortage. Among other reasons cited, it was said that the optical manufacturers have been using diaper cloth to clean lenses. Another drain on the supply resulted from the shipment of 100,000 dozen—that's 1,200,000 diapers—to Africa, and the Institute does not know what for. The shortage is so immediately imminent that the much discussed drafting of fathers will in no event afford a solution.

Any Inventions?

"WANTED: for post-war, products or ideas," the Mitchell Camera Company advertised Tuesday in the Business Opportunities columns of the New York *Times*. "Ideas, patented or patentable products wanted. Will develop or improve suitable inventions and products, and make either royalty or purchase arrangements," the Hollywood manufacturer of motion picture cameras and equipment said.

The Mitchell Company, largely controlled by Mrs. William Fox, is now occupied 100 per cent on war work.

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THIS WEEK the Camera reports:



MRS. E. M. LOEW, wife of the head of the E. M. Loew theatre circuit, was hostess last week to more than 300 children at the Outdoor Circus for the benefit of the Five Sullivans Memorial Shrine. Circus was held at Fenway Park, Boston, and Mrs. Loew purchased tickets for more than 1,000 children during the week.



BARBARA BEL GEDDES, daughter of designer, signed by Hunt Stromberg, "is headed for stardom". She hails from the New York stage.

SPONSORS of San Francisco premiere of "For Whom the Bell Tolls", two officials of the AWVS confer with B. V. Sturdivant, below, Fox West Coast division manager.





WILLIAM E. SCHMIDT, center at left, former Comerford executive, is now a Naval Flight Instructor. He is shown with some of his Naval Cadets, students at the Allentown-Bethlehem airport, where he is stationed.

THE U. S. NAVY now has the services of Norman Freeman, shown below with his former employer, N. Peter Rathvon, president of RKO, to whom he was assistant. Mr. Freeman, at left, has been inducted.





GUEST of honor at a cocktail party at New York's 21 Club was Universal's young singer, Susanna Foster, left, who is seen above with J. J. O'Conner, executive vice-president of Universal, Charles D. Prutzman, vice-president and general counsel, and Mrs. Prutzman.



A. E. MEYER, formerly sales manager of International Projector, now executive of National-Simplex-Bludworth, Inc.





LOU METZGER, above, California theatre owner and former general sales manager of Universal Pictures, has joined the War Activities Committee as permanent volunteer worker.



ABOVE is the facade of the office building housing the United Film Service, Cairo, Egypt, distributors of films to Allied troops in the Middle East. At left is Thomas Shafto, active head of the organization. He served in the same capacity during the last war. He is an Australian-born Englishman.



EXHIBITOR and branch manger join western star in a song. At right is Murray Pearl of the Lyric and Terminal in Newark, N. J., with Republic's Smiley Burnette and Republic's New York branch manager, Morris Epstein.





THE Palace, once the crowning glory for vaudeville's greats, is once again a house of Broadway first runs. This week RKO opened "The Fallen Sparrow" (above). In 1913, left, the Palace, then in its first year, was headlining Nora Bayes and others under the B. F. Keith banner.

PRIVATE Joe Rossi, below right, Schroon Lake, N. Y., exhibitor, is still a showman at the Santa Rosa, Calif., air base. With A. B. Hitchcock, left, of Santa Rosa he presents 20th-Fox's juveniles, James West and Darla Hood, and a visiting vaudeville team (rear) to his fellow soldiers.





CLASSMATES. Martin Smith, above left, president of the Ohio ITO, drops in on Robert Mochrie, general sales manager of RKO. They were together at Cornell.

NATION'S SHOWMEN ELECT THE STARS OF TOMORROW

by ELIZABETH CUNNINGHAM
Editor, Product Digest Section

EXHIBITORS of the nation, voting in Motion Picture Herald's third annual poll, have elected as Stars of Tomorrow six men and four women, exactly reversing last year's proportion.

The entire exhibition branch of the industry each year is covered by the questionnaires of this poll. Each exhibitor is asked for his nominations of players he considers most promising for development and elevation to stardom.

The top ten names were those drawing the most votes from the showmen who were asked to make ten selections of potential star material on the basis of performance in the past year. More than a hundred were in the running. More than 50 of them each were named by over 100 showmen.

Exhibitors' Choice

Combined Vote of Exhibitors	Independent Exhibitors	Circuit Exhibitors
1. William Bendix	1. Susan Peters	1. William Bendix
2. Philip Dorn	2. William Bendix	2. Philip Dorn
3. Susan Peters	3. Philip Dorn	3. Donald O'Connor
4. Donald O'Connor	4. Donald O'Connor	4. Anne Baxter
5. Anne Baxter	5. Anne Baxter	5. Susan Peters
6. Van Johnson	6. Diana Barrymore	6. Van Johnson
7. Gene Kelly	7. Gene Kelly	7. Gene Kelly
8. Diana Barrymore	8. Van Johnson	8. Gig Young
9. Gig Young	9. Virginia Weidler	9. Dana Andrews
10. Alexis Smith	10. Kathryn Grayson	10. Alexis Smith

Men Dominate Selection

Significant, in view of the manpower situation at home and in Hollywood, is the choice of men for first and second places, the larger number of men in the top ten and the greater over-all percentage of men nominated by showmen. A good number of these are in the draft-age group, where studios have been feeling the worst pinch, although they range on up from little Jackie Jenkins. The feminine players by no means were overshadowed, however, taking 14 of the top 25 positions.

In exceedingly close voting, William Bendix, who furnished many of the brighter moments of "Wake Island" and "China", as well as serving as the mainstay for Hal Roach's "Brooklyn Streamliners", emerged with a firm hold on first place in the combined votes of independent and circuit theatre operators. His chunky frame and engaging good nature have created a definite screen personality in two years before the cameras. Although his roles in many cases have been secondary to featured players, his name was mentioned among the ten choices of half the voters.

Philip Dorn's appearance in second place will not surprise his admirers in England and on the continent. The former Dutch star's American screen career started in 1940 and has proceeded through strong supporting roles in half a dozen films, including "Random Harvest", to the central figure in this season's "Chetniks".

Neither of these two men was the first choice of the independent exhibitors. That honor went to Susan Peters, whose important roles on the screen started with last season's pictures. Her appearance in "Random Harvest" won her immediate recognition, and "Assignment in Brittany" proved that she could carry a featured role with skill.

16 Years in Business

In fourth place is a veteran of 16 years in show business, including more than two dozen motion pictures, yet rightfully one of tomorrow's stars. He is 17-year-old Donald O'Connor, who has enlivened many musicals for the past two seasons.

Anne Baxter has gained general recognition for her work of the past season in "The Magnificent Ambersons", "Crash Dive" and "Five Graves to Cairo". Her previous roles in support of Wallace Beery, John Barrymore, Walter Huston and Monty Woolley had proved her talent as a screen performer.

With substantial roles in five of the past year's films, Van Johnson has given good account of his ability. Although none of the parts gave him top billing, they were strong and varied enough, from "Dr. Gillespie's New Assistant" to "The Human Comedy", to impress the exhibitors, who named him on more than a third of the ballots.

Carries on Tradition

Two pictures were enough to give Gene Kelly, a screen newcomer, seventh place. His first film appearance in "For Me and My Gal" was a big part for a novice, but he scored a personal triumph in all departments—singing, dancing and dramatic ability. Then "Pilot No. 5" proved he could hold his own in straight drama.

The name of Barrymore appears in eighth place on the list as Diana, the daughter of John, carries on "The Royal Family" tradition. Both name and tradition might have proved a handicap, but showmen decided, after "Between Us

(Continued on page 16)

Top Ten



1. WILLIAM BENDIX. (Paramount) A native New Yorker and bat boy for the Giants, Bill Bendix ran a grocery store before changing over to acting, seven years ago. His first hit role on the stage was a Saroyan policeman in "Time of Your Life". It brought a call to Hollywood where he signed a contract with Hal Roach.



2. PHILIP DORN. (MGM) The son of a Holland shipbuilder, Fritz Van Dungen early decided on a career in the theatre and scored notable successes in Europe before coming to this country in 1939. His performances here as Philip Dorn include roles in "Escape", "Reunion in France", "Random Harvest" and "Chetniks".



6. VAN JOHNSON. (MGM) He was doing fairly well in Newport, R. I., real estate when Broadway tapped him for a hit show quite by accident. He sang and danced his way to a screen contract and has played straight drama and comedy ever since in "The War Against Mrs. Hadley" and "The Human Comedy".



7. GENE KELLY. (MGM) Kelly earned his way through college by dancing but gave up law for the very profitable Kelly Dance Schools that kept Pittsburgh on its toes. He was a hit on Broadway in "Pal Joey" when MGM offered him the role in "For Me and My Gal". Then came "Pilot No. 5" and "Du Barry Was a Lady".



8. DIANA BARRYMORE. (Universal) The youngest of "The Royal Family" of the theatre had sampled European education and the debutante life before bowing to the Barrymore tradition. After two years on the stage, she signed a contract with Walter Wanger, appearing in "Eagle Squadron" and "Between Us Girls".

Stars of Tomorrow



3. SUSAN PETERS. (MGM) Although born in Spokane, Wash., Susan is really a home town product, having moved to Hollywood as an infant. Screen offers and screen tests in great number brought little work until she was cast in "Tish". Then parts in "Random Harvest" and "Assignment in Brittany" followed quickly.



4. DONALD O'CONNOR. (Universal) The youngest of "The O'Connor Family" which toured the country's vaudeville circuits, Donald had tried motion pictures in 1938 but returned to his former profession. World War II brought him back to Hollywood where a half-dozen musical films culminated in "Mister Big".



5. ANNE BAXTER. (20th-Fox) An Indiana girl who became a New Yorker at the age of four, she started her acting career on Broadway at 13, worked up through summer stock to an appearance with Eva La Gallienne and finally came to terms with Hollywood. "Swamp Water", "The Pied Piper" and "Crash Dive" followed.



9. GIG YOUNG. (Warners) A graduate of the Pasadena Community Playhouse, he had acted under several screen names before playing "Gig Young" in "The Gay Sisters". The reaction of a preview audience to his performance made the name his own. His latest appearance was in "Air Force".



10. ALEXIS SMITH. (Warners) The daughter of Alexander and Gladys Smith of Penticton, B. C., decided on a screen career while at Hollywood High School. Her contract with Warners came when she was still in college studying dramatics. "Dive Bomber" was her first important assignment.

Critics Agree on Six Leaders

The first six choices of the country's motion picture critics are also exhibitors' favorites among the "Stars of Tomorrow". Here, too, a man took top honors as the name of Gene Kelly appeared on almost half the ballots. Susan Peters, Philip Dorn and Anne Baxter tied for second place, with William Bendix and Alexis Smith just a few votes behind. There were seven contenders for the remaining four places, all of them receiving at least 30 per cent of the votes. Of these, four names—Pierre Aumont, Nancy Coleman, Virginia Weidler and Lena Horne—received strong support from the exhibitors as well, placing among the next 15 in the combined ranking. Margaret O'Brien, in 24th place in the circuit exhibitors' vote, and Robert Walker, complete the critics' list.

This year's vote shows the greatest agreement between exhibitors and critics since Motion Picture Herald instituted this annual feature. Last year only four of the top 10 found favor with the critics as well.

HOW THE SHOWMEN VOTED

(Continued from page 13)

Girls" and "Nightmare", that she showed promise of becoming a star in her own right.

Gig Young, in ninth place, has played but two roles under that name, although he had bit parts in films for a year before "The Gay Sisters". That picture launched a new screen personality, and "Air Force" was further evidence for exhibitors that he had a career ahead.

Alexis Smith, tenth on the list, was recognized first for her beauty in decorative but scarcely taxing roles. But the past season showed a dramatic talent, as well, in "Gentleman Jim" and "The Constant Nymph".

Name Other Players

The names of three other young players were high enough in the exhibitors' favor to figure among the top ten in the separate group totals, but missed a place in the combined ranking by a few percentage points. Virginia Weidler was the ninth choice of independent exhibitors, and Dana Andrews held the same place on the circuit list. Kathryn Grayson, in tenth position in the votes from independent exhibitors, gave Alexis Smith a close race for a place among the top ten, bowing out just a handful of votes behind. All three were named by more than a quarter of the voters and illustrated the frequent comment of exhibitors that the choice of ten, from so many, necessarily left out players of great merit.

This year's "honor roll" of 15 names represents a group with an unusually large following of enthusiastic supporters. Some had been seen but once, a few have yet to appear in "A-budget" films, one or two might have gained new supporters with performances that have not yet been around the second and third run houses; yet all were named on more than a tenth of the ballots.

Many New Names

Here, too, the women recover their advantage, with a ratio of two to one over the male members. Marsha Hunt was a strong contender all the way. Lena Horne scored well, becoming in fact the first Negro to gain so high a place. Nancy Coleman and Marjorie Reynolds, with few featured roles, were frequent favorites, while Jinx Falkenburg and Jean Rogers were right behind. The youngest of the list, Mary Lee, was a favorite among independent showmen. On the male side, Richard Carlson, John Sutton, Richard Whorf and Pierre Aumont were selected by the exhibitors.

A significant aspect of this third annual vote was the preponderance of very new names. Few of the hundred and more have had more than two or three years' screen experience—some have appeared in but one film.

Among the latter, the young people from "Stage Door Canteen" and "Best Foot Forward" and the newcomers in "So Proudly We Hail" were frequently mentioned, although comparatively few showmen have played the films. Names like Sonny Tufts, Cheryl Walker, Lon McAllister, Tommy Dix, John Ridgely and Robert Walker bear watching for another season, along with those whose popularity this year placed them in the "honor" group of fifteen.

The exhibitor, however, appears to feel that more than one performance is necessary before a fair appraisal can be made. He makes no pretense of "discovery".

Ready for Bigger Roles

His vote in this poll is a recommendation to producers that the players named might now be considered for bigger roles in bigger pictures. A long line of former choices, including Rita Hayworth, Van Heflin, Laraine Day, Teresa Wright, Ronald Reagan, Alan Ladd and Betty Hutton, testifies to the soundness of his judgment. Their subsequent careers show, also, the influence of his choice. He is not taken in by a pretty face or a song and dance without the sustained talent that carries a picture. And, with the box office as his yardstick, he must reflect the views of a majority of his steady customers.

This year's question of war pictures and their influence on the box office seems to have had little effect on the search for new talent. A majority of this season's "Stars of Tomorrow" have scored successes in "war films", but all of them have been seen also in other stories.

Comedies, especially those with music, have been called the current screen favorites. Yet the top ten selections for future stardom have been recruited from many other types of films, including some which were not box-office champions.

Unusually Versatile

They are, in fact, an unusually versatile group. A majority have shown a gift for comedy as well as for dramatic roles, and a fair proportion are at home in musical settings. Two make no claims on classic beauty, although a glance at the photographic display will show that they have their share. Each appears to have, in addition, the touch of individuality that stardom demands—a quality that remains in the mind of the audience and stirs an interest in future appearances.

The "Stars of Tomorrow" for 1943 may be assured of the continued interest of the exhibitors who voted them into favor and of the increased attentions of the studios who recognize the exhibitor as the man closest to the picture-going public.

The Next Fifteen

Combined Vote of Exhibitors	Independent Exhibitors	Circuit Exhibitors
11. Kathryn Grayson	11. Alexis Smith	11. Kathryn Grayson
12. Virginia Weidler	12. Gig Young	12. Diana Barrymore
13. Dana Andrews	13. Marsha Hunt	13. Richard Carlson
14. Marsha Hunt	14. Dana Andrews	14. Virginia Weidler
15. Richard Carlson	15. John Sutton	15. Marsha Hunt
16. John Sutton	16. Richard Carlson	16. Richard Whorf
17. Richard Whorf	17. Virginia O'Brien	17. Nancy Coleman
18. Lena Horne	18. Jinx Falkenburg	18. John Sutton
19. Nancy Coleman	19. Richard Whorf	19. Lena Horne
20. Marjorie Reynolds	20. Marjorie Reynolds	20. Marjorie Reynolds
21. Jinx Falkenburg	21. Jean Rogers	21. Jinx Falkenburg
22. Jean Rogers	22. Mary Lee	22. Jean Rogers
23. Virginia O'Brien	23. Lena Horne	23. Pierre Aumont
24. Pierre Aumont	24. Nancy Coleman	24. Margaret O'Brien
25. Mary Lee	25. Jane Frazee	25. Virginia O'Brien



WANTED: 5000 PARADES!

Let it be written into the annals of this war that the showmen of the motion picture business backed the attack in the 3d War Loan with a will and a vigor that reached across the world and thrilled the hearts of our troops in combat! Within our showmanship power lies success! Parades and more parades to rouse our mass audiences! Small bonds in millions of hands is the job! Tonight as you sit in the security of your home thank God for that privilege—and remember the boys in agony under fire who make it possible. Back the attack with your weapon—showmanship!

War Activities Committee of the Motion Picture Industry, 1501 Broadway, New York City.

Affirm Crescent Order with Minor Changes

Defendants in the Crescent Amusement Company anti-trust action at Nashville were defeated Wednesday in their attempt to soften the sting of the original decree ordering divorce of the Crescent partnerships and limiting the holdings of the circuit's officers.

Judge Elmer Davies substantially reaffirmed his original findings of fact and decree in a decision rejecting the motions of the principal defendants to modify his original finding in 11 particulars. He also denied petitions by four Crescent partners seeking to preserve their ties with the circuit.

The district court judge also rejected the demands of Tom C. Clark, assistant attorney general, for a strengthening of the decree. Judge Davies refused to insert in the decree a proposal to subject all future Crescent theatre acquisitions to court review.

The petition of United Artists, a co-defendant, for exemption from the trial costs was granted. Judge Davies levied the expenses on the defendant exhibitors.

Three amended paragraphs, Nos. 20, 21 and 22 of the decree, made the court orders to dissolve present combinations and divest interlocking ownerships more explicit. Fourteen Crescent affiliates mentioned in minor situations in the original findings of March 3rd were exempted from the decree.

The Government, Judge Davies wrote, was entitled to an injunction invalidating existing franchises, and to an order restraining each defendant from conditioning the licensing of films in any other competitive situation, outside of Nashville, upon licensing in another situation.

He restrained defendants from acquiring interests in any theatres outside of Nashville, whether there is a theatre in operation or not, unless the owner of such theatre should voluntarily offer to sell it to the defendants. He added a warning against attempting to coerce such sale or to "compete by predatory practices."

The amendments ordered dissolution of all interlocking ownerships with the exception of Strand Enterprises, Inc. Louis Rosenbaum, a partner, was directed to divest himself of any interest in the corporate defendants, within one year.

Judge Davies said that the conclusions should not apply to the following affiliates:

Bijou-Louisiana Corporation; Shreveport Theatre Corporation; Bijou-Pensacola Corporation; Bijou-Fortworth Corporation; Ace Theatre Corporation; Lincoln Amusement Company; Lewisburg Theatre Company; the Auditorium Company; Stock Yards, Ricks Hosiery Mills, Springfield Woolen Mills, Mid-State Chickasaw, Dickson and Nu-Strand corporations.

Defense or the Government counsel have 60 days in which to file an appeal to the Supreme Court.

Eckhardt Daughter Dead

Jacqueline Louise Eckhardt died in Chicago August 29th of infantile paralysis following a brief illness. She was the five-year-old daughter of Jack Eckhardt, head booker of the 20th Century-Fox exchange in Chicago, and granddaughter of Clyde Eckhardt, 20th Century-Fox branch manager in Los Angeles.

SETOA to Meet September 13th

In a strictly business meeting without banquets, members of the Southeastern Theatre Owners Association will gather at the Ansley Hotel in Atlanta on September 13th for the annual election of officers. Among the topics to be discussed will be the Consent Decree.

WPB Seeks to Reduce Use of Theatre Marquee Lighting

by FRANCIS L. BURT
in Washington

Motion picture theatres will be asked to cut their use of decorative lighting and electrical signs sharply under a nationwide conservation campaign which the Government will launch at the end of this month. Plans for the drive were being prepared in Washington this week.

The War Production Board will seek voluntary conservation of electric power, gas, water, fuel oil, coal, communications and transportation. All American industry will be asked to develop and apply individual programs of conservation based on the particular industrial operations involved. There is no immediate prospect of shortages of any of the facilities to be conserved, it is said, but the campaign is designed to make additional power facilities available for war industries and to conserve fuel.

"Common sense" will be the slogan of the drive. Theatres, therefore, will be asked to turn out all advertising and marquee lights when they close at night but will not be asked to black out their marquees at any set time or when the box office closes, although it will be desirable to dim them, to insure safe emptying of film houses, WPB officials advised.

Details of the campaign will be released within the next few weeks, at which time it will be emphasized that each industry is to have its own conservation program; that participation in the movement is entirely voluntary and that the Government will serve as the directing head through a steering committee of representatives of the various agencies and of the several utility industries.

In discussing the outlines of the campaign which is expected to be completed between September 15th and October 1st, the WPB said it would look to "large savings through little economies".

Government officials set the groundwork for the drive some weeks ago at a meeting with utilities executives. It was pointed out by the WPB at that time that "directed conservation" was desired rather than the decreeing of official restrictions. A campaign book describing the objectives and procedure of the drive has been prepared by the Office of War Information and will be available shortly.

Theatres Ruled Non-Essential

The non-deferrable classification of theatre personnel was reiterated by Paul V. McNutt, head of the War Manpower Commission, in Washington, last Saturday at a meeting of War Activities Committee leaders, who assembled at the Hotel Statler to discuss the Third War Loan Drive. Mr. McNutt said determination of the draft status of theatre personnel is up to the local draft boards. On Monday, during a Washington press conference, the WMC chief again said that theatres were not essential.

This week, plans moved ahead for a meeting of representatives of the distributor-exhibitor unit of WAC with Mr. McNutt, at which time, it was hoped, clarity on the draft situation in relation to exhibition would be made. Those who were to meet with Mr. McNutt included E. V. Richards, chairman of the unit; Ed Kuykendall, Morris Rosenberg, Harry Brandt and S. H. Fabian.

Meanwhile, circuits in the east face a further manpower shortage with the reopening of schools within two weks. During the summer, many theatres were able to staff their houses with high school students as ushers, usherettes and in other posts. According to circuit and home office executives, the turnover in this group has reached serious proportions.

Several circuits in New York, including Loew's, are planning to induce students to take part-time employment after school.

SOPEG and SPG Hold Wage Increase Conferences

Some 1,500 white collar workers in the New York home offices and exchanges are receiving "job evaluation questionnaires" and "classification brochures" sent out by the Screen Office and Professional Employees Guild, Local 109, UOPWA, CIO, to all office employees at Loew's, Columbia, Twentieth Century-Fox, RKO Radio and the New York exchanges of Columbia, 20th-Fox, Loew's and United Artists.

The purpose of the survey is "to establish the base for a system of job and salary classifications for the union's contemplated efforts to upgrade existing jobs and salaries through equal pay for equal work within and between the companies, and through merit, promotional and length of service increase."

In Hollywood the Screen Publicists Guild announced it would seek wage increases to the full extent allowed under the "Little Steel" formula, equivalent to a 15 per cent increase for a quarter of the membership, and a five per cent increase for the three-quarters who received 10 per cent rise in salary previously. Plans will be put into action when SPG opens producer contract negotiations shortly.

Eaton Indicted for Murder

Tennessee's Shelby County Grand Jury last Tuesday returned a second degree murder indictment against John W. Eaton, owner and manager of the Peabody theatre, Memphis suburban house where an explosion, allegedly caused by a substitute for Freon in the cooling plant, fatally injured Elroy R. Curry, the Peabody's maintenance man.



FOR A HAPPY FRAME OF MIND!

METRO-GOLDWYN-MAYER'S

"12 TOPPERS"

(Your New Group—and the Best Yet!)

(Turn please!)



ME TOO!

Leo's in a happy frame of mind also. His new group, M-G-M's 12 Toppers are exactly that. Trade shows have been held for most of them. Announcements will be made of any yet to be trade shown. You'll find a wealth of varied entertainment: star names for the marquee, big-scale musicals, knockout comedies and tense thrillers. More shows to give your patrons a happy frame of mind than you'll find anywhere and it's good to know you're set with fine product for weeks ahead.



Let Leo guide you through his Gallery of Box-office Masterpieces on following pages.

"For A Happy Frame of Mind!"



MICKEY ROONEY
JUDY GARLAND
"GIRL CRAZY"
TOMMY DORSEY & BAND

Mickey Rooney • Judy Garland in "GIRL CRAZY" with Gil Stratton Robert E. Strickland • "Rags" Ragland • June Allyson • Nancy Walker • Guy Kibbee • Tommy Dorsey and his Orchestra • Screen Play by Fred F. Finklehoffe • Based Upon Musical Play "Girl Crazy" by Guy Bolton and Jack McGowan Music by George Gershwin • Lyrics by Ira Gershwin • Directed by Norman Taurog • Produced by Arthur Freed • An M-G-M Picture

★

Charles Laughton in "THE MAN FROM DOWN UNDER" with Binnie Barnes • Richard Carlson Donna Reed • Screen Play by Wells Root and Thomas Seller • Based Upon the Story by Bogart Rogers and Mark Kelly • Directed by Robert Z. Leonard • Produced by Robert Z. Leonard and Orville O. Dull • A Metro-Goldwyn-Mayer Picture

★

"LASSIE COME HOME" with Roddy McDowall • Donald Crisp Dame May Whitty • Edmund Gwenn Nigel Bruce • Elsa Lanchester • Lassie Photographed in Technicolor Screen Play by Hugo Butler • Based Upon the Novel by Eric Knight Directed by Fred M. Wilcox • Produced by Samuel Marx • A Metro-Goldwyn-Mayer Picture

★

"BEST FOOT FORWARD" starring Lucille Ball with William Gaxton Virginia Weidler • Tommy Dix Nancy Walker • June Allyson Kenny Bowers • Gloria DeHaven Jack Jordan • Harry James and his Music Makers • Photographed in Technicolor • Screen Play by Irving Brecher and Fred Finklehoffe • Book by John Cecil Holm • Music and Lyrics by Hugh Martin and Ralph Blane • And Produced on the Stage by George Abbott • Directed by Edward Buzzell • Produced by Arthur Freed • An M-G-M Picture



CHARLES LAUGHTON
"THE MAN FROM DOWN UNDER"



Technicolor
"LASSIE COME HOME"
RODDY McDOWALL
DONALD CRISP • LASSIE



Technicolor
LUCILLE BALL
HARRY JAMES
AND HIS MUSIC MAKERS
"BEST FOOT FORWARD"



"What a pageful of joy this is! It's just part of my 12 Toppers! 'GIRL CRAZY' brings Rooney and Garland together again in a musical bigger than 'Babes on Broadway'. And that Charles Laughton picture 'THE MAN FROM DOWN UNDER' will be one of the season's most lovable action comedies. As for 'LASSIE COME HOME' it is an all-time Great! It will be advertised to the skies as is deserves! 'BEST FOOT FORWARD' needs no introduction to the industry which has seen it set Astor, N. Y. records for two glorious months!"

Nice going. Let's continue, Leo. (Turn!)

"For A Happy Frame of Mind!"



JOAN CRAWFORD · FRED MacMURRAY

"ABOVE SUSPICION"

Joan Crawford • Fred MacMurray in "ABOVE SUSPICION" with Conrad Veidt • Basil Rathbone Reginald Owen • Screen Play by Keith Winter, Melville Baker and Patricia Coleman • Based Upon the Novel by Helen MacInnes • Directed by Richard Thorpe • Produced by Victor Saville • Associate Producer Leon Gordon • An M-G-M Picture

★

"YOUNG IDEAS" starring Susan Peters • Herbert Marshall • Mary Astor with Elliott Reid • Richard Carlson • Allyn Joslyn • Original Screen Play by Ian McLellan Hunter and Bill Noble • Directed by Jules Dassin • Produced by Robert Sisk A Metro-Goldwyn-Mayer Picture

★

Red Skelton in "WHISTLING IN BROOKLYN" with Ann Rutherford Jean Rogers • "Rags" Ragland • Ray Collins • Henry O'Neill • William Frawley • Sam Levene and The Brooklyn Dodgers • Screen Play by Nat Perrin • Additional Dialogue by Wilkie Mahoney • Directed by S. Sylvan Simon • Produced by George Haight • An M-G-M Picture

★

"DR. GILLESPIE'S CRIMINAL CASE" with Lionel Barrymore • Van Johnson • Donna Reed • Keye Luke John Craven • Nat Pendleton • Alma Kruger • William Lundigan Margaret O'Brien • Original Screen Play by Martin Berkeley, Harry Ruskin and Lawrence P. Bachmann Directed by Willis Goldbeck • A Metro-Goldwyn-Mayer Picture



"YOUNG IDEAS"

SUSAN PETERS • HERBERT MARSHALL • MARY ASTOR



RED SKELTON

"WHISTLING IN BROOKLYN"



"DR. GILLESPIE'S CRIMINAL CASE"

LIONEL BARRYMORE

"What the well-dressed lobby will wear."



"First engagements of 'ABOVE SUSPICION' terrific. Akron equals 'Lily Mars' biz. New York first-run biggest summer gross in history of State Theatre. (2nd Big week at press-time). 'YOUNG IDEAS' is an uproarious audience subject. They rolled in the aisles at the preview. 'WHISTLING IN BROOKLYN' continues the merry madness of whistling-in-the-dark Mr. Skelton. It's great fun for the folks. And the newest 'DR. GILLESPIE' crime mystifier has all the others topped by a mile. Naturally it's one of the 12 Toppers!"

"For A Happy Frame of Mind!"



Technicolor

WALLACE BEERY
"SALUTE TO THE MARINES"

"SALUTE TO THE MARINES" starring Wallace Beery with Fay Bainter • Reginald Owen • Ray Collins • Keye Luke • Marilyn Maxwell • William Lundigan • Screen Play by George Bruce • Adaptation by Wells Root • Story by Robert D. Andrews • Photographed in Technicolor • Directed by S. Sylvan Simon Produced by John W. Considine, Jr. A Metro-Goldwyn-Mayer Picture

★

"SWING SHIFT MAISIE" starring Ann Sothern • James Craig with Jean Rogers • Connie Gilchrist • John Qualen • Kay Medford • The Wiere Brothers • Original Screen Play by Mary C. McCall, Jr. and Robert Halff Directed by Norman Z. McLeod Produced by George Haight • A Metro-Goldwyn-Mayer Picture

★

Robert Donat in "The Adventures of TARTU" with Valerie Hobson Walter Rilla • Glynis Johns • Screen Play by John Lee Mahin and Howard Emmett Rogers • Original Story by John C. Higgins • Directed by Harold S. Bucquet • An M-G-M Picture

★

Red Skelton • Eleanor Powell in "I DOOD IT" with Richard Ainley Patricia Dane • Sam Levene Thurston Hall • Lena Horne • Hazel Scott • Jimmy Dorsey and his Orchestra • Screen Play by Sig Herzig and Fred Saidy • Directed by Vincente Minnelli • Produced by Jack Cummings • An M-G-M Picture



ANN SOTHERN
JAMES CRAIG
"SWING SHIFT MAISIE"



ROBERT DONAT
"THE ADVENTURES OF TARTU"



RED SKELTON • ELEANOR POWELL
"I DOOD IT"
JIMMY DORSEY & BAND

"They're pictures of contentment"



"Note the variety of subjects in my new group, the 12 Toppers. Wally Beery's show 'SALUTE TO THE MARINES' is one of the biggest he's ever been in, the rough, rarin', romantic kind, with swashbuckling action of the Marines in Technicolor that's terrific. Ann Sothern's got a tall dark military secret in her timely comedy romance 'SWING SHIFT MAISIE.' Robert Donat gives another blue 'Chips' performance in the mystery love story 'The Adventures of TARTU' that the critics call t-h-r-i-l-l-i-n-g. The critics are also throwing hats in the air for the Red Skelton-Eleanor Powell madcap musical show 'I DOOD IT'."

Take a stroll down Broadway with Leo. (Turn)


TOPS
THEM
ALL—
M-G-M's New
Astor Theatre
Champion!
LOEW
BUILDING
METRO-GOLDWYN-MAYER'S
BEST
FOOT
FORWARD
Now at
ASTOR THEAT
METRO GOLDWYN MAYER
HUMAN
COMEDY
CONTINUOUS PERFORMANCES
MARIE DRESSLER
WALLACE BEERY
JOHN BARRYMORE
JEAN HARLOW
DINNER AT 8
LIONEL BARRYMORE
AND TRACY LOWE
THE
GOOD
EARTH
LUISE RAINER
Judy Garland
IN
FOR ME AND MY GAL
CONTINUOUS PERFORMANCES
GRAND HOTEL
ASTOR BOX OFFICE
GRAND HOTEL
ASTOR THEATRE
TRADER HORN
CAPTAINS
COURAGEOUS
STRANGE
INTERLUDE
ZIEGFELD
ASTOR THEATRE
ROBERT DONAT
IN
Goodbye Mr. Chips
WITH GREER GARSON


ROOF
ASTOR
LOEWS STATE
BEST FOOT FORWARD
MAXWELL HOUSE COFFEE

"MADAME CURIE"
Greer Garson
Walter Pidgeon

Watch Astor N. Y. World Premiere!
M-G-M's "THOUSANDS CHEER"
Screenful of Headliners in Greatest Musical Ever!

"AMERICA"
Brian Donlevy stars in
Giant Production

"ANDY HARDY'S BLONDE TROUBLE"
Lewis Stone, Mickey Rooney
Herbert Marshall

"WHITE CLIFFS OF DOVER"
Irene Dunne
Alan Marshall



"A GUY NAMED JOE"
Spencer Tracy
Irene Dunne

"LOST ANGEL"
Margaret O'Brien
James Craig
Marsha Hunt

"CRY HAVOC"
Margaret Sullavan
Ann Sothern
Joan Blondell

"THE CROSS OF LORRAINE"
Jean Pierre Aumont
Gene Kelly
Sir Cedric Hardwicke

"KISMET"
Ronald Colman
Marlene Dietrich

"THE HEAVENLY BODY"
William Powell
Hedy Lamarr

"SONG OF RUSSIA"
Robert Taylor
Susan Peters

"SEE HERE, PRIVATE HARGROVE"
Sensational Best Seller
with new star
Robert Walker

"MEET THE PEOPLE"
Lucille Ball, Dick Powell
Vaughn Monroe and Band
Spike Jones and City Slickers

"WITHOUT LOVE"
Spencer Tracy
Katharine Hepburn

"BROADWAY RHYTHM"
George Murphy
Ginny Simms, Rochester
Tommy Dorsey and Band

YOUR FUTURE FRAME OF MIND!

Just a few of M-G-M's mighty productions that will make future box-office headlines. Lots of talk in this business. The Friendly Company specializes in action. Start with M-G-M's "12 Toppers" you've just read about. Then relax in the comforting knowledge that when you're an M-G-M showman, success is not for just a day, not for just a season—but ALWAYS!

3rd WAR LOAN! OUR BIGGEST JOB! BACK THE ATTACK!

HOW ARE THEY DOING?

"SALUTE TO THE MARINES"
204%

"SWING SHIFT MAISIE"
181%

"ABOVE SUSPICION"
176%

"BEST FOOT FORWARD"
ASTOR CHAMP 3rd MONTH!

Just the start of M-G-M's "12 Toppers" and you haven't seen anything yet! The buy that says: "Bye-bye Records!"

M-G-M

Topper indeed!

ON THE MARCH

by RED KANN

HOLLYWOOD

THE score card on product for the new season has altered fractionally since the HERALD published its tabulation on July 31st. Then it was 438 to 454 for 1943-44, as compared with 459 delivered in 1942-43 from the 11 companies.

Since, 20th Century-Fox transplants from an anticipated 36 to 40 to a commited 39 and RKO is established at 48 as against 40 reported earlier, thereby re-building promises at a low of 449 and a high of 461. If it finally blossoms into full fruit, that high will beat deliveries of the season just now closed by two.

The initial compilation had significance because it tended to prove, on the figures, that this widespread talk and published comment, too, about shortages were aside from the facts. The revised figures now strengthen the original, of course, in the direction of ultimate proof designed to demonstrate how well fortified with film the market will be. That is, proof on paper and proof of intent.

How closely the intent will match delivered performance will shape up throughout the fresh seasonal year. There is to be no suggestion in this piece that a company declaring X will not deliver X; for the argument, it is taken for granted it will. The interesting question is: Will that company, or any other company, find it possible to deliver X in the one season? Or will the unprecedented market situation continue to jam releases and carry into 1944-45, product made, sold and waiting for 1943-44 key runs which could not be found?

A phase of this was aired on this page last week in connection with one approach to the decree and why a revised instrument will leave no visible mark on production unless a new document should embody violent change and unprecedented upset.

In today's market, the whole disposition of the distributor is to release less because his own key theatres or the keys which he plays on "A" time require less. He is also conscious of unpredictables in raw stock and uncertainties of technical manpower at the studios. Therefore, he has to be conscious of the need to fortify himself with backlogs sufficiently weighted to guarantee some new product if the unexpected should require him to shave production drastically.

Exhibitors, confronted with their own problems and complaining over the reduced speed of deliveries, will not be interested in this. Not at this moment, anyway. It is also the correct condition to report that the point at which the studios may be compelled to cut down as the result of war-induced pressures is not in sight and may never be. But it makes wise thinking to ponder possibilities before they turn up as eventualities.

The distributor, moreover, will not dissipate product by dumping it into a market which has not extracted full values from the merchandise already in transit. Assuming that he would, which is assuming a non-existent something, the congestion congealing at first runs would make it impossible within the framework of the existing key theatre setup. The first run is the bottleneck, accented to a pitch never before known by the public's insatiable desire for diversion and the calibre of the celluloid enterainment offered for its acceptance.

Underfoot, It's Tender

BOUND as they are by the decree, the five exhibitor-producer-distributors are compelled to tread tender ground. In isolated situations throughout the nation, new first runs have been created out of existing second runs. Only the other day the Palace, New York, moved from "B" into "A" time for the direct purpose of opening up another outlet. It swung over to its new policy with "The Fallen Sparrow," one of RKO's first block for the new season. In the doing, a faster avenue leading to RKO's Greater New York circuit opens up, and into the neighborhoods and subsequents as well.

The five companies tied to, and by, the decree could be itching mightily to reach out for additional key houses. For purposes of the normal expansion of their business, the Consent Decree would allow the reaching. But here enter the considerations of definition, interpretation and the all-important matter of business deportment on the eve of the November 20th expiration date.

Thus, with his frequency of release dictated by extended playing time and substantially the same number of key runs in which to play, the distributor perhaps faces the circumstance of not being able to deliver what the contracts within the calendar boundaries of the one season call for. He may have them to release, yet may not be in position to clear his top engagements fast enough.

Therefore, contracted product for 1943-44 may tide over to an extent not calculable now until the following year.

Therefore, the mass of theatres beyond first runs may face a shortage after all.

The Sundry and the Specific

ON "OPEN DOORS"—Ben Kalmenson may not have written Ed Kuykendall the Warner approach to exhibitor complaint and squawk as did Agnew for Paramount, Connors for 20th Century-Fox, Mochrie for RKO Radio, Rodgers for M-G-M and Scully for Universal. That's because the company stands by words outlined in Chicago in July by Joseph Bernhard, who reiterated the policy sounded earlier by Harry M. Warner on the "open door." What Bernhard said:

"This policy of cooperation which has always been a part of the Warner way of doing business has been found workable and equitable, so I want to reaffirm in the most emphatic terms that the policy will continue. We welcome any of our customers to call to our attention their individual difficulties and we assure them that they will be met with an open door and an open mind, particularly in situations affected by population shifts due to war conditions."

ON MUSICALS—The new major pitch away from war, but not completely away, finds the overall pattern on musicals revealing once more how headlong are Hollywood's flights. Overlapping releasing schedules preclude a complete divorcement between '43-'44 attractions and those which will show up in '44-'45. At this counting, however—totals subject to change with no notice whatsoever—are 108 spread over companies. The majority, beyond all doubt, will reach theatres between now and next August.

This gives a pertinancy to a line from Sidney Skolsky who reported the following comment in a theatre lobby:

"These war pictures sure are a relief from musicals."

ON LOOSE TALK—J. Edgar Hoover recently addressed the International Association of Chiefs of Police in Detroit, remarking in part, "When any force seeks to glorify gangsters and prostitutes history, then it is time for those interested in law and order and real freedom to get themselves heard."

His reference was a carelessly jangled one aimed at the heads of some producers who, he said, were re-introducing a tendency to make heroes of criminals and suckers of police authorities. He mentioned no names, cited no facts, allowed a damaging generalization about a whole industry to make public prints.

The facts are easy to trace, and Hoover is a man who profesionally traces. The single gangster film of any size or proportion, and possibly the only one of its kind, in Hollywood today is "Roger Touhy, Last of the Gangsters."

It represents no trend, no tendency.

ON AH! HOLLYWOOD—Eddie Small says he will film the life story of Lucrezia Borgia. Indulging in shrinking understatement, he admits the task has its complications.

"She deserves considerable sympathy. . . . It is true she was married and divorced four times before she was 22," goes the press yarn. "And it's also true murder and suicide depopulated the ranks of her admirers and lovers. But her fatal beauty, and not her sins, caused these deaths. Given the opportunity, she was a devoted wife under discouraging circumstances."

Eddie is in the market for an actress to play Lucrezia. Requirements, as catalogued:

"The sultry beauty of Hedy Lamarr. The vivacity, go-get-'em personality of Rosalind Russell. The provocative pulchritude of Barbara Stanwyck. And the emotional appeal, the acting ability of Bette Davis or Greer Garson."

Then he took a train for New York.

CLARK OPENS FULL DRESS CONFERENCES ON DECREE

Signatory Company Heads Discuss Decree Future at Capital Meeting

Representatives of the five signatory distributors went to Washington Wednseday to discuss the future of the Consent Decree. They met for several hours with Tom C. Clark, Assistant United States Attorney General.

It was the first time company heads and the Department of Justice had met to exchange viewpoints formally on the action to be taken when the trial period of the decree settlement of the New York anti-trust suit expires on November 20th.

Barney Balaban for Paramount; Nicholas M. Schenck, of Loew's; Spyros Skouras, head of Twentieth Century-Fox; N. Peter Rathvon of RKO and Joseph Hazen of Warner Brothers represented the distributors. Robert Wright, chief of the motion picture unit of the anti-trust division, sat with Mr. Clark.

The Wednesday meeting was described as preliminary discussion of the possible courses of action to be taken when the decree expires. It was considered significant, however, as the first time either side had submitted concrete proposals for revising or extending the Consent Decree.

The company heads were reported to have sounded out Mr. Clark on possible revision of the document. Some of the distributors were said to have advocated a five-year continuation of the Consent Decree, with a re-examination of all its provisions and changes in some to conform to the experience gained in three years of operation under the present agreement.

Officially all the company presidents maintained silence. Typical was the statement of Mr. Balaban on Monday, "We can make absolutely no comment at this time." The company heads have taken the attitude that the distributors, as defendants in the New York suit, can make no declaration of their position until they have met with Department of Justice officials.

Government Refuses to Make Revision Suggestions

The Government also has refused to make suggestions for revisions, apparently taking the position that the companies as defendants seeking to avoid further litigation should first outline the steps they are willing to take to achieve this end.

The Wednesday session was called primarily for this end. Distributors informally outlined their proposals, and answered Mr. Clark's questions. It was reported that they also were given opportunity to reply to some of the decree objections registered with the Department of Justice by organized and independent exhibitors.

The conference with distributors was seen as accelerating the disposition of the decree problem. Field offices of the Department of Justice have been gathering information on theatre operation, and exhibitor groups, led by Allied States Association and the Pacific Coast Conference of Independent Theatre Owners currently are polling their membership for trade practice suggestions.

In no quarter is there any real belief that the suit, which was suspended by the present decree, will be revived. Rather the three years of decree operation and the current preliminary conversations had provided experience for amicable negotiation of new arrangements, leaders on both sides indicated. Additionally, Francis Biddle, the Attorney General, has been reported anxious to avoid extensive anti-trust litigation in wartime.

The companies are understood to favor a five-year extension of the decree, but the Government is seen as unwilling to tie itself down for that long a period. Officials feel that three years is the maximum to which the department can commit itself. On the other hand, it is reported unreceptive to suggestions that the extension be limited to one or two years, recognizing that considerable time is required to make changes in trade practices, iron out the problems that develop and put the new ideas to practical test.

There were indications this week that extension of the arbitration provisions to provide for adjustment of controversies not placed within the jurisdiction of the arbitration boards under the present agreement, would be a major matter of consideration in revision of the decree.

The arbitration system is felt to have worked out well, in some respects even better than anticipated in some quarters. Government lawyers think it could be broadened to cover a wider variety of controversies between exhibitor and distributor.

Allied's questionnaire, prepared by Abram F. Myers in consultation with Mr. Clark, asks member exhibitors their decree experience on 21 different points. Copies were mailed last week and a return is expected within 10 days.

Sought is information on whether any distributor has attempted to force features or shorts, the effect of the five-picture plan on run, denial of pictures on "some run," attitude of distributors on cancellations for cause, discrimination in clearance, withholding of prints, expansion of distributor competition and whether compulsory block booking has been attempted.

Exhibitors are asked to indicate how they prefer to license features and whether there should be included in the decree a provision requiring that prices and allocations be written into the contract or that allocations be made upon notice of availability or when the picture is booked.

Exhibitors Give Reports On Trade Practices

With respect to trade practices, exhibitors are asked to report whether the five-picture plan has increased film rentals, whether distributors have increased their demands for preferred playing time and, if so, the effect on business; whether the policy of some distributors of withholding completed pictures has created a picture shortage in the territory; whether the affiliated circuits have created additional first runs or increased moveovers; whether competing affiliated theatres are enabled to double-feature "A" pictures while the independent cannot because of the high percentages or rental terms asked; and to what extent, if at all, distributors have sought to force the licensing of any type of picture by intimations the American loyalty or patriotism of the exhibitor would be questioned in the event of refusal to buy.

Field investigation of the decree situation, progressing more rapidly than had been anticipated, is nearing completion, and the results of that inquiry and questionnaires and studies made by various exhibitor organizations will be compiled and analyzed before Mr. Clark makes his proposed trip to the west coast about September 15th.

The Motion Picture Theatre Owners of America are already on record with the Departmen of Justice on the Consent Decree and will make no further survey of members, Ed Kuykendall, president, said Monday.

No Radical Approaches To Industry Problems

"We have expressed no radical approaches to industry problems and do not endorse those who do. We want only that to which we are entitled on sane, business-like principles, and for that we will continue to fight," he said.

MPTOA was pleased with the results so far of its Committee on Product, Prices and Policies, Mr. Kuykendall said. Although the organization had not varied from the principle of individual negotiation, the MPTOA head said that the committee had aided numerous members in particularly distressed operations to obtain relief. Sales managers had shown themselves very fair in making adjustments where facts warranted, he indicated.

A meeting of Southern California and Arizona independent theatre owners over the weekend at Los Angeles approved the parent PCCITO advocacy of divorcement and extensive revision of the decree. The meeting approved the report of Hugh Bruen on his meeting with Mr. Clark in Washington and voted to respond to the Assistant Attorney General's invitation to register their decree views through a PCCITO questionnaire.

BIDDLE CHANGES CLARK'S DUTIES

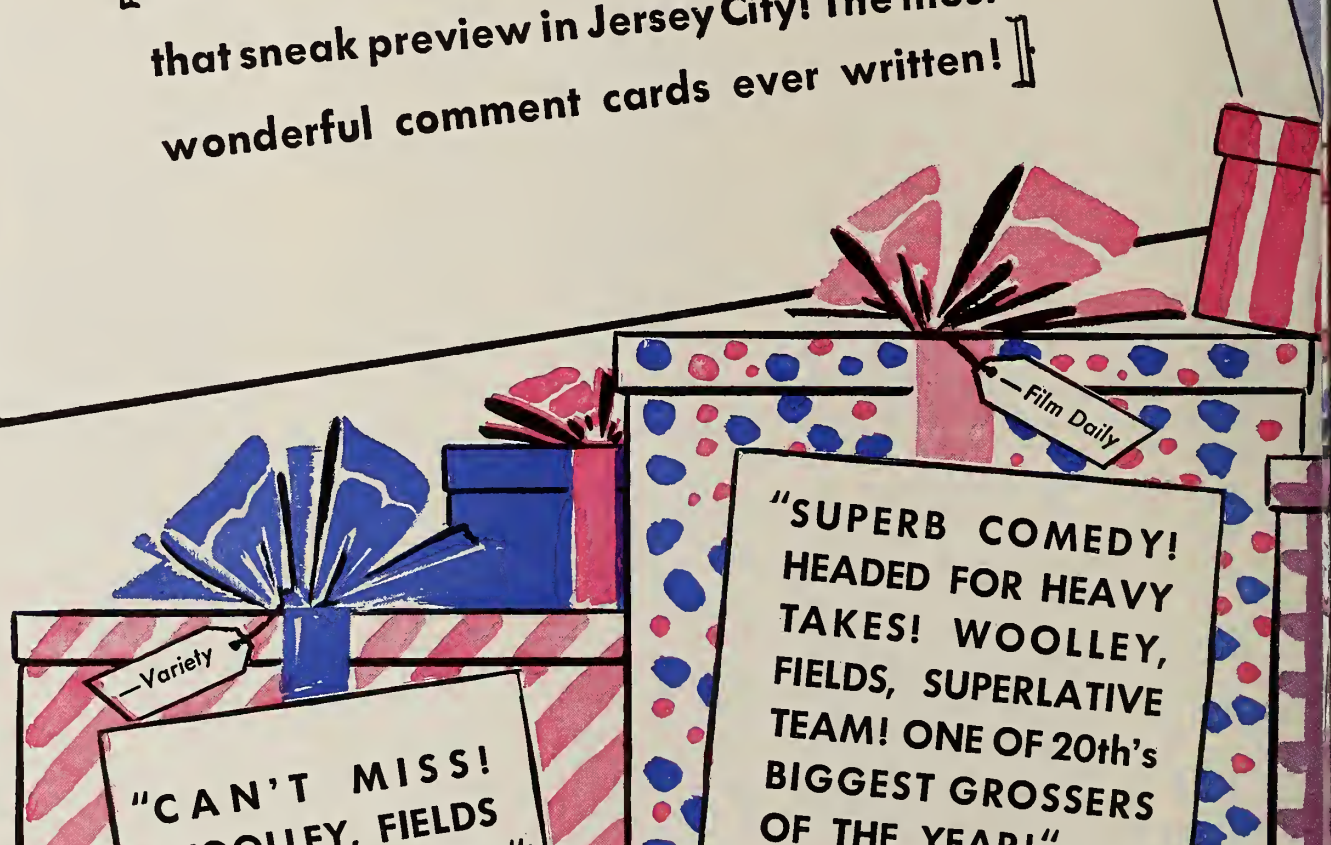
Tom C. Clark, assistant attorney general, has been shifted from the anti-trust division to head the criminal section of the Department of Justice in a realignment of wartime duties by Francis Biddle, Attorney General. Wendell Berge, also an assistant attorney general, was shifted from criminal to anti-trust work.

The shift does not alter Mr. Clark's assignment to the Consent Decree and other motion picture anti-trust cases. Mr. Biddle directed Mr. Clark to continue supervision of this work and of the motion picture anti-trust unit headed by Robert Wright.

Mr. Berge, who has been with the department since 1930, is a former assistant chief of the anti-trust division, where, under Thurman Arnold, he participated in the preparation of the New York bill of complaint and the Consent Decree.

A "Shower" of Raves from the Trade!

And what a reception from the public at that sneak preview in Jersey City! The most wonderful comment cards ever written!



MONTY WOOLLE

IN **HOLY MA**

with LAIRD CREGAR · Una O'Connor · Ethel Griffies · Eric Blore · George Zu and Written for the Screen by Nunn

BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN!



"20TH HAS A WINNER IN THIS!"

— Showmen's Trade Review

— Motion Picture Daily

— Boxoffice

"HUMOR IS DELIGHTFUL! BRISTLES WITH ENTERTAINMENT!"

"SHEER DELIGHT! SHOULD BE UNUSUALLY POPULAR AND PROFITABLE!"

GRACIE FIELDS

RIMONY

wbray · Melville Cooper · Franklin Pangborn
itz Feld · Directed by John Stahl · Produced
nson · From the Novel by Arnold Bennett

20th CENTURY-FOX

Service to Exhibitor Aim of OCR Branch

McMurphey Seeks Trade Man to Head Unit with Advisory Committee

by FRANCIS L. BURT
in Washington

A broad program of service to exhibitors has been mapped by George W. McMurphey, chief of the amusement and recreation section of the service trade division of the Office of Civilian Requirements, to be administered by an experienced theatre operator.

H. J. Griffith, president of the Griffith circuit of Kansas City, was in Washington this week for conferences with Mr. McMurphey and other officials of the OCR regarding his acceptance of the post of director of the new unit. The discussions were expected to continue until the end of the week. Mr. Griffith was approached last week by the OCR as an executive fitted to the previously announced requirements for a man of long experience in theatre operation with a full knowledge of equipment and material.

Advisory Committee To Be Organized

After the director has been named, it is expected that an advisory committee will be organized, representing all of the various exhibitor factions and all of the regions of the country.

Only the broad outlines of the program of the film unit so far have been developed and their translation into definite activities will be left to the unit's head and the advisory committee.

It has been determined definitely, however, that the OCR section will process all exhibitor applications for materials and supplies other than projection equipment, before passing them on to the War Production Board division concerned with materials allocations.

General Program Includes Number of Activities

The OCR general program breaks down into a number of activities, as follows:

1. To insure that all localities, and particularly defense centers, have adequate theatre facilities to meet essential needs, even to the extent of seeking construction of a house if manpower, supplies and equipment facilities are available. The OCR itself has no authority to approve such construction, but would be limited to presentation of the case to the appropriate WPB officials for their consideration.
2. To set up controls to insure proper distribution of supplies and equipment, where such action would be felt necessary by exhibitors to provide equitable distribution of scarce articles, such as vacuum tubes.
3. To attempt to promote the use of substitutes for highly critical materials.
4. To promote maximum utilization of manpower, materials and facilities.
5. To obtain maximum coordination between the various war agencies, such as the War Manpower Commission, War Production Board, Office of Defense Transportation and Office of Price Administration, on questions involving theatre operators.

Mr. McMurphey emphasized that his division would engage in no regulatory activities except where requested by the exhibitors themselves, as outlined above, and will not involve itself in purely industry controversies, such as the supply of product, rentals, etc.

He made it clear also that the division was without authority to act formally on exhibitor problems involving construction or repair, equipment, transportation or anything over which other agencies had control. Its authority, he said, would be limited to the formulation of programs and their presentation to the proper agencies—in other words, the division would act as a "friend at court" for the theatre operators of the country.

The main ojective of the OCR, Mr. McMurphey said, was to see that every operating theatre was kept open throughout the period of the war and to provide a central point to which exhibitors could bring all their problems instead of running from agency to agency, seeking the one office out of many which had authority over the particular problem of the moment.

Boston Stage Season Under Way Again

Boston's legitimate theatre season, temporarily halted, again is under way.

Opening last week was Fred Stone in "You Can't Take It With You." "Life With Father," which played for 26 weeks at the Boston Repertory, returns to the downtown Colonial theatre for a four-week stay. "One Man's Venus," the new musical, will play the Shubert for three weeks, opening September 15th.

"Ghost in the Woodpile," the Gypsy Rose Lee play, comes to the Wilbur theatre September 13th for an indefinite run. "Big Time," the new Ed Wynn show, opened at the Shubert on August 30th. "The Patriots," Pulitzer Prize winner, will open on October 11th. "Skin of Our Teeth" opens at the Plymouth theatre on September 13th.

Pacific Coast Circuit Showing Stage Plays

A Pacific Coast "subway circuit" has been started with J. J. Leventhal, Samuel Howard and Richard Kline as operators. The three have acquired 12 theatres for showings of Broadway plays in California, Oregon and Washington. The plan is similar to the one now in operation in the east by Mr. Leventhal and Harry Brandt. The corporate name of the new organization is the Pacific Coast Circuit, Inc. "Arsenic and Old Lace" is its first production, at the Tivoli in San Francisco. "Old English," "Native Son," "Private Lives" and "Eve of St. Mark" are expected to follow.

Name Censor Board Head

Richmond-Levin Nock Davis of Accomack County, Va., has been appointed chairman of the regional censor board, succeeding E. S. McCaughlin, Roanoke, who died recently.

See Loew Net for Year at Least $8.25 a Share

An increase of approximately $2 a share over last year is estimated by Loew's for the fiscal year ended August 31st. Net profit at the end of the 1942 fiscal year was equal to $7.02. It is estimated that the figure will be about $9 in the final accounting for the current year.

The net profit, it is believed, will be equal to at least $8.25 without taking note of the large contingency reserves set up during the year. Up to August 1st, it totaled $4,600,000. Determination of the amount over the estimated $8.25 depends upon how much of this reserve is thrown back into profit.

Dividends on Loew's shares last year amounted to $3.50, with one extra paid in December. A June extra paid this year indicates that dividends will total approximately $4, an increase over 1942 of 50 cents per common share.

Loew's financial position is known to be strong and it is possible that the contingency reserves will be used to provide for post-war needs due to expansion in foreign fields. The company at present is allied with interests in Great Britain and future distribution in Italy, France, Latin and South America is experied to be greatly increased. The company's last statement covering a 40-week period this year showed a net equal to $5.67 a share.

Chicago Variety Club To Be Fund Clearing House

The Variety Club will serve as a clearing house for contributions from film houses and the industry in the Community and War Fund drive for metropolitan Chicago. Edward Silverman of Essaness Theatres is chairman of the club's welfare committee.

The new combined drive embraces the effort of USO, the Community Fund, British, Greek and United China War Relief, Jewish Welfare and other organizations.

At a meeting of the Variety Club last week plans were made for a "Day in the Country" late this month, at which all members of Chicago's amusement industry will get together. The meeting was in the office of John Balaban with Johnny Jones presiding. It will be the club's first outing of the new season. There will be a golf tournament and many other forms of amusement

More Theatres Open in San Francisco Area

San Francisco entertainment business is the highest in the city's history, it has been reported by exhibitors and owners of other amusement places. A recent opening because of the boom conditions has been the Tivoli, acquired by the Blumenfeld circuit to present Bela Lugosi in "Arsenic and Old Lace." Fox West Coast Theatres is reported to be negotiating for the Alcazar, of which Sid Grauman is lessee, in order to show "For Whom the Bell Tolls." The New Alameda, seating 400, will open soon in Alameda, ship-building center. Lippert Theatres is operator. The circuit recently opened the Pablo theatre in San Pabo, suburb of Richmond.

St. Louis Opera Closing

The Roof Top theatre, open air stock house, closed its season in St. Louis after presenting six plays. The St. Louis Municipal Opera also has ended its season. The Grand Opera House reopened last week as a burlesque theatre, while legitimate plays are scheduled for the American theatre late this month.

INDUSTRY SET TO LAUNCH WAR LOAN CAMPAIGN

100,000 Employees Pledge Bond Purchase; More Stars Join Cavalcade

The whole of the industry approaches opening day of the nationwide Third War Loan drive, September 9th, primed for action. Exhibitors are rolling up new plans and solidifying old. More than 100,000 employees of the industry have pledged themselves to take one extra Bond during the drive. New names have been added to the roster of stars joining the Hollywood Cavalcade, and new names to the industry's fighting "Rangers."

In Washington, D. C., exhibitors met with the War Activities Committee and came up with an 11-point program for Washington area theatres, highlighted by plans for the firing of the opening gun September 9th at all theatres, with special ceremonies including color guards and speeches, etc., setting the War Bond motif for the three weeks of the drive to follow. A week later, from the stages of all the theatres, leading jurists, Government officials and professional men of high local repute will be heard in special four-minute talks. The talks will be given at one matinee and one evening performance from the 16th through the 22nd.

On September 23rd all theatres will stage special programs dedicated to service women. On the closing night of the drive, in an "Organization Night," local service and business organizations will take over theatres in drives for pledges from members and patrons, with Bonds to be delivered the same night.

"For Whom the Bell Tolls" will give a War Bond premiere September 15th, with an anticipated take of one and a half million dollars in Bonds. Other premieres are being set.

Following a pattern set last year by Warner Brothers' Earle and Loew's Capital, Bond booths will be set up along curbs with entertainers from radio and night clubs, etc., acting as salesmen. Last year nearly $75,000 was raised in this manner.

All theatres will carry "Back the Attack" slugs throughout the campaign, with newspapers running special slugs on top of the directory theatre ads, at no charge to the advertisers.

Bond Breakfast Plan To Be Repeated

The Earle theatre Roxyettes will repeat last year's $1,000 Bond breakfast, furnishing the entertainment and acting as hostesses, with Herb Sachs of Del Rio furnishing the breakfast, and, it is hoped, the guests some $125,000 in War Bond pledges.

In Boston, plans have been set for the arrival of the Hollywood stars September 10th, with a Bond luncheon in the Statler Hotel at noon highlighting the day's activities, admission being the purchase of a $2,500 Bond. Playing hosts to the stars during their stay will be Harry Browning, Jack Saef, Joseph Longo, Red King, Paul Levi, Bert MacKenzie and other Boston exhibitors. The stars will gather at Boston Garden in the evening for their selling program.

Charles Winchell, exhibitor state publicity chairman of Minnesota, reports that Bond premieres are being set for every town of 10,000 or more population in the Minneapolis area, with plans well in advance for the 20 million dollar performance of the Hollywood Cavalcade at the Minneapolis Auditorium September 17th.

Warren Irvin, South Carolina chairman, reports exhibitors of his state are concentrating on securing a maximum of Bond premieres. Keynote of the campaign will be set by auctions of merchants' prizes from theatre stages.

In Colorado the Rocky Mountain arsenal in Denver is sending a bombshell to each community to be autographed by each Bond buyer, and a daily broadcast of the progress of the drive is being planned for the state.

TO MAKE DAILY BOND REPORTS

L. C. Griffith, general chairman for the Third War Loan, has announced a national plan for reporting Bond sales registered during the campaign. Exhibitors will file daily reports with state chairmen, who will report each week to the New York WAC, so that there will be a tally at the close of each of the three weeks of the drive to be passed on to the WAC, War Finance Committee, the trade press and the regular press.

Governor Bricker To Join Cleveland Bond Rally

From Ohio Russell A. Bovim reports plans of Governor Bricker to meet the visiting stars in Cleveland and to take part in the Bond rally in the evening. The Ohio committee is scheduling as many Bond premieres as possible and is trying to get at least one exhibitor in each of the 88 counties to qualify as an issuing agent.

Bonds premieres already have been scheduled for the largest of the Connecticut theatres, with three combined rallies and concerts set for the New Haven Green during the drive.

Approximately 126 managers, exhibitors and exchange men from Northern New Jersey met Monday of this week in Proctors RKO theatre in Newark with state chairman of the WAC, Harry H. Lowenstein, presiding. They were addressed by Mr. Griffith, S. H. Fabian, chairman of the theatre division of the WAC, and others.

William F. Rodgers, chairman of the Bond premieres during the drive, announced this week that distributors would welcome additional Bond premieres and would gladly furnish a picture to any exhibitor who desired to participate in the War Bond premiere plan no matter where located in the United States. Mr. Rodgers, addressing his message to exchange area chairmen, stated that few, if any, flat rental pictures would be used for Bond premieres, and since the Bond premiere would be for only one performance, it would hardly justify the consideration of reduced rental.

Secretary of the Treasury Morgenthau's assistant, Ted Gamble, last week said that 100,000 employees of the industry had pledged themselves to the purchase of one extra Bond during the drive. He made the announcement at a meeting of leading theatre men in the eastern area at the Hotel Statler in Washington.

At the same meeting L. C. Griffith, the film industry's Third War Loan chairman, called upon exhibitors to utilize all their showmanship knowledge and abilities in cooperation with the Treasury's drive. He asked the exhibitors to sell an extra Bond to each family, and to each employee, and to write National Screen Service for the Alan Ladd trailer; to become Treasury issuing agents; write to the WAC for available display kits; use newspaper advertising space to sell Bonds; keep Bond books open at all times, and to arrange for special Bond premieres.

Early this week, Mr. Griffith announced that many of the stars of the industry have made transcriptions saluting the Third War Loan, which are being sent to more than 850 radio stations throughout the country for use during the drive.

A third free trailer on the drive, starring Carole Landis, was being completed in New York this week. Two already finished, starred Rosalind Russell and Corporal Alan Ladd. The trailers will be sent to all exhibitors who sign and return the WAC drive pledge.

Additional Stars Added To Cavalcade Roster

Since MOTION PICTURE HERALD went to press last week the following names have been added to the roster of stars participating in the Hollywood Cavalcade: Edward Arnold, Greer Garson, Cary Grant, Hedy Lamarr, Dorothy Lamour, Myrna Loy, Dick Powell, Red Skelton, Betty Hutton and Harpo Marx.

Field "Rangers" who have joined "Chief of the Rangers" George Schaefer, are: Lou Golding, Albany; R. W. Wilby, Atlanta; Sam Pinanski, Boston; Vincent R. McFaul, Buffalo; H. F. Kincey, Charlotte; Ike Libson, Cincinnati; William Skirball, Cleveland; R. J. O'Donnell, Dallas; Rick Ricketson, Denver; A. H. Blank, Des Moines; Charles Perry, Detroit; Harry Katz and Don R. Rossiter, Indianapolis; Elmer Rhoden, Kansas City; Charles Skouras and Arch Bowles, Los Angeles; M. A. Lightman, Memphis; Harold Fitzgerald, Milwaukee; John Friedl, Minneapolis; I. J. Hoffman, New Haven; E. V. Richards, New Orleans; William Miskell, Omaha; M. A. Silver, Pittsburgh; Albert Finke, Portland; G. J. McKenna, Oklahoma City; John Nolan, Philadelphia; Harry Arthur, St. Louis; John Rugar and Tracy Barham, Salt Lake City; D. J. McNerney and B. V. Sturdivant, San Francisco; Frank Newman, Seattle, and A. Julian Brylawski, Washington, D. C., with Leo Brecher, New York, serving as chairman.

To Award Bonds as Prizes For Best Campaign

In New York the War Finance Committee gave its approval to the "Back the Attack Home Front Invasion Convoy," to participate in the theatres' official opening of the War Loan campaign September 8th. The convoys will set out from Times Square at noon, six in all, one for each borough and Westchester County.

Starting Monday at 9:30 A.M., all the division of New York State industries gathered at meetings in Victory Square to formulate plans and hear speakers, including war heroes and noted radio commentators.

The Century Circuit, New York, will offer $100 in War Bonds for their managers, the one submitting the best campaign being awarded a $50 Bond. The circuit has enlisted 12 Powers models to sell Bonds at their theatres.

Tickets for the War Bond show featuring the Hollywood Cavalcade at Madison Square Garden September 11th went on sale Friday night at leading department stores and theatres.

Bracken Cites Film Value for War Messages

The motion picture has proved invaluable in the distribution of wartime information in Great Britain, Brendan Bracken, British Minister of Information, told Motion Picture Herald at the Waldorf-Astoria Hotel in New York last week.

"It is the very best of all possible media for the communication of ideas and facts to a large number of people," Mr. Bracken said. He declared himself very much interested in the motion picture, both in wartime information service and as a long range channel for the interchange of ideas between nations.

The Minister of Information, in New York on Thursday following the Roosevelt-Churchill conferences at Quebec, discussed the wartime use of the film with leaders of the American motion picture industry.

Cites Industry Support For Information Unit

"The motion picture industries of both countries have played a significant part in the dissemination of important wartime information. In my own country the Minister of Information has received generous support from all sections of the motion picture industry. I know that in the United States, the home of the motion picture industry, you have been equally generous in your effort to fulfill to best advantage your function as one of the great media of communication to the public," he said.

Mr. Bracken thanked American exhibitors and distributors for showing official British features and short subjects.

"You have been appreciative of the value of films such as 'Desert Victory,' 'Next of Kin' and 'Coastal Command' and it has been a source of pride to us in London to know that these pictures are to have wide distribution to the people of America. On the other hand we have welcomed American pictures in Britain.

"We have, of course, been accustomed to American pictures for many years and it is no new thing for us to appreciate the very high standard of American production. But just as you are willing to make special arrangements to distribute such a war picture as 'Desert Victory,' we on our part have been glad to make special arrangements in our country for the very wide distribution of some outstanding American war films," the Minister said.

Basis of Understanding Between Nations

Among the pictures which are being shown thus in Great Britain Mr. Bracken cited "Prelude to War" and others in the series produced by Colonel Frank Capra for the Army. "Battle of Britain," he said, will be released to English theatres on September 15th, the anniversary of the critical air struggle. The British Government also is assisting in the distribution of entertainment pictures to American soldiers now stationed in the British Isles.

"I hope that these beginnings of cooperation between our two countries in the field of motion pictures may be the foundation for a deeper mutual understanding by our two peoples—for on that understanding much of the future happiness of all peoples depends."

"The problem today is that there are not enough good films about," Mr. Bracken said, in discussing the screen as a vehicle for United Nations messages. "We have had to cut down so terribly much on our own production because of the war," he added, indicating his belief that American producers must do much to carry these war messages.

Mr. Bracken has been a close associate of Winston Churchill since 1923 and was his private Parliamentary Secretary until taking over the information post from Alfred Duff-Cooper in July, 1941. He is a former newspaper man and publisher, with interests in the *Financial News, The Economist* and other London papers and a Bible publishing house.



BRENDAN BRACKEN

British Government press and propaganda services have been extensively revitalized under Mr. Bracken. Motion pictures under his direction have been used widely for British messages abroad and to the people at home.

Aubrey Neil Morgan, deputy director general and comptroller of the British Information Services, and Thomas Baird, assistant director of the film division, accompanied Mr. Bracken to his New York conferences with industry leaders.

Presidents and foreign managers of the major distributors were luncheon hosts to Mr. Bracken at the Wladorf-Astoria last Thursday.

Paramount Film Tied In With Nurse Recruiting . .

"So Proudly We Hail," scheduled for release in early September to coincide with the 25th Anniversary Paramount Week is to play its part in the nationwide recruiting drive for Army and Navy nurses, the company has announced. During the run of the picture, the American Red Cross will cooperate by enrolling all its 370 branches to aid in the promotion of the picture. Paramount, in turn, has prepared and distributed posters, displays and other nurse recruiting ads to all chapters. A special trailer has been prepared featuring Claudette Colbert and is available to all exhibitors without cost.

Holdovers Still Strong At St. Louis Theatres

In St. Louis, holdovers continue strong with Warners' "This Is the Army" completing its second week at the Ambassador, with "Heaven Can Wait," Twentieth-Fox, getting extended playing time at the Fox. "DuBarry Was a Lady" played a third week at Loew's Orpheum. During the summer, holdover engagements were credited to "Stage Door Canteen," "Crash Dive," "China," "Mr. Lucky," "Action in the North Atlantic," "Bataan," "Cabin in the Sky," "Lady of Burlesque," "Hit the Ice," "Five Graves to Cairo" and "Coney Island," among others.

Children Admitted Free

The Met and Movie, open air theatres near Jackson, Tenn., will admit children free when accompanied by adults. Admission to the theatre is 35 cents.

OPA Eases Fuel Oil Situation For Theatres

Theatres using less than 10,000 gallons of fuel oil each winter will be given relief by the Office of Price Administration, according to a release by that agency last week. It announced that rations would be allotted despite the theatre's ability to convert to coal.

It was the OPA's second relaxation of restrictions. On May 10th, it announced the removal of all "convertibility tests" for obtaining auxiliary or supplementary rations for private dwellings on the 33 eastern, mid-western and Pacific northwest states under oil rationing.

Besides theatres, places chiefly affected by the revision in conversion policy are hotels, apartment houses, office buildings and similar consumers. The states affected are New York, Pennsylvania, New Jersey, Delaware, Maryland, West Virginia, Virginia, North Carolina, South Carolina, Ohio, Kentucky, Indiana, Illinois, Michigan, Wisconsin, Iowa, Minnesota and the District of Columbia.

Oil users will receive heating oil allotments for 1943-44 without regard to convertibility if their basic ration last year amounted to less than 10,000 gallons. Users who already have converted will not be eligible for a new oil ration.

The difficulties experienced by exhibitors due to the gasoline situation also are expected to be relieved with the lifting of the pleasure driving ban on Wednesday. Motorists in the eastern states will have an average of one and one-half gallons of gasoline a week at their disposal. An increase to two gallons, however, is not expected until October 1st.

Five Picture Companies Formed in New York

Five film companies and a theatrical booking agency have been incorporated in New York State recently.

Charlotte Theatre Corporation of Utica was formed by Gerald Furney, Anthony A. Ledermann and Lillian Neff, all of Utica. Atlanta Film Company, Inc., of Manhattan was formed by Joseph Eckhaus of the Bronx, and Dorothy Singer and Lillian Sturm, both of Brooklyn. Modern Play Productions, Inc., Manhattan, was formed by Alexander E. Rasolin, David Lieberman and Julius L. Bezozo, all of New York.

Century Artists, Ltd., was incorporated to conduct theatrical booking agencies, by I. Philip Sipser, Gladys Braiter and Elsie Balter of New York. The other two picture companies were the City Entertainment Corporation of New York by G. Mathers Clark, Kendall Williams and Wilmot D. Griffith of New York, and the Farman Theatre, Inc., of Oneida, by John P. Carrigan, Ethel MacCollum and Frederich M. Bottger, all of Syracuse.

Limit Midwest Blackouts

Practice blackouts involving the public in the midwest should not be held more often than once a month, Major General F. E. Uhl, commanding general of the Seventh Service Command, has said at Omaha. Standard blackout rules have been applied in 16 midwestern states of the Fifth, Sixth and Seventh commands. In addition to limiting the number of practice drills General Uhl directed that they be of the shortest possible duration.

Takes Washington News Post

Andrew R. Kelley, former drama editor and film critic for the Washington *Star*, has replaced Russell Stewart in the same capacity on the Washington *News*. Mr. Stewart has joined the Warner home office publicity staff.


There'll
Be
Only
One
Winter time
This
Year!
and of course... it's from 20
CENTURY-FO

All These Stars in a Musica



What Romance!

What Revelry!

What Rhythm!

SONGS...

"I Like It Here" • "Dancing In The Dawn" (Of A New Day)
"Later Tonight" • "Wintertime"
"I'm All A-Twitter Over You"
"We Always Get Our Girl"
"Drums and Dreams"

Lyrics and Music by Leo Robin and Nacio Herb Brown

Winte

woody

and hi

Directed by JOHN BRAHM • Produced by WILL
Screen Play by E. Edwin Moran and Jack Jevne
Lynn Starling • Story by Arthur Kober

hat's Indescribable!

SONJA
HENIE



time



JACK OAKIE
CESAR ROMERO
AROLE LANDIS
S.Z.Sakall · Cornel Wilde

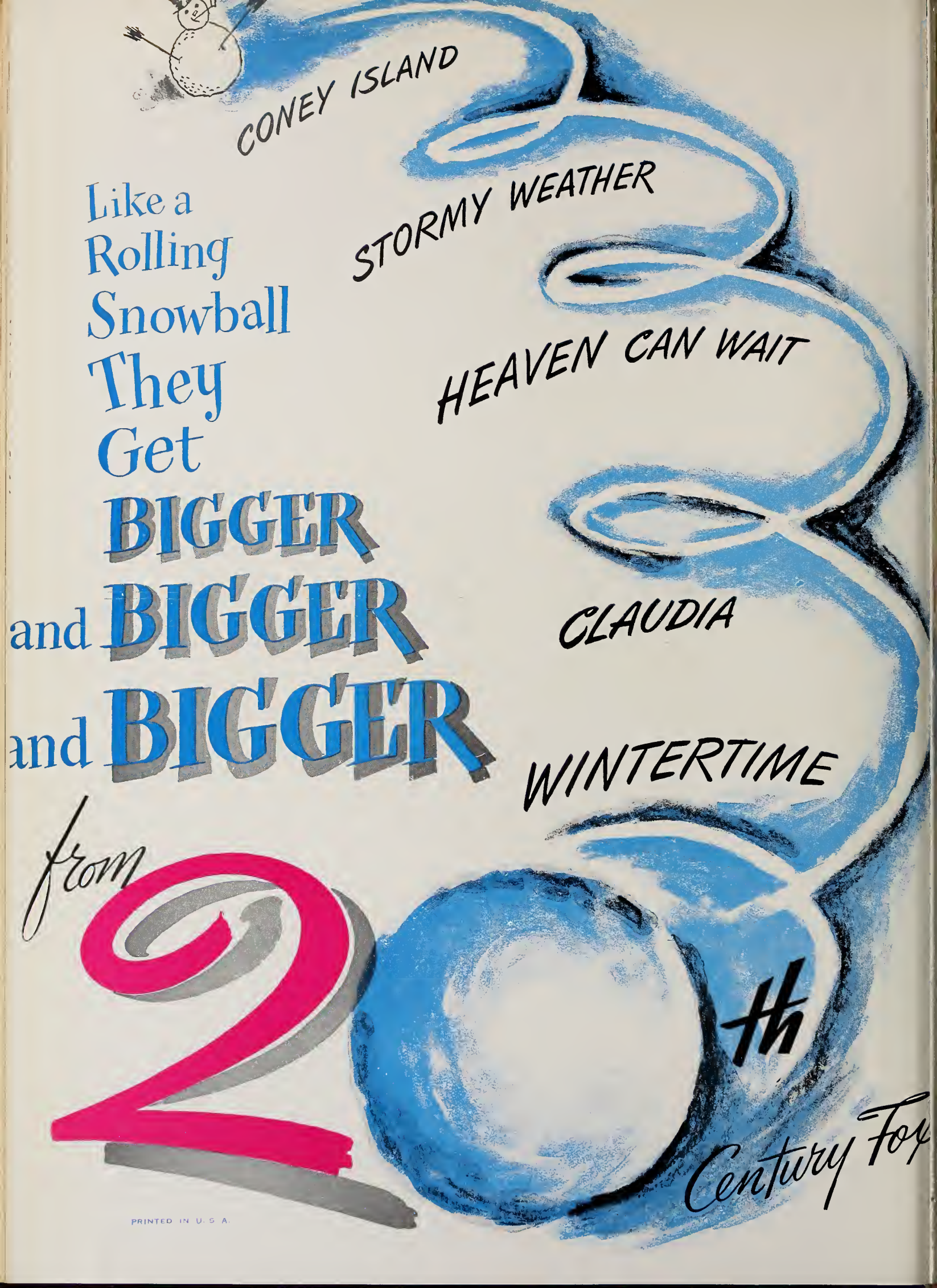


ERMAN
rchestra

ON

20th CENTURY-FOX

THIRD WAR LOAN SEPT. 9th to 20th. GET READY!


CONEY ISLAND
STORMY WEATHER
HEAVEN CAN WAIT
CLAUDIA
WINTERTIME
Like a Rolling Snowball They Get BIGGER and BIGGER and BIGGER
from 20th Century Fox
PRINTED IN U.S.A.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Shortly, according to plan, screen honeymooners, who used to entrain for Niagara Falls will be boarding a plane for Mexico City, the heavy in the plot will be unmasked as a fugitive from Buenos Aires instead of Paris, and the character who used to sigh "Ah, to be in England, now it's May" will yearn aloud for Rio in carnival season.

This substitution of Latin-American points of interest in incidental dialogue which has run pointlessly to other patterns for years could be purely coincidental, what with the inaccessibility of the traditionally far and wondrous places at this point, but it isn't going to be. An equivalent substitution could be expected to take place in normal course, deriving out of circumstances which prevail, but the process is to be expedited.

The expediting of the process is the objective of a plan now on the point of implementation following discussions with individual producers by Lou Greenspan, former trade journalist, recently appointed to a post in the Motion Picture Society for the Americas by Joseph I. Breen, Production Code Administrator and president of the Society, which is the film body set up by the Office of the Coordinator of Inter-American Affairs, and which includes all studio heads as members.

Producers to Be Supplied With All Information

The plan contemplates supplying to all producers a list of names of Latin American cities, points of interest, institutions of entertainment or culture—the precise extent and nature of the list has not been determined—which the CIAA recommends for mention instead of others when, as and if such substitution does not conflict with story requirements.

It is explained that this mechanism will have the effect of manifesting the good-neighbor policy via a greater proportion of Hollywood pictures than have manifested it heretofore as consequence of the CIAA's suggestions, limited chiefly until now to specific suggestions for productions of designated subjects and non-production of other material.

Producing Artists Company Ignores Precedents

Producing Artists, Inc., the newly formed corporation headed by David Loew and Arthur Lyons, broke with precedent twice within the week, once in the matter of talent contracts and again in the matter of picture titles.

The first break with precedent came when Mr. Lyons announced, "No star will be signed by use for more than one picture. We're interested only in picture profits. Personality profits are to be reserved for the creative artists themselves. If, for instance, an unknown who costs $100 rockets to a valuation of $100,000 as a result of one of our pictures, we'll be glad to pay the added cost for that person the next time we use him. Our whole plan of operations is to provide the most possible independence for the artist. We will share picture profits, but we do not expect profits of any other kind, for we believe they would be contrary to the spirit of our operating plan."

The second break came when the company announced the registering of a title for a picture about which no more than that is divulged, if more is known. The title consists of the whistle emitted by an amorous and uninhibited male on sight of a provocative specimen of the opposite sex. The announcement of the registering contains a lot of wordage about making a disc of the sound and registering the disc, but it doesn't get around to explaining how an exhibitor is going to bill the picture on his marquee.

Production at 1943 High

Production hit a new 1943 high at the weekend when the start of 11 features offset by the completion of only two, brought to 58 the number of properties in shooting stage. The previous high point for 1943 was established July 29th, when 55 features were filming.

Universal accounted for four of the new undertakings. "When Ladies Fly" is a Walter Wanger production, directed by John Rawlins, presenting Loretta Young.

"Passport to Dakar" is the work of producer-director Julien Duvivier, a Jean Gabin vehicle with Allyn Joslyn, John Qualen, Eddie Quillan, Richard Whorf and Peter Van Eyck.

"The Mummy's Ghost" is a Ben Pivar project, directed by Reginald Le Borg, with Lon Chaney, Jr., John Carradine.

"The Marshal of Gunsmoke" is a Western presenting Tex Ritter, Russell Hayden.

Columbia started "The Return of the Vampire," a chiller with Bela Lugosi supported by Michael Duane, Miles Mender and Matt Wills. Sam White producing.

Columbia's second addition to the activity of the week is "Roundup for Victory," produced by Jack Fier, with Benjamin Kline directing, with Charles Starrett, Jeanne Bates, Dub Taylor.

RKO Radio also started two. "Dangerous Journey" is under production by Herman Schlom, with Ray McCarey directing the cast, which includes Elsa Lanchester, Gordon Oliver, Lumsden Hare and Lloyd Corrigan.

"The Curse of the Cat People," designed to duplicate the box office performance of "The Cat People," offers Simone Simon, Kent Smith, Jane Randolph, Julia Dean, Ann Carter and Elizabeth Russell. Val Lewton is producing, Mark Robson directing.

Warner Brothers started "Uncertain Glory," under production by Robert Buckner and direction by Raoul Walsh, starring Errol Flynn with Paul Lukas.

Paramount started "Our Hearts Were Young and Gay," Sheridan Gibney production directed by Lewis Allen, presenting Diana Lynn, Gail Russell, James Brown.

Republic started a Roy Rogers Western, "Hands Across the Border," with Ruth Terry, Duncan Renaldo, Mary Treen and the Sons of the Pioneers.

The studio situation at the weekend:

COMPLETED

Mongram
Death Valley Rangers

Warners
Conflict
Passport to Dakar
Marshal of Gunsmoke

Warners
Uncertain Glory

STARTED

Columbia
Return of the Vampire
Roundup for Victory

Paramount
Our Hearts Were Young and Gay

RKO Radio
Dangerous Journey
Curse of the Cat People

Republic
Hands Across the Border

Universal
When Ladies Fly
Mummy's Ghost

SHOOTING

Columbia
Ten Percent Woman
Tropicana
Cover
There's Something About a Soldier

Goldwyn
Up in Arms

MGM
Rationing
Andy Hardy's Blonde Trouble
Broadway Rhythm
Meet the People
White Cliffs of Dover
See Here, Private Hargrove
Mr. Co-Ed
Daslight
Canterville Ghost

Monogram
Mr. Muggs Steps Out
Sweethearts of the U.S.A.
Sultan's Daughter
Hitler's Women

Paramount
Going My Way
Henry Aldrich, Boy Scout
Standing Room Only
Story of Dr. Wassell
Frenchmen's Creek
Hail the Conquering Hero
Ministry of Fear

RKO Radio
Rookies in Burma
Tender Comrade
Ghost Ship
Higher and Higher
Revenge
Falcon and Co-Eds

Republic
In Old Oklahoma

20th-Fox
Buffalo Bill
Pin-Up Girl
Tampico
Lifeboat
Lodger

UA
Jack London (Bronston)

Universal
Gung Ho
Ali Baba and the 40 Thieves
His Butler's Sister
Moonlight and Cactus

Warners
In Our Time
Destination Tokyo
Shine On, Harvest Moon
Rhapsody in Blue
Passage to Marseilles

Here's A Thrill, New And Gay!

'Flying Tiger' Fred . . . on leave from smackin' down Zeros . . . and lovely Joan, in each other's arms . . . is something to behold! Every step's a treat! Every song's a hit! Every scene's a lulu! See it! Soon!

FRED
ASTAIRE
JOAN
LESLIE

Thrillingly together for the first wonderful time!



It's A Dance-filled Holiday!



SKY'S THE LIMIT

'MY SHINING HOUR'
'I'VE GOT A LOT IN COMMON WITH YOU'
'ONE FOR MY BABY'
SONGS



WITH
ROBERT BENCHLEY
ROBERT RYAN • ELIZABETH PATTERSON • MARJORIE GATESON
FREDDIE SLACK and his ORCHESTRA

RKO RADIO PICTURES

Produced by DAVID HEMPSTEAD • Directed by E. H. GRIFFITH
Original Screen Play by Frank Fenton and Lynn Root • Lyrics by Johnny Mercer • Music by Harold Arlen

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

The success of the documentary during the war has been one of the most noteworthy developments of British production. Realistic films made on the scale and with the polish of "Target for Tonight," "Desert Victory" and "World of Plenty" have come to the forefront both as documentary and propaganda, but no less as production prestige and as popular entertainment. They have met with little sales resistance, in fact, often have encountered keener enthusiasm outside official channels than within.

Some sales resistance, however, is habitually offered British films as a class, if they are not registrable for quota purposes. Among documentaries and realistic films strictly not registrable as quota have been pictures made up in the main either of news clips or of foreign footage.

In the former category was "Desert Victory," and in the latter Paul Rotha's "World of Plenty." Current moves on the part of the Board of Trade to adjust clauses in the Films Act would permit such films in future to count for quota.

Documentary Producers Welcome Development

Documentary producers welcome this development. Feature producers on the other hand oppose it. To the former group a wider market is immediately opened. To the latter the widening of the gap to include edited or assembled films containing material shown before, or foreign matter, is another step in the direction of fewer British films, and less employment for British studio technicians.

The reasons behind this step are obvious. Such films will be registered only if they are expedient for the efficient prosecution of the war, or the defense of the realm. National purpose rather than artistic integrity, in short, impels the move. The Quota Act, of course, was a peacetime measure not specifically designed to meet war needs.

Expect Few Films a Year Will Be in New Category

The Board of Trade does not anticipate the amendment it plans disrupting production or diminishing the wartime market considerably. It expects only two or three films a year to enter the new categories. Meanwhile the views of such organizations as are likely to be concerned or interested are being canvassed.

With Britain's war workers pouring from the towns into the country and to the coast, bent on the annual summer vacation, a counter movement in the film industry currently is visible. From locations at the seaside, in the rustic wilds and in neutral Eire, units have come back and gone to work in the less bucolic studio stages.

Back from Powerscourt, Enniskerry, County Wicklow, has come Laurence Olivier and his co-producer, Dallas Bower, their technical unit and equipment, to continue "Henry V" between Denham studio walls. With all the exterior work now filmed and the Technicolor camera recovered from a friendly onslaught by King Harry's charger, Olivier has gone to work at Denham where, under art director Paul Sherriff, interiors have been built—in the Italian Primitive tradition, representative of the French King's Court.

To the cast of this spectacular opus have been added Leslie Banks, Robert Newton, Robert Helpmann, Felix Aylmer, Nicholas Hannen, Sebastian Shaw, Michael Warre, Ernest Thesiger, Roy Emerton, George Cole, Harcourt Williams, Leo Genn, Russell Thorndike, Francis Lister, Esmond Knight, Michael Shepley, John Laurie, David Kier, Ivy St. Helier, Ralph Truman, Moreland Graham and Brian Nissen.

Likewise back from location—in the peaceful Cotswolds, where villages were practically taken over by the unit—is Bernard Miles, whose rustic whimsy, "Tawny Pipit," also has gone to work in the Gaumont-British Studio at Shepherds Bush. Among the Cotswold towns, villages and hamlets which have been the scene of exterior shooting in the Miles film have been Lower Slaughter, Burford, Westwell, Fifield and Holwell. Hardly any extras were called for, the villagers and working folk collaborating wholeheartedly. Shepherds Bush is the studio chosen since Denham is already packed to capacity.

Three Units of Two Cities Working at Denham

Among those helping to pack it are three other Two Cities units, those working on the Coward subject, "This Happy Breed," on Anatole de Grunwald's "English Without Tears" and the Army film, "The Way Ahead." Carol Reed directs this last named film, which also has just concluded location passages and is now concentrated on Stage 6 at Denham. The cast includes, besides David Niven, Raymond Huntley, Robb Wilton, Jr., Hugh Burdon, James Donald, Leslie Dwyer, Billy Hartnell and Jimmy Hanley, in the roles of civilians who join the Army, and following training become seasoned soldiers.

Much of the Noel Coward subject—which is being directed by David Lean, with his co-producers Anthony Havelock-Allen and Ronald Neame, is now being shot on the outdoor lot at Denham where, for instance, currently, a fair ground has been built, and sets representing part of the Wembley Exhibition in the Twenties, and the Peace Procession of 1919. For this last a company of U. S. infantry—who bivouacked for two days on the lot—were filmed by director David Lean in the uniforms of the doughboys of the last war.

BRITISH PRODUCERS TO JOIN ADVISORY COUNCIL

The British Film Producers Association has agreed to participate in the formation of a British Film Production Advisory Council. Laboratories, short subject producers and labor interests will be represented. The council will serve merely in an advisory capacity, but will have power to cooperate with such outside authorities as the Board of Trade and Ministry of Information. J. Arthur Rank presided at the producer meeting which approved participation.

British National Plans Four New Features

British National announce four further subjects to follow "The Shipbuilders" and "Old Mother Riley Overseas." They are "Cinderella Girl," "The Mouse Wouldn't Play Ball," "The Canon in Residence" and a Hiscott production.

Fred Zelnik has been signed to produce "The Cinderella Girl," the tentative title of a story with music which Maclean Rogers, signed for two subjects, will direct. Work starts on September 27th, following completion of the Lucan and McShane comedy.

Wallace Orton will move in when Zelnik has finished, producing two subjects concurrently, "The Canon in Residence" and "The Mouse Who Wouldn't Play Ball," both taken from novels, and at the end of the year or the beginning of January, Elizabeth and Leslie Hiscott are due to start on a story of the English countryside, the title of which has yet to be decided.

Greek Government Will Aid "Signed With Their Honor"

John Baxter has completed "The Shipbuilders," and Oswald Mitchell has started the Riley comedy. "The Shipbuilders" unit still has a number of shots to film on Clydeside and therefore will make another trip north when the interiors for the picture are completed.

British National is adhering to the policy announced over a year back, of giving war films a rest for the time being.

Paul Soskin now has been assured of the full support and cooperation of the Greek Government for his new production, "Signed With Their Honor."

Research is being carried on to ensure that the Greek setting is accurate to the last detail. Location shooting will take place in North Africa and Britain; interiors will be filmed at Denham.

Seeks Invalidation of Sale

Federal Judge John C. Knox last Wednesday in the U. S. District Court in New York denied a motion to quash proceedings against Skouras Theatres because of improper jurisdiction of the court concerning the action involved. Action was brought by a Fox creditor and involves the sale of the Academy of Music Theatre in New York by Fox to Skouras in 1937. The creditor, represented by Robert Aronstein, counsel, asks that sale be set aside.

Freeman Joins Navy

Norman Freeman, assistant to N. Peter Rathvon, president of RKO, reported to the Navy Tuesday.

BRITISH GOVERNMENT PUSHES POST-WAR FILM PLANS

Board of Trade Member Sits In on Producers' Discussion of Plans

by AUBREY FLANAGAN
in London

Backed by the conviction that when the mountain comes to Mahomet it is a big day, British producers are interpreting the recent visit of Board of Trade executives to a meeting of the British Film Producers Association as a big and significant day for British film production, particularly that volume of it which will be embraced in the post-war era.

It has been believed by the discerning, and recorded in these columns, that the British Board of Trade is serious about its wish to help the industry after the war—for reasons, let it be admitted, of its own. Recent approaches to the producers, in the way of questionnaires and suggestions of collaboration, have consolidated that conviction.

Asks Producers Prepare For Post-War Market

Now Mr. Gaitskill of the films department of the Board of Trade, accompanied by his advisory assistant, Simon Rowson, has sat in on a B.F.P.A. meeting, has asked the producers to get going in preparation for the post-war markets, has promised that the Government will do all it can to assist them break in, ruled out nothing practicable, not even, it would seem, if it were considered desirable, an amendment of the Quota Act.

Bent on helping the industry to break into the export market more boldly than ever before, the Board of Trade, however, are not above recognizing the truth of the adage that God helps those who help themselves. The industry, in fact, is not to sit back and let the Board of Trade do all the work. It will have to do some serious thinking, constructive thinking at that, gather and supply the data and ammunition for the forthcoming offensive, decide what is the best plan of action and make its views known.

Visit to Producer Meeting Expected to Bear Fruit

This, in fact, was the prime purpose of Mr. Gaitskill's visit to the B.F.P.A., to expose clearly the Government's intentions, and seriousness of purpose, to explain what is behind the plans, and to persuade the producers to pull their weight. That his visit will bear fruit would seem certain, for the B.F.P.A. will go into the matter fully, and later present not only relevant data but concrete suggestions on future procedure and reforms.

They will examine and report upon what they consider will be the main obstacles to post-war activity, to a restoration of healthy and lively conditions, on the condition and availability of studios and equipment, the possible development of new types of films or new production techniques and the possibilities, and the means of realizing those possibilities, of an increase in the export of the British film abroad.

The crux of the whole matter is this last —exports. It was made clear by the Board of Trade spokesman that the motion picture industry is not a privileged industry in the matter of such governmental interest. It is, in fact, one among many. It is embraced by the Government's general export plans.

The question of balance payments and the difficulties which might arise thereabouts was touched upon by Mr. Gaitskill, who made it clear that it was the Government belief that the whole export position could and would be greatly assisted by film exports. Film, in fact, will lead where trade is hoped to follow. British prestige abroad may be assisted by the motion picture, and British commercial prestige assisted in consequence. The film becomes a sort of propagandist, ambassador, and a source of revenue.

Method of Procedure Is Still Undecided

How these ends will be attained it is as yet early days to decide with any finality, but it is clear that practicable suggestions, likely to assist the processes the Board of Trade have in mind will be ruled out. Nothing, not even the amendment of the Quota Act, a suggestion readily on the lips of some reformers, will be dismissed until it has been examined and adjudicated. This much is certain, the Board of Trade are determined that what it does shall have the concrete backing of the industry and not be the target for ultimate critical brickbats.

There are difficulties facing reconstructive reforms and they are many and complex. Many of them, however, are exactly those difficulties which face producers today, the unavailability of studios, the restrictions on equipment and supplies, the drainage of manpower. All these are before the Government, all subjects of research and suggestion from the industry itself.

Not least of the problems to be faced is that of demobilization and its relationship to studio manpower. Without men there can be no films. On the one hand there comes the Board of Trade wish to know what labor will be available for men released, and on the other the producer anxiety whether there will be sufficient technicians for the films planned and needed by the export push.

It would seem to be in the Government mind that key men, that is men around whose release and employment in the studios the employment of others hinge, would be the first to obtain release from service if needed or requested. Discussions between the producers and the labor unions, who have the ear of the Board of Trade, and the Ministry of Labour will be instituted with this in mind.

Without studios neither can there be production and the minds of producers are concentrated upon this essential to any re-creation of the industry. Most of the British studios are in government control at the moment and it would be a first essential that some of these be released and promptly to permit the making of suitable films.

Much Equipment Held By Service Units

So with equipment, much of which is in the hands of the service units. It is a problem yet to be answered whether these service film units will be disbanded when the war ends, for with them men, material and equipment are for the time being inextricably bound up.

The drawing up of a memorandum for the Board of Trade may take some months. There would not seem to be a spirit of urgency or of unity in ideas among the B. F. P. A. members.

Into these affairs the Ministry of Information do not come. They are separate entirely from the liberated territories scheme. By the time any plans are materialized the M. O. I. may cease to exist.

SPECULATE ON SINGLE ALLIED FILM UNIT

Lieutenant Colonel Frank Capra's visit to London has induced speculation by industry members relating to a new motion picture unit for General Headquarters, U. S. Army, London, which would operate jointly with a British Army unit. The result, it is believed, will provide an Allied motion picture coverage comparable to the collaboration in political and military affairs by the two Governments. Instead of the Capra and British documentaries of the African campaign being released as separate films, the move would smooth the way for exhibition as a single feature.

Universal Tightens Field Coverage of Branches

W. A. Scully, vice-president and general sales manager of Universal, this week announced the appointment of Samuel Applegate to supervise sales in the Philadelphia and Washington offices.

The move is the result of a policy designed to allow closer concentration and supervision in the field. Mr. Applegate will operate from headquarters in Philadelphia.

Along the same lines, Dave Miller will make his headquarters in Cleveland, covering the Pittsburgh and Cleveland offices, while Barney Rose has been transferred from Philadelphia to Boston and will cover the Albany, Boston, Buffalo and New Haven offices.

Liberty Ship Is Named for Founder of ASCAP

A new Liberty Ship, the *Victor Herbert*, was christened last Sunday by Mrs. Claude Pepper, wife of the Florida Senator, at Panama City, Fla. The ship, named for the composer and founder of the American Society of Composers, Authors and Publishers, was a 60th birthday gift to Major General Jonathan M. Wainwright.

EVERYBODY LOVES EXCITEMENT



K O
ADIO
ICTURES

and the critics are no exception

John GARFIELD · Maureen O'HARA

the Fallen Sparrow

with

WALTER SLEZAK · PATRICIA MORISON · MARTHA O'DRISCOLL

Produced by ROBERT FELLOWS • *Directed by* RICHARD WALLACE

Screen Play by Warren Duff



The New York Dailies

"Superior example of creepy entertainment . . . intriguing, imaginative thriller . . . the No. 1 item on the current list." — Otis L. Guernsey, Jr., N. Y. Herald-Tribune

"Action, suspense, mystery . . . John Garfield in the fattest role he ever had."
— Kate Cameron, N. Y. Daily News

"One of the uncommon and provocatively handled melodramas of recent months."
— Bosley Crowther, N. Y. Times

"There are thrills, chases . . . The pace is fast, the entertainment hectic."
— Lee Mortimer, N. Y. Daily Mirror

"Creates and holds engrossing mood of suspense and excitement."
— Alton Cook, N. Y. World-Telegram

"Trim and close-hauled melodrama." — John T. McManus, P.M.

"This unusual picture deserves your attention." — Archer Winsten, N. Y. Post

The Trade Press

"Melodrama with sufficient suspense to carry through as billtopper for nominally profitable biz."
— Variety

"Topnotch meller . . . a show that can stand exploitation . . . customers will find plenty to their liking."
— The Exhibitor

"Taut and tense . . . earmarked with commercial satisfaction."
— M.P. Daily

"Outside general run . . . mystery, terror and suspense in large measure."
— M.P. Herald

"Sure-fire box office attraction . . . Tense, absorbing, edge-of-the-seat drama for men and women alike."
— Showmen's Trade Review

BACK THE ATTACK! BUY WAR BONDS!
THIRD WAR LOAN!

See Studio Advances From Enemy Patents

Technical Group To Study Available Patents for Possible Screen Use

Hollywood Bureau

In attempting to make the world his oyster, the indications are Adolph Schicklegruber unwittingly has benefitted the industry and through it the public.

Some of the greatest technical advancements in the industry since the introduction of color photography and sound loom ahead with the opening of enemy-controlled patents to American business.

All patents held by companies or individuals of enemy countries and all patents of enemy-controlled countries—50,000 in all—fall into this category by action of the United States Alien Property Custodian based on Presidential decree.

This revolutionary action opens up the entire field of optics, in which Germany long has excelled, color processes, photographic processes, chemical formulas, plastics, synthetics of all sorts and the wide field of electronics.

Committee Is Named to Investigate Patents

As soon as the Research Council of the Academy of Motion Picture Arts and Sciences learned of the move, a committee was appointed to study the patents to determine which would be of value to the industry.

This committee is working in cooperation with the legal minds of the industry through the law committee of the Association of Motion Picture Producers.

The committee is headed by Farciot Edouart, transparency chief of Paramount. Other members are Leslie Caret, Universal; Glenn Farr, RKO Radio; Gordon Sawyer, Samuel Goldwyn; William Slaughter, Jr., M-G-M; S. J. Twinning, Columbia; John Stransky, Republic, and Grover Laube, 20th Century-Fox.

All enemy patents are being offered on a nominal license basis for the life of the patent while those of enemy-occupied countries are being offered on the same license basis for the duration of the war and six months thereafter with a reasonable royalty effective after that date. Therefore German patents will be open for American use without danger of infringement. As a result, production men in Hollywood predict some of the greatest technical advancements the industry has seen.

Sees Optical Field Now Opened to Industry

None of the patents may be corralled by a single individual or company and then sub-leased or rented to others. The licenses will be non-assignable. But, patents under which some firms now have exclusive license rights, of course, are still inviolate.

"This move is going to open up the entire field of optics to the industry," Mr. Edouart told MOTION PICTURE HERALD. "Germany long has been recognized as the leader in the field of optics—the manufacturing of lenses—and in color photography and chemistry.

"Royalties demanded prior to the war were prohibitive and American development along similar lines freqently was held up, or stopped dead, because such development would infringe upon patents held by Germans.

"Carl Zeiss has held a number of patents which we have been unable to use in the industry. These now will be available for licensing, which means we can adapt those of value to our own uses. It also means that research, in which the industry is highly proficient, can be carried on along lines which had to be abandoned in times gone by because of possible infringement on these very patents."

When asked about other fields which might be, or are known to be, covered in similar enemy-held patents, Mr. Edouart cited electronics, synthetics, plastics and laminated fabrics.

"In the field of color alone the possibilities which now stretch before us are unlimited," he said. "Within three or four years after the close of the war, I feel that motion pictures will be 100 per cent color. Developments along these lines are now taking place. It may come even sooner than we expect with this move helping us in technical fields formerly closed to us because of these foreign patents."

"Progress is being made by Army and Navy engineers in various fields of photography, particularly color photography, and by the men in our own industry. The results of their work will mean great strides forward in this field alone after the war.

"We have the men who can readily devise the ways and means to put these finer tools to work for the industry.

"What this means is more readily understood when we consider that we already have the best of acting, directing and writing talent from which to make pictures.

"Just as has been the case during the past 10 to 15 years, the technical phase of production is the one where the greatest progress can be and is being made today."

In addition to making these patents available through licensing, the Government insists that "thoroughly adequate research programs be carried out."

"In quality, American industrial research is second to none," declares Leo T. Crowley, Alien Property Custodian. "In quantity, it should be greatly expanded. Original discoveries resulting from this research (on enemy patents licensed here) of course, may obtain the protection of American patent laws."

Danish Sound System No Better Than Ours

There has been talk in Hollywood that the patent pool now thrown open embraced a Danish sound recording process of considerable potential value. The HERALD check disclosed that this process probably represents no great technical improvement over RCA and Western Electric. It is said to be a method of recording sound directly on the film.

"It gave an excellent reproduction," he said, "when we saw it here at the Society of Engineers meeting three years ago. However, I do not believe it would prove any saving on footage over the system we now use."

It was pointed out the Government had inaugurated a very low license fee of $15 and one executive said:

"The licensing of enemy-controlled patents for the life of the patent—17 years—is unquestionably in line with the terms of unconditional surrender which this Government demands of our enemies."

RESEARCH NEEDED TO MAKE PATENTS USEFUL

A glance over the lists of patents in fields where Hollywood technicians expect to find finer tools discloses a preliminary research job of some magnitude. Mr. Edouart, in charge of transparencies at the Paramount studio, is chairman of a committee, named by the Research Council of the Academy of Motion Picture Arts and Sciences, to check into enemy-controlled patents seized by the Government.

In the field of acoustics, for instance, there are 138 patents. In chemistry, where formulas of vital concern to the industry may be lurking, there are 3,190 patents. In electronics there are 154. In optics—the field stressed the most by studio technicians—there are 990 patents, including the famous Carl Zeiss processes of manufacturing lenses. In photography there are 597, many of which are believed to include patents on methods of color photography and on color cameras. In plastic compositions there are 370 patents; plastic metal working, 35, and plastics, general, 498.

National Decency Legion Approves Five Films

The National Legion of Decency reviewed five pictures during the current week, classifying three as unobjectionable for general patronage and two as unobjectionable for adults. The listing follows: Class A-1, Unobjectionable for General Patronage: "Good Fellows," "Law of the Saddle," "So This Is Washington." Class A-2, Unobjectionable for Adults: "Claudia" and "Watch on the Rhine."

Warners Lease Springfield Theatre as Move-Over

Warner Brothers Theatres has leased the Art theatre in Springfield for five years on a percentage basis, according to R. J. Hoffman of the Warner New Haven office. The Art, it is believed, will become a move-over house for the circuit's Capitol, first run theatre. Renovations will be made at the Art before it opens.

Fire Damages Theatre

A fire caused damage to the Superior theatre in New York last Thursday during a matinee performance. All patrons escaped uninjured.

HE DOOD IT AGAIN WITH A TINGLE!



. the man who
ade the nation
ingle-conscious in
The More The Merrier"

A COLUMBIA COMEDY IN THE GREAT BOX-OFFICE TRADITION OF "THE MORE THE MERRIER"



Deliciously delirious! Delightfully different!

My Kingdom for a Cook

Starring

CHARLES DINGLE ^ COBURN

with Marguerite Chapman · Bill Carter
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Screen Play by Harold Goldman & Andrew Solt; and Joseph Hoffman & Jack Henley
Directed by P. J. WOLFSON · Produced by RICHARD WALLACE

A COLUMBIA PICTURE

BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LO

Republic Sets Up Publicity Unit

The advertising and publicity department of Republic Pictures was realigned last week, a separate publicity division having been formed headed by Steve Edwards. Added advertising duties will be assumed by Charles Reed Jones, advertising director. The move, according to J. R. Grainger, president, brings the promotion activities closer in line with the company's sales policies and will tend to better meet Republic's increased promotional plans for the new season.

West coast publicity will now clear through the home office with William Saal, former special representative in Hollywood, coming to New York as assistant to Herbert J. Yates. Len Boyd remains as studio liaison.

An advertising campaign, similar to the Roy Rogers promotion, is being allocated to "In Old Oklahoma," starring John Wayne, Martha Scott and Albert Dekker. The company is supplementing its $250,000 ad budget with another $100,000 for promotion in subordinate key cities.

The newspaper campaign in the pre-release engagements will include a serialization in some of the leading daily newspapers. The theatre campaigns will be handled by field representatives while extensive use of radio and billboards is planned. The entire promotion will be under the supervision of Mr. Jones and Mr. Edwards, in cooperation with Donahue and Coe, advertising agency.

Night of Stars at Madison Square November 16th

The Night of Stars will celebrate its 10th anniversary, climaxing a decade of benefits for the United Jewish Appeal for refugees overseas and Palestine, November 16th at Madison Square Garden, according to an announcement by Nathan Straus, chairman of the event. The announcement also states that executives of the amusement industry have inaugurated plans for offering the nation's top-flight personalities of stage, screen and radio.

Robert M. Weitman, managing director of the Paramount theatre, has been appointed chairman of the producers committee, with Louis K. Sidney and Ed Sullivan cooperating as co-chairman. Ben A. Boyar is associate chairman. Heading the group of honorary chairmen are seven leaders of the film industry, Barney Balaban, David Bernstein, Nate J. Blumberg, Jack Cohn, N. Peter Rathvon, Marvin H. Schenck and Albert Warner.

Samuel Blitz will continue as executive director, in which capacity he has served since the inception of the Night of Stars in 1933.

Seek to Halt Merger of Empire and Local 306

Judge Henry G. Wenzel reserved decision in the Brooklyn Supreme Court this week after hearing a petition by some members of the Empire State Union seeking an injunction to halt the union's recent merger with the New York projectionists Local 306. Nathan Frankel, representing the unions, said he believed the action was instigated by Century Circuit.

Century Circuit was successful on July 8, 1943, in obtaining an injunction to prevent the dissolution of Empire State Union.

The recent merger, it was pointed out by Mr. Frankel, had the backing of such persons as Mayor LaGuardia, Paul Moss, license Commissioner, and Father John B. Boland, former chairman of the State Labor Relations Board.

Silverman Acquires House

Bud Silverman, owner of the Crenshaw theatre in Los Angeles, was to take possession of the Arlington theatre there, on September 2nd.

New York Exhibitors Fill Red Cross Blood Banks

New York City exhibitors who started a campaign for blood donors February 8th, have sent 26,772 registrants to the Red Cross blood banks to date, according to a report released last week.

The campaign, originating in New York, proved so successful that New Haven, Los Angeles and other key cities throughout the nation have adopted a similar plan of stationing Red Cross nurses in a different group of theatres each week on a stagger basis, until all resources of each city have been tapped.

The theatres participating in Manhattan during the week of August 9th, adding 1,009 donors to the previous total, were the Academy of Music, Loew's Lincoln and the Selwyn.

Minneapolis' Largest House May Reopen

The Minnesota theatre, Minneapolis' largest film house, closed for some years, may be reopened in time for late autumn trade. Tax adjustments will have to be approved by the State Tax Commission before plans to repair the theatre and convert to coal are carried out. The Andrus estate, owners of one-third the property, have purchased the interests of other owners to gain full control.

Attorneys for the trustees indicated that the theatre would be leased once repairs, estimated to cost $25,000, were completed. The lease on the house was dropped some time ago by the Minnesota Amusement Company and two subsequent efforts to operate it failed.

The Minnesota seats 4,000. The Andrus estate once obtained permission to wreck that portion of the theatre situated on its property, but this plan was dropped when the city stipulated the remainder should be walled off, at a prohibitive cost.

Boston's Brockton Fair To Be Closed This Year

The Brockton Fair, where in past years stage and screen stars have made personal appearances, will not open this year, according to an announcement made recently. In the past as many as 105,000 visitors have flocked to the fair grounds in a single day, benefiting theatres in Sgoe City, just outside Boston, where the Fair is located, and Brockton. Joseph Cahill, Brockton theatre man, has for many years been connected actively with the fair.

The Brockton Fair was the largest in the east since the Eastern States Exposition closed last year for the duration. The Marshfield Fair and the Topsfield Fair also have announced they will not open this year. The action has been attributed to the transportation problems.

The Great Barrington Fair has announced that in all probability it will operate for six days, as will the Northampton Fair.

File Suit to Restrain 20th-Fox Practices

Bard's theatre, neighborhood Los Angeles house, has filed suit in Los Angeles Federal Court seeking a restraining order against 20th Century-Fox and $25,000 in attorney fees alleging violation by the film company of the Sherman and Clayton Anti-Trust Acts and the consent decree.

Bard's charges 20th-Fox with discrimination on exhibition dates and rental terms, alleging the competitive Fox West Coast houses are given preference in both departments.

Comerford's Son Weds

Joan Ellen Conway, daughter of Mr. and Mrs. William Monahan, was married to Ensign Michael B. Comerford, son of Mrs. M. B. Comerford, and the late M. B. Comerford, on Saturday, August 28th in St. Therese's Church, Shavertown, Pa., by the Rev. Francis A. Kane.

"Lucky" Gets 7th Music Hall Week

RKO's "Mr. Lucky," starring Cary Grant, achieved a long-run record at New York's Radio City Music Hall this week, holding over for a seventh week, beginning Thursday. Only two other pictures had longer runs at the theatre, MGM's "Random Harvest," playing 11 weeks, and "Mrs. Miniver," which ran 10 weeks. According to the management, "Mr. Lucky" has played consistently to capacity audiences since its opening.

Another Broadway long holdover is Paramount's "Let's Face It," starring Bob Hope, which began its fifth week at the Paramount theatre on Wednesday. At both houses, the stage shows remained for the full holdover period.

Other Broadway holdovers include: MGM's "Best Foot Forward," tenth week at the Astor, and "Du Barry Was a Lady," third week at the Capitol. "Heaven Can Wait," Twentieth Century-Fox, is in its fourth week, Roxy. Paramount's "For Whom the Bell Tolls," at advanced prices, Rivoli, began its eighth week on Friday. Warners' "Watch on the Rhine" began its second week at the Strand on the same day. RKO's "Fallen Sparrow" is in its second week at the RKO Palace.

Columbia reported this week that "Destroyer" had broken records in five pre-release engagements and that the picture was being held over in four of these situations, Providence, Seattle, Portland, Me., Waterbury and Detroit.

With the completion of the seventh and final week at the State-Lake theatre, Chicago, "Stage Door Canteen," United Artists' release, broke all records in gross reecipts for any first run picture at that house since "Gone With the Wind," according to Rud Lohrenz, UA Chicago division manager. Gross receipts for the seven weeks were expected to top the $200,000 mark. The picture may be moved over to the Garrick in Chicago for additional playing time.

WPB Approves $1,000,000 Agfa Ansco Construction

The War Production Board has given permission to the Agfa Ansco Company of Binghamton to construct a $1,000,000 addition to its film manufacturing plant.

A film-coating alley and auxiliary equipment will be lodged in the new building. H. G. Harrison Echols, general manager, predicted that the coating alley would increase production of finished film by 25 per cent.

The new plant is expected to be in operation by next spring, with construction scheduled to start at once. Agfa Ansco is a division of the General Aniline and Film Corporation.

Paramount Will Award Bonds For Campaign Ideas

Paramount's general sales manager, Neil Agnew, early last week announced the company would make awards totaling $1,400 in War Bonds for the six best selling campaigns on "So Proudly We Hail," scheduled for nationwide showings during Paramount Week, September 5th to 11th. The managers' contest, with awards based on the gross earned on the picture compared with the grosses on comparable Paramount pictures each the house already has played, will have for first prize a $500 War Bond, with six prizes in all, scaled down to a $50 War Bond.

Hospital Gets WPB Priority

The War Production Board has given hospital officials at Des Moines, Ia., permission to begin construction of the $125,000 wing donated by Mr. and Mrs. A. H. Blank in memory of their son, Raymond. Contracts already have been awarded.

U.S. Industry Needs Chile, Says Delano

Producer Says Companies Of Two Nations Should Cooperate in Trade

"The American industry needs Chile, and Chile needs Hollywood."

Two Chilean visitors in New York, the Delanos, Jorge, Senior, and Jorge, Junior, are here with that message for the industry. The elder Delano is a producer as well as a publisher of Santiago, Chile, and his son is following in his footsteps.

In an interview at the Waldorf-Astoria, the father explained:

"When I first started producing sound pictures in Chile some 10 years ago I faced a very difficult problem. Nobody would go to see South American pictures because they were so badly done—they were awful. Everybody went to see American films, but it was only because they had no choice. They would get very upset the way Hollywood represented our country and all of South America."



By Staff Photographer

JORGE DELANO, left, and JORGE, JR.

Faced Double Problem in Production Venture

"Yes," interrupted Senor Delano, Junior, "you see all of life in our country or all the continent is not made up of dancing senoritas or Carmen Mirandas—though I wish it were—or tangoes, horse races and tall drinks under towering palms. What if all of South America thought your country is made up of only swing music, Frank Sinatras and Martha Rayes?"

The elder Delano took up where his son had left off. "Or imagine how American audiences would react to cowboys on the Arizona and Texas plains talking Spanish. But to continue; I had that double problem to face when I started producing. Knowing nobody would go to see a Chilean picture I wrote a screenplay in which the hero starts out in New York, so all the early sequences could be in English. It was a success and all went well with other pictures until the war. Now we are very short in materials, all kinds of equipment. And we never did anything to compare with Hollywood. Technically they always surpassed us, but because we could make pictures with Chilean backgrounds as Chile really is, we got a big audience all through South America. In that respect Hollywood could not compete with us."

Urges Cooperation Between U. S. and Chilean Companies

Mr. Delano writes many of his own screenplays and acts in many of his own productions.

Mr. Delano then observed that there was no need for Chilean and Hollywood companies to compete for Latin American trade; that both could gain immeasurably by cooperating. He pointed out that all major companies had "frozen" funds in Chile, money which readily could be put to work.

"Major Hollywood studios could open branch producing companies in Santiago, they could put their frozen funds into the branches and sell stocks to Chileans to make up the difference. The climate of Santiago is very much like Hollywood's. They could shoot there the year around, and with authentic background, and pictures adapted from screenplays written by Chileans who know not only our country but Latin America. With Hollywood technicians and technical knowledge merging with all we have to offer, our studios could produce pictures for all Spanish-speaking countries, better than any Spanish language films ever produced."

Mr. Delano, Junior, added a note of Chilean patriotism: "We are proud of our country and we would like to see the true Chile reflected on the screen. We would like the world to know about us; but as we are, not as Hollywood has portrayed us."

Says Production Costs Lower in Chile

The two men also urged that Hollywood producers in Chile would find expenditures altered downward, and cited the case of Chile's top star who draws the equivalent of about $2,000 per picture.

The Delanos came to New York from Hollywood, and returned there late this week to join Senora Delano and Senorita Adriana Delano, who is currently performing for Orson Welles' prestidigitating circus for service men, wherein she sells peanuts and turns the receipts over to the Service Men's Relief Fund.

In a broadcast short-waved to Chile last Saturday night, Senor Delano opened his address with the following description of Hollywood:

"The last time I visited Hollywood great beams from giant searchlights flooded the fronts of theatres having world premieres, searching out stars and other celebrities. Today those great searchlights are still at work, but now they search for enemy planes in the black skies over Hollywood."

Jorge, Junior, is 23 and fits Mae West's description of ideal masculinity, being "tall, dark and handsome." He came to the States in February, 1942, brought here by the Office of the Coordinator of Inter-American Affairs (Motion Picture Division), for the purpose of studying the American film industry from A to Z. He spent his first five months in New York looking into the past in the Film Library of the Museum of Modern Art. From New York he went to Hollywood where as a guest of the major studios he studied the contemporary screen. In the film capital he worked directly with producing units, and came away with something more than a surface knowledge of Hollywood methods. As a result, he feels he has built a firm foundation upon which to launch a Chilean producer's career.

Asked if he thought he and his father had made much progress in interesting Hollywood in their inter-American producing plans, Jorge, Junior, answered:

"Yes, I feel sure of it. But they are slow to act out there—in Hollywood it seems it's always manana."

"Sahara" Given Army Premiere

Columbia's "Sahara," starring Humphrey Bogart, had its world premiere on Thursday at Camp Campbell, Kentucky, headquarters of the Fourth Armored Corps, in celebration of the first anniversary of the Corps. High-ranking Army officials and distinguished visitors attended the opening, held in a special open-air bowl at the Camp. About 40,000 persons were present. "Sahara" was filmed in California at the time the Corps was located at the Desert Training Theatre of Operations.

The Latin American opening of Universal's "Hers to Hold," starring Deanna Durbin and Joseph Cotten, was held at an Army camp in Panama Sunday, September 5th. Due to Army censorship, the exact locale of the premiere was not disclosed. President Ricardo Adolfo de la Guardia, President of Panama, was to be the guest of honor at the opening, which was sponsored by the "Jungle Mudders" of Major General Ralph Meyer's Coast Artillery Forces.

MGM will launch its third Technicolor musical production of the new season, "Thousands Cheer," at the Astor theatre, New York, on September 14th, following the engagement of "Best Foot Forward." "Thousands Cheer" is Metro's contribution to the all-star pictures of the year.

Chicago Tribune Limits Theatre Ad Space

The Chicago *Tribune* is the first newspaper in that city to restrict motion picture advertising because of the newsprint shortage. Theatres have been using from 20 to 25 per cent more space than last year, but now will be restricted to an amount not exceeding that used in the corresponding week a year ago. The announcement, made by L. H. Swatek, amusement advertising head, said than an attempt would be made to provide flexibility under the new ruling in order to meet the requirements of theatres holding premieres or opening with new pictures.

Leaves UA for Theatre Guild

Alfred Tamarin has resigned as head of national magazine and syndicate publicity for United Artists to replace Joseph Heidt as press department head of the Theatre Guild. Mr. Heidt has joined the Army.



THE 4 FUNNIEST STARS IN PICTURES...
RAVING ABOUT THE FUNNIEST PICTURE IN YEARS!

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"Riotous! Romantic! You'll be raving about this new star team

AUDIENCES BACKED UP THESE FUNNY MEN 100% AT SPECIAL SNEAK PRE-VIEWS HELD IN ALL EXCHANGE CITIES RECENTLY!





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WALTER CATLETT · ERNEST TRUE

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Screen Play, Michael Fessier and Ernest Pag

Directed by CHARLES LAMONT

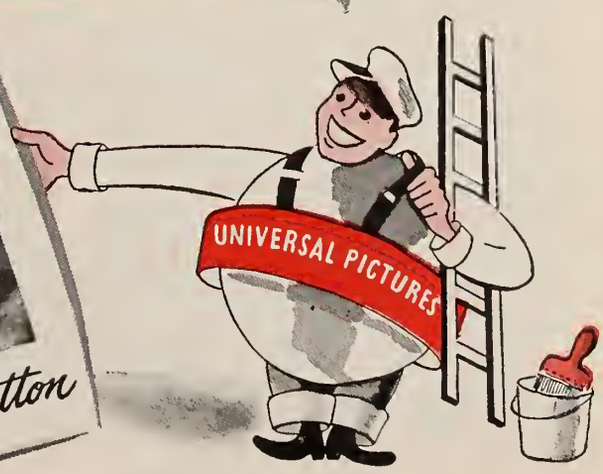
"BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN."



ED WIFE

"PREDICTION!" THIS LOVELY LADY IS GOING PLACES ... KEEP YOUR EYE ON HER!





ALTER ABEL

AN DINEHART • GEORGE DOLENZ

X INGRAM

ginal Story by Hagar Wilde

Produced by ALEX GOTTLIEB

Praise Defense Unit For Los Angeles

State War Council Lauds Bureau as Pattern for Many Other Cities

Hollywood Bureau

The Theatre Defense Bureau of Los Angeles, the model after which others throughout the nation have been patterned, has received high commendation from the California State War Council through Lieutenant Governor Frederick F. Houser, a leading member of the council.

In a letter to MOTION PICTURE HERALD, Lieutenant Governor Houser, who has sounded warnings of possible Japanese aerial attacks before various civic organizations and official bodies, declared the Los Angeles Defense Bureau was performing a very important function in the Civilian Defense program.

The bureau, which now takes in Santa Monica and Beverly Hills, although those communities have their own bureau chairmen, was started in Los Angeles and Hollywood two days after the Jap attack on Pearl Harbor.

Charles Skouras Urged Unit Establishment

It was organized, according to Thomas Baily, full time director, at the suggestion of Charles P. Skouras, president of National Theatres. It has as its main objectives protection of the exhibition industry in the war emergency, organization of the industry to protect its patrons, and cooperation with the State War Council in the dissemination of important defense information and instructions.

The Pearl Harbor attack had resulted in the closing of the Santa Anita race track, cancellation of Pasadena's world famous Tournament of Roses, with a 9 P.M. curfew rule looming and the closing of all theatres on military highways.

The organization of the Theatre Defense Bureau materially affected the inauguration of emergency regulations which would have worked great hardship on the exhibitors and in some instances put many of them out of business for the duration.

Mayor LaGuardia Took Plan to New York

At the first sessions, in addition to leading theatre men, including B. V. Sturdivant, who was named the first director of the bureau, Lieut. Gen. John L. DeWitt, Mayor LaGuardia, then head of the Office of Civilian Defense, officials of the Los Angeles Civilian Defense Council, and the State War Council were in attendance.

Seattle was the next Pacific Coast city to be organized with its bureau patterned after the Los Angeles unit. San Francisco was next, with Portland following closely after northern California, and then St. Louis and Philadelphia. In addition, 60 other cities throughout the country have requested copies of the Los Angeles plan, according to Mr. Baily.

"The organizational plan we have perfected here, and on which a new pamphlet will soon be issued, is more necessary on the Pacific Coast and on the Atlantic Coast and Gulf of Mexico than in the midwest due to those coastal areas being possible target areas," said Baily.

Plans are now afoot, Mr. Baily revealed, to organize similar bureaus in Long Beach, San Diego, Huntington Park, Glendale, Santa Barbara, Ventura and Oxnard.

The national theatre defense manual issued by the Federal Office of Civilian Defense is based on the Los Angeles program, he pointed out.

Message Praises Bureau's Wartime Functions

Lieut. Gov. Houser's letter commending the Theatre Defense Bureau follows:

"As a member of the War Council of the State of California, I wish to express my appreciation for the splendid work which has been carried on by the Theatre Defense Bureau, which, as I understand it, was originally organized in Hollywood and whose activities have spread to a number of other cities throughout California.

"Anyone connected with defense activities must realize the great importance of maintaining order and morale in theatres, both motion picture and stage, during an attack. Thousands of lives might be lost should a panic take place. From all I have heard, I know that the Theatre Defense Bureau is performing a very important function in our Civilian Defense Program."

Activities carried on by the bureau which have an important bearing on the success of the project include the training of personnel for defense emergencies, according to Mr. Baily.

"Our main objectives have been to keep normal theatre operation going during the war, protect the public and the theatre industry and assist in defense through clearing of instructions and information to the public," Mr. Baily said.

Personnel Trained for Defense Emergency

"At present we are cooperating in the mobilization of 120,000 fire-guards for the Los Angeles area. When enlisted they will be trained for defense work in case of an air raid or other type of attack.

"The bureau has directed the enrollment and training of 2,200 theatre employees in Red Cross training. They have received 44,000 hours of Red Cross first aid training, which would be of invaluable help in case of a bombing attack. In addition we have trained fire brigades in all theatres, trained anti-panic brigades, and they drill at least once each week. We also have battalions of safety in a number of the larger theatres.

"An example of the results obtained is that in a recent blackout theatre patrons displayed no indications of restlessness. Only one person requested a ticket refund to leave the theatre, compared to the hundreds who sought refunds prior to theatres advising the public on their screens of the organization perfected for their protection," he concluded.

8 Films in First Monogram Block

Monogram last week announced its first block of eight pictures for the 1943-44 season. Four are completed, three are in production and one will be started shortly .

The four completed are "The Unknown Guest," drama starring Victor Jory and Pamela Blake and produced by the King Brothers under Kurt Neumann's direction; "Spotlight Scandals," musical with Frank Fay and Billy Gilbert as a new team, produced by the Katzman-Dietz unit and directed by William Beaudine; "Mr. Muggs Steps Out," an East Side Kids production, and "Melody Parade," another musical produced by Lindsley Parson and directed by Arthur Dreiffus with Mary Beth Hughes, Eddie Quillan and Tim and Irene featured.

"Lady, Let's Dance," skating and dancing musical, was started recently with Frank Woodruff directing for producer Scott R. Dunlap. Belita, Frick and Frack and other ice stars appear. Also before the cameras is "Hitler's Women" with Gail Patrick, Nancy Kelly, Bill Henry and others. Herman Millakowsky is producer, direction by Steve Sekely. The third is "Sweethearts of the U. S. A.," a Lester Cutler musical with several orchestras.

In the preparation stage is "Charlie Chan in the Secret Service," first of the new Monogram series to star Sidney Toler. Philip Krasne and James Burkett are listed as producers with Phil Rosen director.

During September, four new films will be released. The films and release dates are: "Six Gun Gospel," Johnny Mack Brown feature, September 3rd; "Here Comes Kelly," comedy, September 10th; "Revenge of the Zombies," September 17th, and "Spotlight Scandals," September 24th. The first three are part of the 1942-43 program.

Paramount Staff Meets on "Bell" Premieres

Paramount's eastern district advertising representatives held a meeting at the home office Friday to discuss plans for handling key city premieres of "For Whom the Bell Tolls." Alec Moss, exploitation manager, presided. Approximately 50 openings are set for October 1st, it was disclosed. Campaigns already in progress were outlined by W. C. Lewellen, Dallas district representative. He is handling the "Million Dollar War Bond" premiere at Loew's Palace in Washington, D. C., September 15th.

Five additional advanced price engagements for the picture are scheduled for Keith's, Baltimore; Circle, Indianapolis; Rialto, Louisville; Capitol, Cincinnati, and Colonial, Dayton.

Lober Is Named as Aide To Riskin at OWI

Louis Lober, former MGM manager for the Near East, has been named executive assistant to Robert Riskin, director of the motion picture bureau of the overseas branch of the Office of War Information, it was learned in New York this week. Mr. Lober succeeds Harry Kosiner, who resigned to join Edward Small Productions, Inc. Before joining the film division, Mr. Lober was chief of special assignments division of the outpost bureau of the OWI, which position he held for a year.

Awards Plaintiff $6,000

Judge Simon H. Rifkind last Wednesday in New York Federal Court awarded James L. Dohr, special master appointed by Judge John C. Knox in 1941, $6,000 for services rendered as master in the Pathe Laboratories suit against Dupont Film Manufacturing Corporation. Pathe was assessed costs.

Dismissal of Arbitration Case Is Reversed

Distributors waived a technicality in the qualifications for a complainant in a specific run arbitration action and agreed to a decision on the merits of the complaint of Anthony Demharter, operator of the Peacock theatre, New Orleans, it was disclosed Friday in the Appeal Board's 80th decision.

The Appeal Board reversed the arbitrator's dismissal of the case on the grounds that complainant did not meet the requirements of Section X. The case was remanded to the arbitrator for further testimony and decision.

Mr. Demharter claimed he met the strict requirements of Section X by having filed and won a similar run complaint before the local clearance and zoning board of the National Recovery Administration in 1935. Subparagraph five of Paragraph B of Section X of the Consent Decree grants a theatre the right to seek specific run if it had such a complaint pending at the time NRA was outlawed in May, 1935.

Paramount, RKO, 20th Century-Fox and Warners asked the board to remand the case to the arbitrator and agreed to try the case on its merits if Mr. Demharter could prove that the NRA had issued such an award.

In their 81st decision the Appeal Board modified the award cutting clearance of the Ellicott theatre, Ellicott City, Md., behind the Alpha, Catonsville, from 14 to seven days. The board found that the seven-day margin on RKO product was reasonable but stipulated that if the Alpha did not play pictures within 14 days of availability it should lose one day's clearance for each day's delay, but in no event shall clearance be reduced to less than one day.

It provided that the same availability rules should apply where the picture became available to the Westway theatre ahead of the Alpha. Both houses are operated by the Hicks and Coblentz circuit. Costs were assessed equally against RKO, complainant and intervenor.

The Palace theatre, Gary, Ind., named RKO and 20th Century-Fox defendants in a clearance action filed last week. The complaint was filed at the suggestion of the Appeal Board that the Gary seek relief under Section VIII from the clearances of the Tivoli, Avalon, Southtown, Capitol and Chicago theatres in the South Chicago area. An earlier complaint by the Gary under the some run and specific run provisions of Section VI and X was dismissed by the Appeal Board in its 76th opinion.

Omaha's third case, a some run action for the Rialto theatre, Beatrice, Neb., against MGM, Paramount, 20th Century-Fox and RKO was withdrawn last week by Frank P. Gartner and Howard W. Harvey, complainants.

Condon Publicity Office Opens September 15

Richard Condon, whose resignation from 20th Century-Fox's publicity department was announced recently, will open his own publicity office in New York on September 15th. It will be known as the Richard Condon Organization. Max Youngstein, recently executive assistant to Hal Horne, advertising and publicity director for 20th Century-Fox, will be associated with Mr. Condon in the venture.

Minter Makes Film Deal

George Minter, representing Renown Pictures Corporation, Ltd., recently closed a deal for the redistribution of two Sol Lessor pictures in England. The two pictures are "That Uncertain Feeling" directed by Ernst Lubitsch, and "Our Town."

BACK IN HARNESS AT 90 YEARS

One - time octogenarian George Worcester, now a mere 90 years old, became restless and, anxious to be useful in these days of action, rose to solve Twentieth Century-Fox's studio janitor problem, volunteering his services in view of the manpower shortage. The studio's office staff checked the youngster's biography, to learn he sold Louis B. Mayer his first theatre in Boston and later served 12 years in the Massachusetts State Legislature.

Philadelphia Legitimate Season Opens

The legitimate theatre in Philadelphia, which grossed more than a million-and-a-half dollars among three playhouses during the 1942-43 season, ushered in its new season this month with a heavy schedule of attractions. The three Shubert houses—Forrest, Locust Street and Walnut Street—again were in operation, and the 1943-44 season got under way at the Forrest with Olsen and Johnson in "Sons o' Fun," opening August 31st for a four-week engagement.

The Walnut Street wall lights up on September 6th with Fred Stone in a revival of "You Can't Take It With You," and the Locust Street starts its season the following night with the premiere of "Star Dust," a new comedy by Walter Kerr and featuring Rose King, Emil Boreo and Chick Chandler.

Next at the Locust Street will be a return of "Arsenic and Old Lace" with Boris Karloff, opening on September 20th. The same night begins the third local visit of "Life With Father" at the Walnut Street. Again, on October 4th, the Locust Street will bring in "Othello," starring Paul Robeson, while the Walnut Street has booked Noel Coward's "Blithe Spirit."

Canada Independents Elect A. J. Mason President

A. J. Mason, of Spring Hill, N. S., was elected president of the National Council of Independent Motion Picture Exhibitors of Canada at the organization's convention of delegates at Toronto last week. Others taking office were Henry Falk, Montreal, chairman of the board; Ben Freedman, Toronto, R. McTavish, Vancouver, W. Mahon, Prince Albert, H. G. Stevenson, Edson, H. Schulman, Winnipeg and Malcolm Walker, Halifax, members of the board.

The Council approved the appointment of Messrs. Freedman, Mason and Falk to the industry's advisory council unit of the Wartime Prices and Trade Board which is represented equally by independents, circuits and distributors. Resolutions pertaining to federal control of the industry and other conditions affecting unaffiliated theatre owners were approved at the closing session of the council. They deal with rental terms and product and will be presented to the Government in the form of briefs, it is understood.

Names Warden for Exchanges

A. Julian Brylawski, Washington theatre executive recently named to the post of Washington amusement industry air-raid warden, has appointed John Allen, MGM branch manager in that city, as warden for the film exchanges. Mr. Allen already has held meetings with branch managers of all the companies in order to map out protection of exchanges.

"Army" Grosses $3,550,000 in First 4 Weeks

Warners' "This Is the Army," the Irving Berlin all-soldier revue for Army Emergency Relief, has grossed a total of $3,550,000 in the first four weeks on less than 200 openings, the company reported this week. The figures were computed from July 29th to last weekend, but it was pointed out that actually the bulk of the gross was for less than three weeks, nearly two weeks elapsing between the July 29th New York world premiere and the next key city openings.

Every one of the first 130 openings of the picture had been held over for a second week or additional time, Warners announced. At the Ambassador, St. Louis, "Army" is playing a third consecutive week, and other three-week runs to date include Memphis, Des Moines, Kansas City, Albany, Cincinnati, Dayton, Philadelphia and Washington. Most of the 75 engagements now in their second week also will run a third. At the Hollywood theatre, New York, the picture started its sixth week on Thursday, and at the three Los Angeles houses where it is playing, "Army" will continue indefinitely.

A minimum of 400 special advanced-price premieres of the film are being prepared for the Texas territory. Interstate Circuit and Warner representatives met in Dallas Monday with U. S. Army officials from Texas, Oklahoma, Arkansas and New Mexico areas to outline operations for the openings. Doak Roberts, Dallas manager for Warners; Will Yolen, of the home office; Frank Bruner, southwestern field representative, and Frank Starz, of Interstate, attended the meeting.

"Army" premieres this week continued to bring record grosses, swelling the funds flowing from the Warner Bros. Technicolor production to Army Emergency Relief. At the Palms State theatre, Detroit, last Thursday night, a total of $44,000 was garnered for one performance, representing one of the highest grosses taken in by a single theatre in the series of advanced-priced openings.

Benefits that soldiers and their dependents will receive from the premiere of the picture September 17th, at the Great Lakes theatre, Buffalo, were described at an advanced screening in the Buffalo Club last Tuesday. Tickets will sell on a $16.50 to $2.20 scale. A preview has been scheduled for the Interstate Center in Fall River, Mass., September 10th, at a $5.50 admission price, with proceeds going to the Army relief agency. It is expected that the picture will have at least a two-week run there.

Approximately 4,000 people attended the twin theatre opening of "Army" in Milwaukee last week. The premieres brought $20,000 to Army Relief from a committee of 40 Milwaukee business leaders who underwrote the show at $5 a seat and thus distributed all the tickets.

Picture Pioneers to Hold Dinner in November

The Annual Harvest Dinner of the Picture Pioneers has been set for some time in November, according to the executive committee of the organization. Jack Cohn, house manager, has appointed a committee on arrangements. The membership of the organization, restricted to those affiliated with the film industry at least 25 years, has more than 300 members.

Gets Medical Discharge

Max Factor has received a medical discharge from the Army and has returned to his former civilian position as Universal booker in Chicago.

Exhibition in Eire

By MARTIN QUIGLEY, JR.
in Dublin

The exhibitor in Eire, the only English-speaking neutral nation in the present war, has many of the problems of his contemporaries in belligerent countries and also faces certain circumstances peculiar to this country.

At present the most serious difficulty of the industry in Ireland is the war censorship. This is a matter of considerable concern to the distributors and to the exhibitors. A moderately serious product shortage has already resulted and reissues and return engagements are commonplace.

Censorship Stricter Than in Other Neutral Countries

The basic aim of the war censorship of films is to keep off theatre screens any picture or scene which might cause any audience disturbance. This makes the censorship stricter in many respects than in the other neutral countries. There is, naturally, no agreement on the part of the renters or exhibitors with all the cuts or rejections ordered by the Film Censor. However, most people in the industry here recognize that it would be well to avoid anything that would cause friction and disunity.

There is a tradition in Ireland of violent action even in such a matter as the showing of motion pictures which were considered objectionable by persons in audiences. The actual cases of serious audience trouble, even over a period of twenty years, are few in number. But exhibitors or distributors who have been in the business any considerable length of time can recall cases when the objectionable film was taken out and publicly burned.

Most of these occurrences were concerned with pictures held to be pro-British. But that has not applied in all cases. For example, an exhibitor in the city of Limerick told the writer that years ago one of the Martin Johnson African adventure films (edited by Terry Ramsaye, now editor of MOTION PICTURE HERALD) was seized at the theatre and destroyed by private individuals.

The small town exhibitor in Ireland, unlike the majority in the United States, is usually a man who divides his time between the operation of his theatre and some other business. This is even so in many cases where the theatre interests are even quite important, extending to daily operation in several towns. Hence in many cases the provincial exhibitor is a man of prominence in his community and aware of his civic responsibilities.

Small Town Exhibitor Has Other Business

Certain Irish exhibitors are also proprietors and managers of many types of businesses including saloons, general stores, newspaper publishing and printing business, shoe manufacturing, hotels, building and contracting, and many other enterprises. In some instances exhibitors are also politicians, school teachers, and strangest of all, ministers of religion.

Several of the most prominent theatre operators also are in the restaurant business, conducting cafes where everything from a cup of tea to a full course dinner is served. These cafe-restaurants are associated with most of the first run theatres in Dublin and with a number of the more important theatres in other large cities.

In certain places the cafe-restaurant run in conjunction with the film house is a more profitable enterprise than the theatre itself. Everywhere the joint operation is maintained it is believed that there is a certain amount of mutual help received one from another. However, the house may be crowded and the cafe empty and vice versa, depending on the picture, the weather and other circumstances. But a good eating place right in the theatre building does provide an excellent meeting place for picture patrons and those who have had a pleasant meal or light refreshment may quite easily be tempted to drop in to see the picture since they then are right in the same building.

Different Admission Prices Is Exhibition Problem

The Irish exhibitor usually is burdened by more different admission prices than his American counterpart. Most picture houses here have at all times three different price seats for adults. The best seats are those in the front balcony and the scale ranges from about one shilling four pence (about 30 cents) in the provincial towns to two shillings six pence (about 50 cents) in first runs in Dublin. The second best seats are those in the rear half or two-thirds of the orchestra and the cheapest seats are in the front of the house. The minimum runs down to about seven pence in the evening and four pence in the afternoon in small towns (about 12 and seven cents, respectively).

Most theatres in Eire operate seven days a week (with the exception of Limerick where Sunday motion pictures are forbidden). However, all theatres which do operate on Sundays must close down in the early evening in order not to conflict with church services. Likewise no pictures are allowed on Sunday morning. This means that theatres open for one matinee show on Sunday and shut down about 5:30 or 6 P.M. and reopen at 8 or 8:30.

Seats Are Reserved For Sunday Shows

For the Sunday evening show, the best business of the week, seats are "booked" (reserved in advance) in the important theatres. This, of course, means extra work for the exhibitor as numbered tickets must be issued and a considerable house staff available to properly seat all the patrons who arrive at about the same time.

The Irish Government's entertainment tax is directed especially at the motion picture and particular exemption is given to stage productions. Regular stage plays pay no admission tax. If a theatre runs motion pictures and stage presentations on the same bill the Government charges no admission tax if the stage part of the show exceeds even by one second the film fare.

Chiefly on account of this factor certain larger provincial town theatres run occasional stage presentations. Strictly speaking, here in Ireland the word "theatre" is applied only to places where stage shows only or stage shows and films are presented; the conventional name for a motion picture house is "cinema."

The Irish exhibitor has this most vital factor in common with the American exhibitor: generally the audiences like the same types of motion pictures. Films which are box office successes in the U. S. are regularly extremely popular in Eire. On account of this the industry here regrets the loss of so many films of a war background type which have been hit attractions in the United States and have been rejected or seriously cut by the Irish Film Censor. Musicals, action pictures, and comedies (provided the latter are not too sophisticated) are special favorites of Irish audiences. Color films have a strong appeal.

Rebuild Houses On Blitzed Malta

With Axis forces chased out of Sicily and North Africa and Italy on the brink of surrender, Malta, the world's most bombed area, is digging out from under its ruins, and foremost among the diggers are the exhibitors who are hastening rebuilding plans to bring film entertainment back to the weary inhabitants.

Leading the reconstruction plans is a Super Cinema in Kingsway (late Strada Reale), a site acquired by the Pace Brothers, upon which they have already started building a 3,000-seat house. The island boasts two circuits, one directed by Captain Caruana and the other by Robert Pace of Pace Brothers, sometimes known as the "Three Musketeers." Few were the houses of either circuit still standing when the cessation of air attacks followed Allied victories in the Mediterranean area.

According to London reports, the Pace Brothers will rebuild most of their circuit as soon as materials are available. Their present plans for the Super Cinema are along the lines of London's best houses, and results are expected to revolutionize cinema entertainment on the island. The circuit currently is being aided in its plans by a lighting expert from London at present in Malta, who in peace time is associated with one of London's leading companies of lighting engineers.

During the perpetual blitz, Maltese exhibitors made every effort to aid island morale with a regular schedule of film fare, with exhibitors building bomb shelters into the rocks as near their theatres as possible. During the early part of the war the operators carried on during air attacks, but later suspended the program until the "raiders passed" signal. Not infrequently patrons returned to theatres to see the rest of the show, only to find the house a pile of debris.

British Army Releases Niven for Picture

Major David Niven, British Army officer and former Hollywood actor, has received permission from the British War Office to appear in "The Way Ahead," a film being made by Two Cities Films, Ltd., with the cooperation of the British Army. Samuel Goldwyn, to whom Major Niven is under contract, has given his permission for the actor to appear in the picture, which is a story about the British infantry. The Army Council of Great Britain and the British Secretary of State for War have approved the film. Carol Reed will direct. Eric Ambler wrote the screenplay.

Leaves Post-Dispatch for OWI

Colvin McPherson, film and drama critic for the St. Louis *Post-Dispatch*, has resigned to join the Office of War Information.

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*In New York — in Newark — in Atlantic City!
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Naturally they go for Hope as a daffy draftee in an army camp comedy from the man who's world-famous for his army camp shows.



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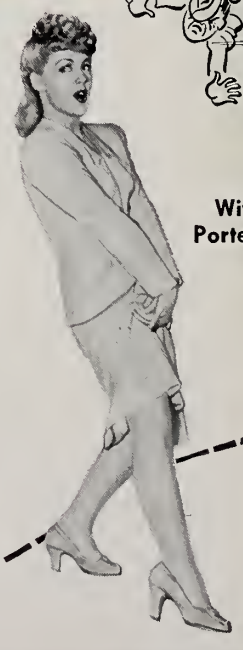
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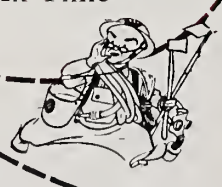


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Operators Win Wage Rise in 86 Detroit Houses

The Regional War Labor Board in Detroit last week granted wage increases to 114 projectionists in 86 Detroit theatres. The board ruled that the increases were permissible under the terms of the "Little Steel" formula. Former wages ranged between $58 and $118 a week.

Strong opposition was voiced by industry members, but Edwin E. Witte, board chairman, said, "The most equitable thing to do probably would be to roll back theatre admission prices, but this is not within our power. Acting under powers we have, and in accord with the National Board's interpretation of the Wage Stabilization Act, we have no other course but to approve the increases."

The Chicago regional board several weeks ago turned down a proposal by the operators' union in that city for a wage increase.

The new pact is retroactive to March 1st on the overtime clause granting a 15-cent increase per hour to operators of Cooperative Theatres of Michigan and the United Detroit Theatres Corporation. Also, on September 1st, they received either a $2 or $3 increase, depending upon their current salaries.

In Washington, the War Labor Board ruled in favor of actors, announcers and singers on commercial programs of seven broadcasting companies by increasing their salaries by 10 per cent. The ruling was based on the "Little Steel" formula in this case also, and is retroactive to March 1st. The reason for this was that no increase had been given since 1940.

The American Federation of Radio Artists, AFL, represents the employees who work in the New York, Chicago, Los Angeles, San Francisco and Hollywood studios. The companies involved are the National Broadcasting Company, Columbia Broadcasting System, Blue Network, WOR Program Service, Inc., Don Lee Broadcasting Company of Hollywood, WGN, Inc., Chicago, and Agricultural Broadcasting System, also of Chicago.

Arthur Silverstone Joins 20th-Fox Foreign Sales

Arthur Silverstone, for many years a sales executive in both the foreign and domestic fields, has been named a special representative for the Twentieth Century-Fox foreign department, with an assignment pending which will take him abroad shortly.

Former posts held by Mr. Silverstone were sales manager for United Artists in England until 1939, eastern sales manager for the same company, and also at one time a district manager for UA. In the past two years he was representative for independent producers in the United States.

RKO Midwest Retires $3,500,000 in Bonds

The RKO Midwest Corporation, in Cincinnati, has retired $3,500,000 of six per cent mortgage bonds on its properties, it has been disclosed. The bonds were not due until 1949, but were callable on three months' notice. A portion of the retirement is being financed through bank loans, it is said.

Dismisses Universal Suit

A bill of complaint against Universal was dismissed last week in Wilmington, Del., Vice-Chancellor George B. Pearson on the ground that the plaintiffs, Dorette A. Wise and Bailey, Dwyer and Company, failed to file a cost bond. They sought damages from the defendant because of alleged mismanagement.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 103—Air raid over France. . . . Capture of Munda. . . Yanks relax in Egypt. . . . Warship for Greece. . . . Mountbatten commands Southeast Asia. . . . Tribute to U. S. dead on Attu. . . . President warns Hitler to surrender. . . . England's royal family. . . . Water sports.

MOVIETONE NEWS—Vol. 25, No. 104—Hitler's fortress in turmoil. . . . Major Hubbell tells of films for troops overseas. . . . Baseball greats in War Bond show. . . . Paratroops show prowess at new air base.

NEWS OF THE DAY—Vol. 14, No. 301—Yanks seize Munda. . . . Hitler warned by Quebec parley. . . . Tribute to U. S. dead on Attu. . . . King and Queen go harvesting. . . . Mountbatten Asiatic commander. . . . Yanks relax in Egypt.

NEWS OF THE DAY—Vol. 14, No. 302—Censors reveal Yank ordeal at Sicily. . . . Chinese honor Chennault. . . Hitler fortress tottering. . . . Paratroopers in invasion tactics. . . . Babe Ruth hits homer. . . . New invention boon to fliers . . . Mary Churchill speaks at Quebec. . . . Fashions for war brides.

PARAMOUNT NEWS—No. 106—Reception for Yanks in Egypt. . . . 50,000 at football opener. . . . King and Queen go gardening. . . . Mountbatten appointed Southeast Asia commander. . . . Quebec parley.

PARAMOUNT NEWS—No. 1—War Bond baseball show. . . . Twin pups for sentry dog. . . . Fish harvest. . . . Mail soldiers Christmas gifts early. . . . King Boris dead. . . . Danish king a prisoner. . . . Final score in Sicily.

RKO PATHE NEWS—Vol. 15, No. 2—War conference at Quebec. . . . Tribute to U. S. dead on Attu. . . . Boston bombers over France. . . . Show for Yanks in Egypt. . . . U. S. takes Munda.

RKO PATHE NEWS—Vol. 15, No. 3—Axis planes hit Palermo. . . . Denmark's King a Nazi prisoner. . . . Mary Churchill speaks in Quebec. . . . War workers parade in South Africa. . . . King Boris dead. . . . China honors Chennault. . . . Bus carries five platoons. . . . Axis attacks Allied armada.

UNIVERSAL NEWSREEL—Vol. 16, No. 219—War talks end. . . . Bombs rock Europe. . . . Capture of Munda. . . . Attu heroes. . . . King and Queen on farm. . . . Machines for war at east coast tank depot.

UNIVERSAL NEWSREEL—Vol. 16, No. 220—Revolt stirs in Denmark. . . . King Boris dead. . . . New air base for airborne troops. . . . Axis prisoners. . . . Fashions for war brides. . . . General Craig given Legion of Merit. . . . Fish roundup in Georgia.

ALL AMERICAN NEWS—Vol. 2, No. 45—"This Is the Army" premiere at Washington. . . . Elks convention at Pittsburgh. . . . Kentucky bathing beauty contest. . . . Victory through Unity week proclaimed in Chicago. . . . Poor children get camp vacation.

Warner Circuit Repurchases Philadelphia Properties

Two Philadelphia theatre properties, originally sold by the Warner theatre circuit earlier in the summer, were resold to the circuit last week. The midtown Center theatre property, sold to Eugene Hookey, was reconveyed to the circuit's Stanley Company of America for $225,000. In another transaction, the vacant lot adjoining Warners' Mastbaum theatre, sold recently by the Stanley Company to Sarah Fisher, was resold for $57,500 to the TNFR Realty Corporation, representing the circuit's Towers, Nixon, Frankford and Roosevelt theatres.

Co-Kings at Variety Luncheon

Al Sherman, publicity consultant to the film and photo division of the Royal Norwegian Information Service in Washington, and Nathan Golden, chief of the foreign division, motion picture section, Department of Commerce, have been chosen co-kings for the Washington Variety Club's luncheon for foreign officials to be held on September 13th.

Plans Post-War Theatre

The Fairlawn Amusement Company of Washington has commissioned John & Drew Eberson, New York theatre architects, to draw plans for a new theatre to be build in the Anacostia section after the war. It will seat about 1,000.

Several Towns Fight Vandalism With Curfews

Taking cognizance of the serious problem of vandalism attributed chiefly to children, many additional cities throughout the country are taking steps to curtail mischievous activities by invoking curfew laws.

Theatremen are included in the group of leading trade and civic officials who have gathered to determine the most suitable means for combating juvenile delinquency. In Minneapolis, the Orpheum and other theatres have made direct appeals to the audiences, asking their help in refraining from smoking or destroying seats. The city's curfew law, for many years unenforced, has been put in effect. At least six violations were punished by fines of $10 each on parents whose children were found on the streets after curfew time.

A grand jury of Jackson County, Mo., chosen a few weeks ago to investigate juvenile delinquency, consists of 12 leading business and professional men. Judge Ray G. Cowan, who named the jury, while expressing the opinion that the problem was no worse and probably not as bad as in some other cities, said the jury's findings would give comfort to government agencies concerned with combating the nationwide situation.

The Circleville, O., City Council has adopted an ordinance calling for a 10:30 P.M. curfew for minors. Judge Lemuel B. Welon of the Juvenile Court requested the ordinance. In Marshalltown, Ia., the City Council recently passed a similar ordinance. Warnings to parents will be issued but thereafter they will be subject to arrest.

The City Council of Wilmington, Del., has been even more severe in punishing violators. Fines range as high as $40 or 15-day jail sentences to parents responsible for the conduct of their children.

Trailers are being used in local situations to impress more strongly upon patrons the dangers of the evil during wartime. The premiere of "Teen Age," a feature picture dealing with juvenile delinquency, produced by J. D. Kendis, president of Continental Pictures, was shown at the Interstate Circuit's Palace theatre in Houston. Additional playdates have been set in other Interstate houses and also the Fox-Intermountain circuit. Circuit heads in New York will see the film shortly when Mr. Kendis, now in that city, arranges screenings.

Denies Motion to Block Sale of WMCA by Noble

Judge David Peck this week denied Donald Flamm's motion to prevent the sale through an injunction of Station WMCA, New York, by Edward J. Noble, owner. The action came up in the New York Supreme Court.

Mr. Noble, recent purchaser of the Blue Network, is asking $1,250,000. In 1941, he bought the station from Mr. Flamm for $850,000. The plaintiff stated in his petition that he was an unwilling seller. Under Federal Communication's Commission regulation, Mr. Noble must dispose of WMCA.

The CIO, meanwhile, has petitioned the FCC for permission to intervene in the transfer of the Blue Network from the Radio Corporation to Mr. Noble as a means of giving labor a greater voice in radio affairs through a legal test case.

Schine Booker to Wed

Mr. and Mrs. Louis Epstein of Washington, D. C., have announced the engagement of their daughter, Ida, to Christ Pope, son of D. S. Pope of Bucyrus, O. Christ Pope is chief booker for the Schine circuit in the Washington area.

Film Censorship in Mexico Tightened

Wartime Conditions Lead to Strict Observance of Four-Year-Old Rules

by LUIS BECERRA CELIS
in Mexico City

Censorship of Mexican and foreign pictures has been made tighter to conform to wartime conditions. New regulations, intended to command film respect for all Mexico's laws, civil and military, have been put into effect by the Federal Film Supervision and Censorship Department. Regulations have been in effect since 1940, when the department was created by the Ministry of the Interior, the chief Government department, with the federalization of picture censorship.

3,408 Pictures Viewed During Three Years

The rules, however, are now much more strict, the Ministry explains. They are designed to safeguard the moral interests of the picture going public. The moral tone of a picture is now the fundamental base for deciding whether or not it can be exhibited in Mexico, the Ministry says.

The Ministry believes that one of the principal functions of the state is to attend the education of the public and to see to it that the moral norms that govern life are not varied by propaganda that incites to a violation of the laws, treason, hate, crime, prostitution, vice and bad manners but that are conducive to making youth strong and wholesome in body and spirit so that it can be useful to the country, itself and society.

Since its inception in March, 1940, the department has viewed 3,408 pictures, of which 147 were Mexican. Twenty foreign pictures were permitted for exhibition for adults only, although most of them were American. Some of the foreign pictures were rejected because the department considered that they wounded Mexican national feelings, offended Mexican customs or were definitely immoral. Nine Mexican pictures were allowed for adult exhibition only and no fewer than 50 per cent of the Mexican films viewed were ordered cut with regard to sequences or dialogue.

Producer Must Submit Scripts for Approval

The department remarked that most Mexican producers did not seem to realize that that box office success of a snappy picture does not contribute to the progress of the cinematographic industry in their country nor to art. But, the department is confident, tightening of the regulations will spare producers a lot of grief as the new arrangement calls for them first to submit the script of the production for the department's approval If they varied from the script in the production, the producers themselves were to blame for any censoring that might result, the department said.

Closer watch is being kept on the exhibitors, here and in the provinces, the announcement said, for it has been found that some of them freely admit minors to performances at which are screened pictures that the department has classified for adults only.

The department expects that its tightening and toughening of regulations will assure the best pictures only in Mexican theatres.

Union Plans Bank for Picture Employees

Mexican picture workers are soon to have a bank of their own here, which is intended to take care of all their banking needs, according to Enrique Solis, executive secretary of the film labor union, who is organizing the institution. It is understood the union will provide the starting capital of the bank, said to be about $50,000. The bank is to open on or about October 1st.

Employers have two banks of their own, one that began a few years ago and which is operated by the industry's leaders and the government, and the other by private bankers, both with headquarters here.

▽

Four shorts in color are to be made here on various Mexican customs by Juan Jose Segura, producer, who specializes in shorts. They are to be made in 16mm and enlarged to standard 35mm for public exhibition.

▽

The version of "Camille" that Gabriel Soria and Jorge Velez are to produce here soon is to feature in the title role Lina Montes, 22, a Mexican actress who, up to now, has been obscure. She is said to be the youngest player who has ever interpreted "Camille" on the screen or stage anywhere. She was chosen over 13 other candidates—eight Mexicans, three Argentinians, a Puerto Rican and a Spaniard.

Refuse Use of National Anthem in Picture

Use of the national anthem as the plot for a picture has prompted the first law suit of the kind. Humberto Rivas, scenarist, has asked the Second Federal District Court here to set aside refusal of the Ministry of Public Education to grant his script, "La Sombra del Aguila" ("Eagle Shadow"), a copyright on the manuscript. The Ministry told the court that it refused this copyright because, in its opinion, Mr. Rivas' work distorted Mexican history and put the composers of the hymn in a questionable light. The court has reserved decision.

▽

Pictures are being used on a larger scale by the Ministry of National Defense for the cultural entertainment of soldiers, particularly the conscripts, the 18-year-old youths who have just been called to the colors. The Ministry has apportioned among military zone commanders the 12 projection machines it acquired in the United States for this purpose.

▽

Mexican scenarists have been busy this year. During the four months ended August 1st, they registered 75 manuscripts with the Cinematographic Scenarists and Adapters Union, which is Section 45 of the National Cinematographic Industry Workers Union. The producers must go very easy the rest of this year as there is only enough film for 60 to 65 pictures in 1943. of which 42 already have been made.

Mexico City Now South American Premiere Center

Mexico City has become an important center in the South American market for top first run premieres, according to Len Daly of United Artists' foreign publicity department, who recently returned to this country. Mr. Daly handled the Mexican openings of "In Which We Serve" and "The Moon and Sixpence," which were used for the first lap of a long-range publicity and advertising campaign. Last spring, RKO held a Mexican premiere for the Edward Golden production, "Hitler's Children," patterning the campaign on the regional openings which the company launched in the mid-west and other U. S. territories.

United Artists made a careful study of local conditions, market trends and public tastes in film fare in Mexico before the campaigns for the two features were started. Private screenings were arranged through Joseph C. Goltz, UA manager in Mexico, for exhibitor, trade press, newspaper, radio, society, labor and publishing representatives. Newspapers and radio interviews, commercial tieups and publicity stunts customarily created for U. S. premieres were obtained for the openings in Mexico City, Monterrey, Tampico, Puebla and Merida, with advertising campaigns following closely in each city.

The technique and flavor applied by major companies to New York and other key city premieres, according to Mr. Daly, has proved successful in Mexico and has brought Mexico City to the fore as a focal point for openings of important Hollywood product in the South American market. Distributors and exhibitors in the Mexican capital are proud of this recent development and believe their city has become the "New York City of Latin America," Mr. Daly said.

Honor Brooklyn Manager Before Induction

Industry friends of James Pisapia, manager of the Harbor theatre in Brooklyn, N. Y., tendered him a farewell party this week before his departure for the Army. A special guest was Sid Goldman, manager of the Center theatre, New York, who will leave for Army duty with Mr. Pisapia.

Among those present from circuits and independent houses were Jack Gelber, Murray Ashmann, Samuel Handler, Lief Jorgensberg, John Pisapia, Isadore Miller, Max Chait, William Rittenberg, James Bergen, Harry Padua, Sam Rose, Murray Scharg, George Jinx, Harry Nessler, Ben Schreiber, Julius Czeisel, Clifford Loth, Michael Neary, Al Hatoff, Max Schoenberg, George Goodrich, Mack Shapiro and Chester Friedman.

Fall River Houses Aid Drive

The Interstate Durfee and Empire theatres, Fall River, Mass., are cooperating with the Private John Foster Stafford Post of the American Legion in a Fall River drive to collect used phonograph records for distribution to Army camps and Naval stations in the area. The drive was started two weeks ago and so far has netted about 100 records donated by theatre patrons and friends of the management.

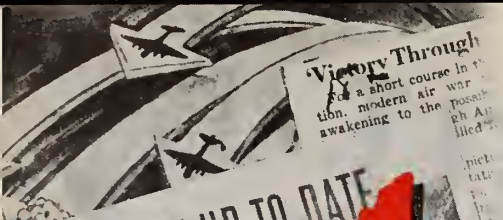
Wins in Song Dispute

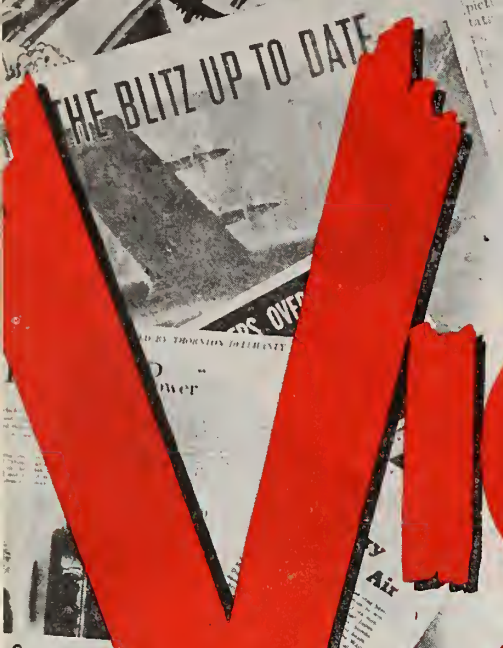
Judge William Bondy last week in New York Federal Court dismissed the copyright infringement action brought by Ira B. Arnstein, song composer, against 20th Century-Fox for alleged copying of his composition in the company's film, "Orchestra Wives." The song under dispute was "I've Got a Gal in Kalamazoo."

THE WHOLE COUNTRY HAS FELT THE IMPACT!

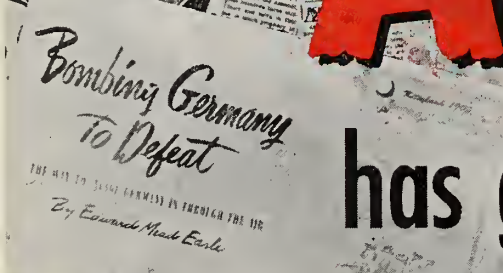


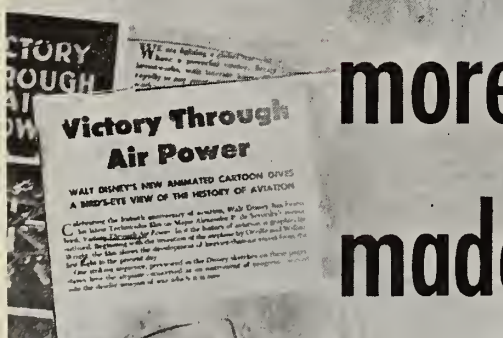
Everybody's writing about it...everybody's talking about it

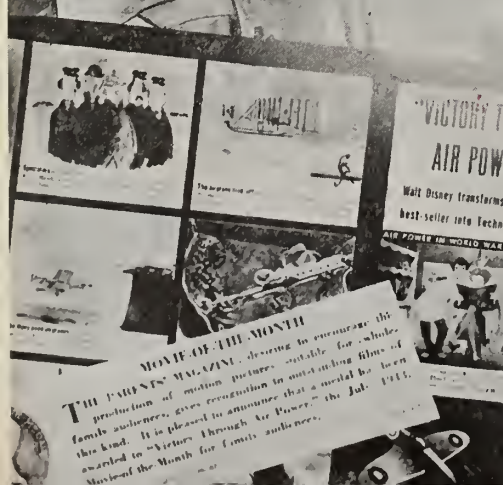












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has gotten more space,
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UNPRECEDENTED

UNITED ARTISTS

BACK THE ATTACK ★ BUY WAR BONDS ★ THIRD WAR LOAN ★

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

STORMY WEATHER (20th-Fox)

Final Reports:

Total Gross Tabulated	$653,625
Comparative Average Gross	536,050
Over-all Performance	121.9%

BALTIMORE—New, 1st week 129.0%
BALTIMORE—New, 2nd week 112.9%
BOSTON—Paramount 109.5%
(DB) Alaska Highway (Para.)
BOSTON—Fenway 106.9%
(DB) Alaska Highway (Para.)
CHICAGO—Apollo 112.1%
CINCINNATI—RKO Shubert, 1st week . . 130.0%
CINCINNATI—RKO Shubert, 2nd week . . 120.0%
CINCINNATI—RKO Shubert, 3rd week . . 84.0%
DENVER—Denver 107.1%
(DB) Get Going (Univ.)
DENVER—Esquire 81.4%
(DB) Get Going (Univ.)
DENVER—Rialto 104.1%
(DB) Get Going (Univ.)
KANSAS CITY—Esquire, 1st week 125.0%
KANSAS CITY—Esquire, 2nd week 113.6%
KANSAS CITY—Uptown, 1st week 122.6%
KANSAS CITY—Uptown, 2nd week 103.7%
LOS ANGELES—Carthay Circle 107.1%
(DB) Jitterbugs (20th-Fox)
LOS ANGELES—Chinese 104.9%
(DB) Jitterbugs (20th-Fox)
LOS ANGELES—Loew's State 105.7%
(DB) Jitterbugs (20th-Fox)
LOS ANGELES—Ritz 93.7%
(DB) Jitterbugs (20th-Fox)
MILWAUKEE—Palace, 1st week 230.2%
(DB) Aerial Gunner (Para.)
MILWAUKEE—Palace, 2nd week 157.8%
(DB) Hitler's Madman (MGM)
MINNEAPOLIS—Orpheum 99.1%
NEW HAVEN—Loew's Poli 80.6%
(DB) Good Luck, Mr. Yates (Col.)
NEW YORK—Roxy, 1st week 163.3%
(SA) Russ Morgan, Connie Boswell and others
NEW YORK—Roxy, 2nd week 126.6%
(SA) Russ Morgan, Connie Boswell and others
NEW YORK—Roxy, 3rd week 100.0%
(SA) Bobby Sherwood, Connie Boswell, others
OKLAHOMA CITY—Midwest 128.5%
OKLAHOMA CITY—Tower, MO, 1st week . 107.3%
OMAHA—Paramount 176.3%
(DB) Good Morning Judge (Univ.)
OMAHA—Omaha, MO, 1st week 60.0%
(DB) Good Morning Judge (Univ.)
PHILADELPHIA—Fox, 1st week 174.2%
PHILADELPHIA—Fox, 2nd week 110.6%
PITTSBURGH—Harris 111.1%
PITTSBURGH—Senator, MO, 1st week . . . 112.8%
PROVIDENCE—Majestic 94.0%
(DB) Ox-Bow Incident (20th-Fox)
PROVIDENCE—Fay's, MO, 1st week . . . 93.7%
(SA) Vaudeville
SAN FRANCISCO—Paramount, 1st week . . 133.7%
(DB) Jitterbugs (20th-Fox)
SAN FRANCISCO—Paramount, 2nd week . . 117.8%
(DB) Jitterbugs (20th-Fox)
SEATTLE—Fifth Avenue 109.5%
(DB) Jitterbugs (20th-Fox)
SEATTLE—Blue Mouse, MO, 1st week . . . 104.5%
(DB) Jitterbugs (20th-Fox)
ST. LOUIS—Ambassador 119.8%
(DB) Background to Danger (WB)
ST. LOUIS—Fox 117.5%
(DB) Background to Danger (WB)
TORONTO—Imperial 89.4%
TULSA—Orpheum 113.3%
(DB) Report from the Aleutians (WAC)

FIRST COMES COURAGE (Col.)

First Reports:

Total Gross Tabulated	$202,800
Comparative Average Gross	169,000
Over-all Performance	120.0%

BALTIMORE—Hippodrome 109.9%
(SA) Henny Youngman and others
BOSTON—Paramount, 1st week 148.8%
(DB) Petticoat Larceny (RKO)
BOSTON—Paramount, 2nd week 97.6%
(DB) Petticoat Larceny (RKO)
BOSTON—Fenway, 1st week 168.9%
(DB) Petticoat Larceny (RKO)
BOSTON—Fenway, 2nd week 93.1%
(DB) Petticoat Larceny (RKO)
CHICAGO—Chicago 111.6%
(SA) Ozzie Nelson's Orchestra
CLEVELAND—RKO Palace 102.7%
(SA) Mitzie Mayfair, Charlie Barnet's Orch.
MINNEAPOLIS—Orpheum 168.1%
(SA) Ozzie Nelson's Orch., Harriet Hilliard, others
NEW HAVEN—Bijou 102.7%
(DB) Sarong Girl (Mono.)
OKLAHOMA CITY—State 115.5%
(DB) What's Buzzin', Cousin? (Col.)
PHILADELPHIA—Stanton 136.9%
SAN FRANCISCO—Orpheum, 1st week . . . 134.6%
(DB) Crime Doctor (Col.)
SAN FRANCISCO—Orpheum, 2nd week . . 122.0%
(DB) Crime Doctor (Col.)

•

BEHIND THE RISING SUN (RKO)

First Reports:

Total Gross Tabulated	$179,000
Comparative Average Gross	136,500
Over-all Performance	131.1%

BOSTON—Keith's Memorial, 1st week . . . 113.9%
(DB) Melody Parade (Mono.)
BOSTON—Keith's Memorial, 2nd week . . . 119.1%
(DB) Melody Parade (Mono.)
BOSTON—Keith's Memorial, 3rd week . . . 98.4%
(DB) Melody Parade (Mono.)
BUFFALO—20th Century, 1st week 179.2%
(DB) Chatterbox (Rep.)
BUFFALO—20th Century, 2nd week 132.0%
(DB) Chatterbox (Rep.)
BUFFALO—20th Century, 3rd week 122.6%
(DB) Chatterbox (Rep.)
NEW HAVEN—Roger Sherman 96.7%
(DB) Mexican Spitfire's Blessed Event (RKO)
PROVIDENCE—RKO Albee, 1st week . . . 212.9%
(DB) Good Morning, Judge (Univ.)
PROVIDENCE—RKO Albee, 2nd week . . . 138.8%
(DB) Good Morning, Judge (Univ.)
SEATTLE—Paramount, 1st week 178.9%
SEATTLE—Paramount, 2nd week 84.2%

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ABOVE SUSPICION (M-G-M)

First Reports:

Total Gross Tabulated	$86,900
Comparative Average Gross	80,600
Over-all Performance	107.8%

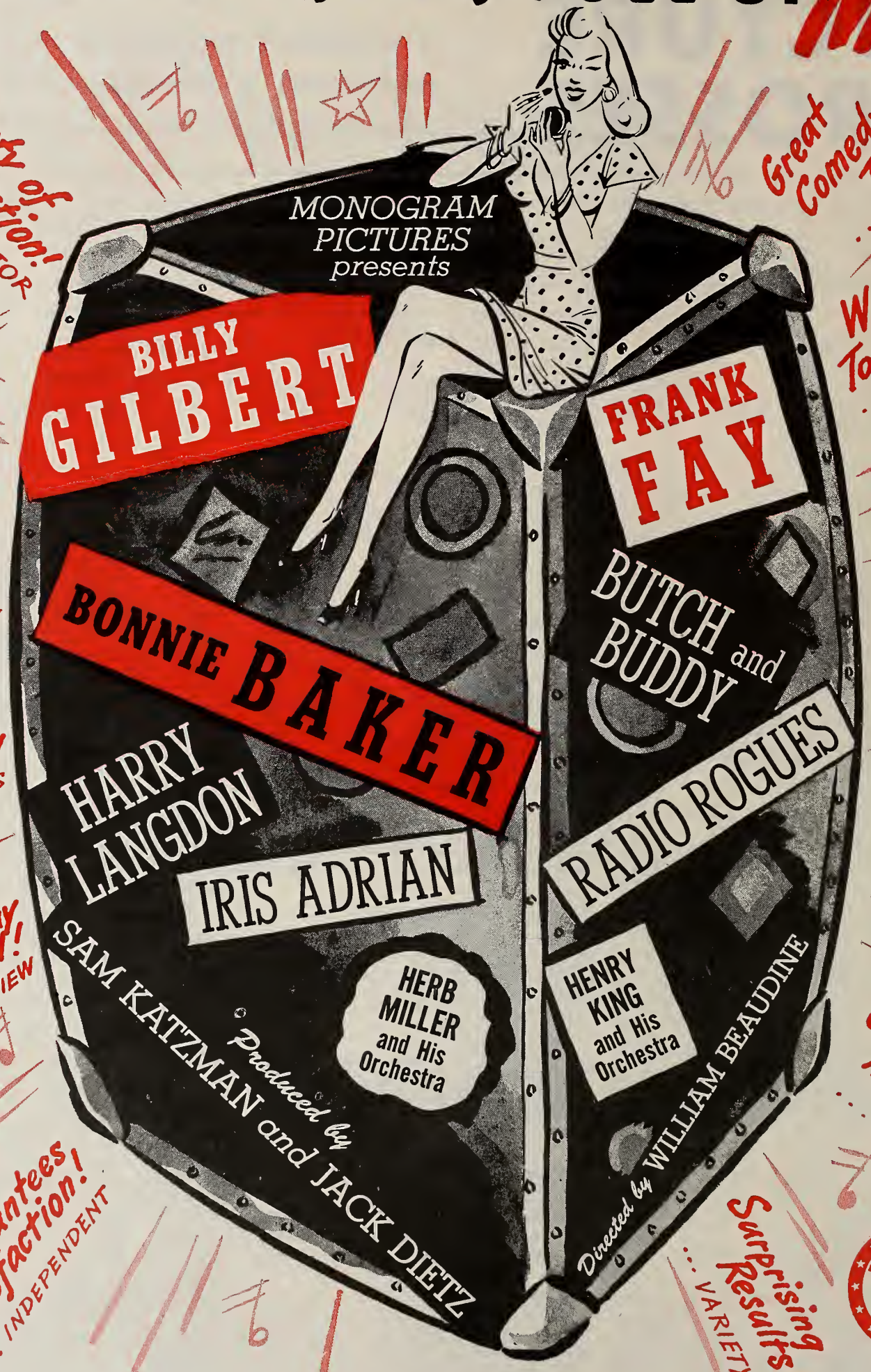
BALTIMORE—Century 123.3%
CINCINNATI—RKO Albee 82.2%
CINCINNATI—RKO Grand, MO, 1st week . 105.7%
CLEVELAND—Loew's State 110.1%
CLEVELAND—Loew's Stillman, MO, 1st week 120.9%
INDIANAPOLIS—Loew's 116.1%
(DB) Two Senoritas from Chicago (Col.)
NEW HAVEN—Loew's Poli 102.1%
(DB) Falcon in Danger (RKO)

Leaders at Key City Box Offices

[*Following are the outstanding films at the box office recorded since March 13, 1943.*]

	Release Date	Gross
COLUMBIA		
Commandos Strike at Dawn Paul Muni, Lillian Gish	Jan. 7, 1943	127.0%
The Desperadoes Randolph Scott, Glenn Ford	March 25, 1943	125.3%
M-G-M		
Random Harvest Ronald Colman, Greer Garson	June-Aug. 1943	152.4%
Keeper of the Flame Spencer Tracy, Katharine Hepburn	Dec.-Feb., 1943	133.7%
PARAMOUNT		
Star Spangled Rhythm Betty Hutton, Eddie Bracken	Special	131.4%
Lucky Jordan Alan Ladd, Helen Walker	Block 3, 1943	127.1%
RKO RADIO		
Hitler's Children Tim Holt, Bonita Granville	March 19, 1943	142.3%
Mr. Lucky Cary Grant, Laraine Day	Block 6, 1943	134.5%
20TH CENTURY-FOX		
The Immortal Sergeant Henry Fonda, Maureen O'Hara	Jan. 29, 1943	129.3%
Hello, 'Frisco, Hello Alice Faye, John Payne	March 26, 1943	127.3%
UNITED ARTISTS		
In Which We Serve Noel Coward, Bernard Miles	Feb. 12, 1943	137.2%
Stage Door Canteen Stage and Screen Stars	Special	136.3%
UNIVERSAL		
Hers to Hold Deanna Durbin, Joseph Cotten	July 16, 1943	129.5%
It Ain't Hay Bud Abbott, Lou Costello	May 19, 1943	123.0%
WARNER BROTHERS		
Air Force John Garfield, Gig Young	March 20, 1943	133.0%
Casablanca Humphrey Bogart, Ingrid Bergman	Jan. 23, 1943	123.9%

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Great Comedy Team! ...FILM DAILY

Will Sell T... Top Gross... ...REPORT

Laughs A-plenty ...VARIETY

Lusty Laught... ...HERAL...

Hit Team! ...SHOWMEN'S

Huma... Story

Gilbert-Fay a Natural! ...HLLYWD. REVIEW

Can To... in Class ...SHOWMEN

Guarantees Satisfaction! ...INDEPENDENT

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. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

COMMANDOS STRIKE AT DAWN: Paul Muni, Lillian Gish—Another war special that folded. Business above average, but nothing up to expectations. Women ask now if the program is peace or war, and if the latter they walk away.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

FIGHTING BUCKAROO, THE: Charles Starrett, Kay Harris—Not so hot, not enough action. Business only fair. Played Friday, Saturday, July 23, 24.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

FIRST COMES COURAGE: Merle Oberon, Brian Aherne—Fine picture of its kind, but our patrons are fed up with these war pictures. Many people will not go to a movie with a war theme.—E. A. Bolduc, Majestic Theatre, Conway, N. M. General patronage.

MORE THE MERRIER, THE: Jean Arthur, Joel McCrea—Excellent comedy. Miss Arthur is well liked by our patrons.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TWO SENORITAS FROM CHICAGO: Jinx Falkenberg, Joan Davis—Nice little comedy, but one of the reasons why exhibitors have to double bill.—F. R. Crist, Crist Theatre, Loveland, Ohio.

WHAT'S BUZZIN', COUSIN: Ann Miller, John Hubbard—Fine dancing by Miss Miller, but Rochester's singing is not. Story is just mediocre.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Metro-Goldwyn-Mayer

AIR RAID WARDENS: Laurel and Hardy—Played this with "Prelude to War." Had good attendance. Lots of laughs, and that seems to be what they want once in a while. Played Saturday, Sunday, Aug. 21, 22.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

ANDY HARDY'S DOUBLE LIFE: Mickey Rooney, Lewis Stone—The Hardy series has fallen considerably in popularity with our patrons. Possibly when "Andy" goes to college this series will be better received. Acting is always good.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CABIN IN THE SKY: Rochester, Ethel Waters—If producers find satisfactory returns in making these all-Negro cast pictures, I'm afraid they're building themselves up for an awful letdown. A number of patrons resented sitting through the picture. Played Sunday-Tuesday, Aug. 22-24.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

DR. GILLESPIE'S NEW ASSISTANT: Lionel Barrymore, Van Johnson—The Gillespie series is always well received by our audience. Lionel Barrymore is excellent as the blustery doctor.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DU BARRY WAS A LADY: Red Skelton, Lucille Ball—This would have been an excellent musical minus the "dream." The dream sequence spoiled this feature for our patrons. Gene Kelly does not strike a responsive chord with our audiences.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—In this one Mickey did no mugging and for that we are grateful. The picture is very good, but marred by a poor print, full of patches. If you don't think this affects your sound, you are wrong. We had to run it full out on volume to get it in, and then at times it was mushy, which did neither us nor the producer any good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

PILOT NO. 5: Franchot Tone, Marsha Hunt—Very, very boring. A weak sister if ever Metro made one. No good; slow and tiresome. Mis-titled, too.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

REUNION IN FRANCE: Joan Crawford, Philip Dorn, John Wayne—We experienced very poor business on this picture. For some time now Miss Crawford has been very unpopular with our trade. Personally, we liked the picture and enjoyed Miss Crawford's acting. Played Wednesday, Thursday, Aug. 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

STAND BY FOR ACTION: Robert Taylor, Charles Laughton—Fine picture; worth playing, but we have too many war pictures and people are getting tired of them. Played Sunday-Tuesday, Aug. 1-3.—Tom Poulos, Paonia Theatre, Paonia, Colo.

STRANGER IN TOWN, A: Frank Morgan, Jean Rogers—You hear of the good little man that beats the big man; that goes for "A Stranger in Town." It pleased as well as some of the Super Doopers. A homely little picture of real small town folks.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Paramount

FIVE GRAVES TO CAIRO: Franchot Tone, Anne Baxter—Well liked and business a little above average. The war theme kept the women away; otherwise it would have hit a high return.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

HAPPY GO LUCKY: Dick Powell, Mary Martin—This went over very well and was well received. Business good. Personally, I thought it not up to previous notices, but guess I was wrong.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

HAPPY GO LUCKY: Mary Martin, Dick Powell—Here is a real picture. Everybody satisfied and so was I. What more can I say except that Betty Hutton steals the show, and Eddie Bracken deserves honorable mention.—F. R. Crist, Crist Theatre, Loveland, Ohio.

HENRY ALDRICH, EDITOR: Jimmy Lydon, Charlie Smith—Used this on top half of double bill. Business was off, but juvenile attendance predominated and the kids enjoyed it hugely. Played Friday, Saturday, Aug. 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

HENRY ALDRICH GETS GLAMOUR: Jimmy Lydon, Charlie Smith—Business on this well up to Aldrich standard—and that's not hay. Personally, did not think this was quite as good as the predecessor, but the public was satisfied.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

HENRY ALDRICH GETS GLAMOUR: Jimmy Lydon, Charlie Smith—Did a nice business on this one. This series goes over well here and I believe this is one of the best ones offered so far. Played Tuesday-Thursday, Aug. 10-12.—Charls S. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

HIGH EXPLOSIVE: Chester Morris, Jean Parker—Ran this as part of a double feature. Customers seemed to take it in stride. Business fair; ran with "Moonlight in Havana." Played Sunday, July 18.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

MY HEART BELONGS TO DADDY: Richard Carlson, Martha O'Driscoll—Nice program picture. We need more of these light movies. There is enough trouble and tragedy in this world without having to go to a show to look for it. Business O.K. Played Sunday, July 25.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

MY HEART BELONGS TO DADDY: Richard Carlson, Martha O'Driscoll—Very pleasing little picture. Double billed it with "Salute for Three." My patrons were well pleased.—F. R. Crist, Crist Theatre, Loveland, Ohio.

PALM BEACH STORY: Claudette Colbert, Joel McCrea—Nothing wrong with this picture except the title. All who came spoke well of it and I consider it pleasant hot weather entertainment. Business only fair.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

PALM BEACH STORY, THE: Claudette Colbert, Joel McCrea—Played this one late. Something went wrong, as it did not click for me.—F. R. Crist, Crist Theatre, Loveland, Ohio.

ROAD TO MOROCCO: Bob Hope, Bing Crosby, Dorothy Lamour—Personally, I thought nothing of the picture. Just a bunch of nonsense, but the audience seemed to like it. Played Sunday-Tuesday, Aug. 8-10.—Tom Poulos, Paonia Theatre, Paonia, Colo.

SALUTE FOR THREE: Macdonald Carey, Betty Rhodes—Small budget musical which failed to draw, probably due to lack of star power. Played Friday, Saturday, Aug. 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STAR SPANGLED RHYTHM: Betty Hutton, Eddie Bracken, Victor Moore—I sure overbought on this one. For my town this picture did not near live up to the publicity I gave it. I wasn't sure whether the name was "Paramount Pictures" or "Star Spangled Rhythm." Don't expect too big a show if you have a small town situation, as I have. Played Sunday, Monday, Aug. 8, 9.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

WAKE ISLAND: Brian Donlevy, Robert Preston—This is a great picture. We have been hoping for months that we would finally get a date on this. People had stopped talking about it and many had seen it by the time we got around to playing it but, although business was not outstanding we had good crowds and everyone who came though this a great show. Played Saturday, Sunday, July 24, 25.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont. Rural and small town patronage.

Producers Releasing Corp.

BOSS OF BIG TOWN: John Litel, Florence Rice—Just a fair picture. Business O.K. Played Saturday Night Owl Show, July 17.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

DEATH RIDES THE PLAINS: Bob Livingston, Al St. John—Average Western. Played Friday, Saturday, Aug. 13, 14.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WEST OF TEXAS: Dave O'Brien, Jim Newill—Average Western. Both of them and the Texas Rangers sing in this. Played Thursday, Friday, Aug. 19, 20.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Republic

HEART OF THE GOLDEN WEST: Roy Rogers, Gabby Hayes—Not as good as I though it would be. When I bought this picture my understanding was that it was going to be in Technicolor, but it was not and turned out to be just another Western. Played Friday, Saturday, August 6, 7.—Tom Poulos, Paonia Theatre, Paonia, Colo.

HIT PARADE OF 1943: John Carroll, Susan Hayward—Good picture and good attendance. Played it alone and everyone seemed satisfied. Played Saturday, Sunday, Aug. 14, 15.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

ICE-CAPADES REVUE: Ellen Drew, Richard Denning—Good picture enjoyed by my audience. Reasonable price; play it. Played Wednesday, Thursday, July 28, 29.—Tom Poulos, Paonia Theatre, Paonia, Colo.

THUMBS UP: Brenda Joyce, Richard Fraser—A weak musical which failed to draw film rental. Played Tuesday, Aug. 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO

AVENGING RIDER, THE: Tim Holt—A better

(*Continued from page* 68)

MEET THE JAPS!



EVERY LAW OF HUMAN DECENCY SMASHED BEFORE YOUR VERY EYES — BY HIROHITO AND HIS LITTLE BROWN

"SONS OF — HEAVEN"

Mark L. Moody's terrific indictment of the lust-crazed

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AUTHENTIC— UNCENSORED Pictures of



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Due to actual atrocities shown NO CHILDREN WILL BE ADMITTED

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1225 Vine St., Philadelphia
924 New Jersey Ave., Washington

Herbert Rosener Co.
816 Larkin St., San Francisco
730 S. Grand Ave., Los Angeles

Underwood & Ezell
2009 Jackson St., Dallas

Hub Film Exchange
246 Stuart St., Boston

Special Film Distributors
503 Film Exchange Bldg., Cleveland

Sliman & Goodrow
221 S. Liberty St., New Orleans

Walker & McKenna
7 N. Lee St., Oklahoma City

B. F. Busby
108 S. Cross St., Little Rock

FOR FOREIGN RIGHTS
Charles Casanave
1600 Broadway, New York

(*Continued from page 66*)

than average draw on this Western. I believe Tim Holt gets a few extra customers in my town. Played Friday, Saturday, Aug. 6, 7.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

CINDERELLA SWINGS IT: Guy Kibbee, Gloria Warren—Just another worn out story, and when Gloria started her classical squealing, my patrons started to walk out.—F. R. Crist, Crist Theatre, Loveland, Ohio.

DATE WITH THE FALCON, A: George Sanders, Wendy Barrie—A good supporting picture. Mystery lovers will enjoy it. Played Sunday-Wednesday, Aug. 15-18.—Dolores Steed, Empire Theatre, Billings, Mont.

FALCON'S BROTHER, THE: George Sanders, Jane Randolph—Used with "Great Gildersleeve" on weekend double bill. Business badly off. Played Friday, Saturday, Aug. 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

FLIGHT FOR FREEDOM: Rosalind Russell, Fred MacMurray—Excellent acting and story. Murray and Russell unusually fine team.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FLIGHT FOR FREEDOM: Rosalind Russell, Fred MacMurray—Good picture and it was well received. Tbere was not too much aeroplane stuff in it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

FOREVER AND A DAY: British and American Stars—Quite a good picture, but business considerably below average. Very few complimentary remarks.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

FOREVER AND A DAY: British and American Stars—Fine picture; good for the better class, but I think it should be played at all the theatres in the U. S. Played it with "Moonlight in Havana," a Universal musical, and people received fully their money's worth. Played Wednesday, Thursday, Aug. 4, 5.—Tom Poulos, Paonia Theatre, Paonia, Colo.

GREAT GILDERSLEEVE, THE: Tried this on double bill and was at least thankful that it was on second half. Many walkouts and plenty of adverse criticism. Played Friday, Saturday, Aug. 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

LITTLE FOXES, THE: Bette Davis, Herbert Marshall—We played on a Sunday and did fair business. Played Sunday-Wednesday, Aug. 8-11.—Dolores Steed, Empire Theatre, Billings, Mont.

ONCE UPON A HONEYMOON: Ginger Rogers, Cary Grant—Picture is too long. No uncomplimentary comments on it so far. Competed with a baseball tournament. Played Sunday-Wednesday, Aug. 15-18.—Dolores Steed, Empire Theatre, Billings, Mont.

PRIDE OF THE YANKEES: Gary Cooper, Teresa Wright—A gigantic flop at the box office. I was going to use the word "big," but that would be putting it too mildly. Not the fault of the picture, just a dud where bringing them in was concerned. Played Thursday-Saturday, Aug. 19-21.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

PRIDE OF THE YANKEES: Gary Cooper, Teresa Wright—Very good and business well above average. Many good comments.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

SALUDOS AMIGOS: Disney South American Feature—Very disappointing at the box office, and very few favorable comments. Played Sunday-Tuesday, Aug. 15-17.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

SCATTERGOOD SURVIVES A MURDER: Guy Kibbee, Margaret Hayes—Used on second half of double bill and heard no adverse comments. Business poor. Played Friday, Saturday, Aug. 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

SEVEN DAYS LEAVE: Victor Mature, Lucille Ball—Same old boy-gets-girl story, but it's still good. Marcy McGuire has something. Played Sunday-Tuesday, Aug. 1-3.—Dolores Steed, Empire Theatre, Billings, Mont.

SEVEN MILES FROM ALCATRAZ: James Craig, Bonita Granville—Good action picture. Played Tuesday, Wednesday, Aug. 17, 18.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TARZAN TRIUMPHS: Johnny Weissmuller, Frances Gifford—This picture seemed to please all, and the finish was a wow. What business we did on this double bill with "Cabin in the Sky" should be credited chiefly to this offering. Played Sunday-Tuesday, Aug. 22-24.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

TARZAN TRIUMPHS: Johnny Weissmuller, Frances Gifford—A good Tarzan picture that did above average business. Frances Gifford added a lot to the show. Her attractiveness and acting brought many favorable comments. Played Tuesday-Wednesday, Aug. 3-5.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

TWO WEEKS TO LIVE: Lum 'n Abner—Very good picture. Advertise it since the trailer does not show much about it. Played Sunday, Monday, Aug. 15, 16.—Ralph Raspa, State Theatre, Rivesville, W. Va.

VALLEY OF THE SUN: Lucille Ball, James Craig—Although an old Western picture, it drew very well. Played it with "Call Out the Marines." It drew a good crowd and was enjoyed by all. Played Friday, Saturday, July 30, 31.—Tom Poulos, Paonia Theatre, Paonia, Colo.

WINGS AND THE WOMAN: Anna Neagle, Robert Newton—Although I didn't see the picture, I'm sure it must have been O.K. We had several nice comments and no bad ones. Business was a little above average. Played Sunday, July 11.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

SHORT PRODUCT PLAYING BROADWAY

Week of August 30th

ASTOR
- Dog House ..... MGM
- The Lonesome Mouse..... MGM
- *Feature: Best Foot Forward*.. MGM

CAPITOL
- Georgetown, Pride of Penang. MGM
- Black Marketing ..... RKO
- *Feature: Du Barry Was A Lady*..... MGM

CRITERION
- Glamour Girls of 1943..... RKO
- One Ham's Family..... MGM
- *Feature: Destroyer* ..... Columbia

GLOBE
- Wacki-Ki Wabbit ..... Vitaphone
- *Feature: Salute to the Marines.* MGM

MUSIC HALL
- Donald's Tire Trouble..... RKO
- *Feature: Mr. Lucky*..... RKO

PARAMOUNT
- Popular Science, No. 5..... Paramount
- Speaking of Animals in Current Events ..... Paramount
- Unusual Occupations, No. 5. Paramount
- Ration for the Duration.... Paramount
- *Feature: Let's Face It*..... Paramount

RIALTO
- Superman in Destruction, Inc. Paramount
- *Feature: Hitler's Madman*... MGM

ROXY
- Pandora's Box ..... 20th Cent.-Fox
- *Feature: Heaven Can Wait*.. 20th Cent.-Fox

STRAND
- Mountain Fighters ..... Vitaphone
- Tropical Wonderland ..... Vitaphone
- *Feature: Watch on the Rhine.* Warner Bros.

Twentieth Century-Fox

BLACK SWAN, THE: Tyrone Power, Maureen O'Hara—Business not so good. Photography beautiful, but story too weak. Played Sunday, Monday, Aug. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Calif.

CRASH DIVE: Tyrone Power, Anne Baxter—A beautiful picture with a wonderfully interesting plot. One of the best pictures I have seen—anytime. People raved about it. If you haven't played it, by all means do so as quickly as possible. Our business was tops. Broke a six-month Monday record. Played Monday, Tuesday, July 12, 13.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

HE HIRED THE BOSS: Stuart Erwin, Evelyn Venable—A dandy for our weekend double bill. Erwin was perfectly cast, with a nice story, and well directed. Evelyn Venable plays a mighty pleasing role. Played Friday, Saturday, Aug. 6, 7.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—Good picture in Technicolor. Business above average. Played Wednesday, Thursday, Aug. 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OX-BOW INCIDENT, THE: Henry Fonda, Dana Andrews—Personally, I liked the picture very much. The customers (majority) didn't like it because it lacked action. Business only fair. Played Wednesday, Thursday, Aug. 4, 5.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C. General and soldier patronage.

TALES OF MANHATTAN: Charles Boyer, Rita Hayworth, Ginger Rogers—Business off. Pictures of this type never draws here and never will unless a complete change of population should occur. There were no unfavorable comments. Played Sunday, Monday, Aug. 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

TIME TO KILL: Lloyd Nolan, Heather Angel—Very good program whodunit. Teamed with "Meanest Man in the World" it made an acceptable program to good business. The latter picture is not nearly as bad as prior reports paint it and I believe that it is the high allocation and short footage that sticks in the boys' crops.—B. R. Jobnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

United Artists

BORDER PATROL: William Boyd—As I have said before, Boyd draws very well here. The fans well pleased. Tbis was a good show. Plots are always better than average for Westerns. Business good. Played Friday, Saturday, Aug. 6, 7.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C. General and soldier patronage.

IN WHICH WE SERVE: Noel Coward, Bernard Miles—In my opinion a magnificent picture. However, it was terribly oversold me as business was not half what was anticipated. Women did not come and there were many walkouts. All war pictures seem to be out now, no matter how good.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

JACARE: Animal feature—I haven't much to say for "Jacare." Business was swell, but one-tbird walked out midway. Played Saturday, Aug. 7.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C. General and soldier patronage.

LADY OF BURLESQUE: Barbara Stanwyck, Michael O'Shea—Many walkouts. This was not a feature for Stanwyck. The story was not good and too confusing.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TWIN BEDS: George Brent, Joan Bennett—We had pushed this one all over tbe place. Now it's over—thank goodness. The picture was notbing to brag about, but we had the best business for an Owl Show in months—not an empty seat in tbe house. Played Saturday Night Owl Show, July 24.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

Universal

FOLLOW THE BAND: Leon Errol, Mary Beth Hughes—Here is a dandy. Just the type of musical that goes in the small town. This one beld up its part of our double program splendidly. Had several say they liked it much better than "Star Spangled Rhythm." Played Friday, Saturday, Aug. 13, 14.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

GET HEP TO LOVE: Gloria Jean, Robert Paige—Nice little musical. Well liked by the audience. Reasonable in price. Played Wednesday, Thursday, July 21, 22.—Tom Poulos, Paonia Theatre, Paonia, Colo.

HE'S MY GUY: Dick Foran, Joan Davis—Boy, this is a good one. Book it. Tbat Davis gal will bave you in stitches when she sings "He's My Guy." Played Thursday, Friday, Aug. 19, 20.—Ralph Raspa, State Theatre, Rivesville, W. Va.

LONE STAR TRAIL, THE: Johnny Mack Brown—A pretty good Western that pleased on our week's double bill. Played Friday, Saturday, Aug. 13, 14.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

MISTER BIG: Gloria Jean, Donald O'Connor—Another good picture from Universal. Good enough for any night. This boy O'Connor and Peggy Ryan make a good team. I don't see so much in Gloria Jean. The picture would have been as good without her.—F. R. Crist, Crist Theatre, Loveland, Ohio.

MOONLIGHT IN HAVANA: Allan Jones, Jane Frazee—Pretty good musical. I enjoyed it. Business fair. Ran with "High Explosive." Played Sunday, July 18.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

MYSTERY OF MARIE ROGET: Patric Knowles, Maria Montez—Played this one very, very late but it was worth it. Good trailer. Played Tuesday, Wednesday, Aug. 17, 18.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NEXT OF KIN, THE: Basil Sidney, Nova Pilbeam—An English picture and that is the only thing bad about it. Good trailer. Played Tuesday, Wednesday, Aug. 10, 11.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TWO TICKETS TO LONDON: Michele Morgan.

(*Continued on page 70*)

MIGHTY AS THE ANDES!





GROVAS-
CONTRERAS-TORRES
present

THE GREAT SOUTH AMERICAN LIBERATOR... THE CREATOR OF PAN-AMERICANISM!

"SIMON BOLIVAR"

...WITH...

JULIAN SOLER · MARGARITA MORA
MARINA TAMAYO · DOMINGO SOLER
ANITA BLANCH · CARLOS ORELLANA
CARLOS LOPEZ MOCTEZUMA

•

Story and Direction By
MIGUEL CONTRERAS TORRES

•

PRODUCED IN MEXICO IN SPANISH DIALOGUE... WITH ENGLISH SUPER-IMPOSED TITLES

Distributed By

CLASA-MOHME, Inc.

1910 SO. VERMONT AVE. • LOS ANGELES 7, CALIF.
501 SOLEDAD STREET • SAN ANTONIO 5, TEXAS
723 SEVENTH AVENUE • NEW YORK CITY 19, N. Y.

(*Continued from page* 68)

Alan Curtis—Just a program picture which failed to draw any extra business. Played Sunday, Monday, Aug. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Bros.

AIR FORCE: John Garfield, Gig Young—About the best picture of this war. Business was below average and I can't understand it. Everybody who saw the picture raved about it. It could have been a little shorter. Played Monday-Wednesday, July 19-21.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

Short Features

Columbia

SPOOK LOUDER: All Star Comedies—These comedies are tops with our customers. I had to look at it three times before I was able to hear all the dialogue.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

Metro-Goldwyn-Mayer

BAH WILDERNESS: Technicolor Cartoons—This was a good cartoon of animals in the woods. The kids loved it.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich.

WHO'S SUPERSTITIOUS? Passing Parade—Well received. A good 10-minute reel for any audience.—H. Goldson, Plaza Theatre, Chicago, Ill.

Paramount

HULL OF A MESS: Popeye the Sailor—Popeye and Pluto at it again. I guess it was O.K. People are losing interest in Popeye comedies.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

RKO

ARMY MASCOT: Walt Disney Cartoons—Good Disney cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DONALD'S GARDEN: Walt Disney Cartoons—Another good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DUCK SOUP: Edgar Kennedy—O.K. Kennedy—Ralph Raspa, State Theatre, Rivesville, W. Va.

HOW TO PLAY BASEBALL: Walt Disney Cartoons—One of the weakest cartoons turned out by the Disney Studios.—H. Goldson, Plaza Theatre, Chicago, Ill.

PRETTY DOLLY: Leon Errol—Can't say this offered much to my program, although I got several laughs.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

SLEEP WALKER: Walt Disney Cartoons—Good cartoon in color from Disney—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

INVASION: March of Time—This series isn't what it used to be. This one was O.K. I guess, but we have no more comments.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

THE LAST ROUNDUP: Special—A waste of film. Nothing—and lots of it.—H. Goldson, Plaza Theatre, Chicago, Ill.

WEAPONS FOR VICTORY: America Speaks—Very entertaining. Will fill in nicely for an extra 10 minutes.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Universal

THE DIZZY ACROBAT: Color Cartune—Very good.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RAINBOW RHYTHM: Musicals—Played this one late. Had two tunes in it which everyone knows.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WHAT WE ARE FIGHTING FOR: Victory Featurettes—Victory reel with some entertainment in it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Victory Film

MISSION ACCOMPLISHED: Victory Film—Another gratis subject that is very interesting and worth playing.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

SINCE PEARL HARBOR: Victory Film—A gratis subject that will fit in your program nicely. It is interesting.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Vitaphone

ALL AMERICAN BAND: Melody Master Bands—This is especially pleasing and entertaining as it offers four distinct types of music as played by four different bands.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

BUGS BUNNY GETS THE BIRD: Merrie Melodies Cartoons—A good cartoon that is worth playing.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

CALIFORNIA JUNIOR SYMPHONY: Broadway Brevities—This is strictly for those who understand music, I'd say, and there are few around here. The crowd got restless before it was through.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich.

GRAY, WHITE AND BLUE: Sports Parade—This is a good sport reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GREETINGS BAIT: Merrie Melodies Cartoons—One of the best cartoons from Warner Bros. Everybody pleased.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

THE HARE BRAINED HYPNOTIST: Merrie Melodies Cartoons—This series getting weak.—Melville Danner, Kozy Theatre, Granite, Okla.

JACK RABBIT AND BEANSTALK: Merrie Melodies Cartoons—A good Bugs Bunny cartoon that was well liked, but the newer ones miss the belly laughs of the first ones mainly because Bugs' originator is no longer connected with him. However, they are still much better than average.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

U. S. NAVY BAND: Melody Master Bands—One of the best bands in the United States forces.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

WACKI-KI WABBIT: Merrie Melodies Cartoons—Old "Bugs" is feeling his years. He isn't quite as funny as he once was, but still packs a wallop on any program.—Army Theatre No. 2, Ft. Bragg, N. C.

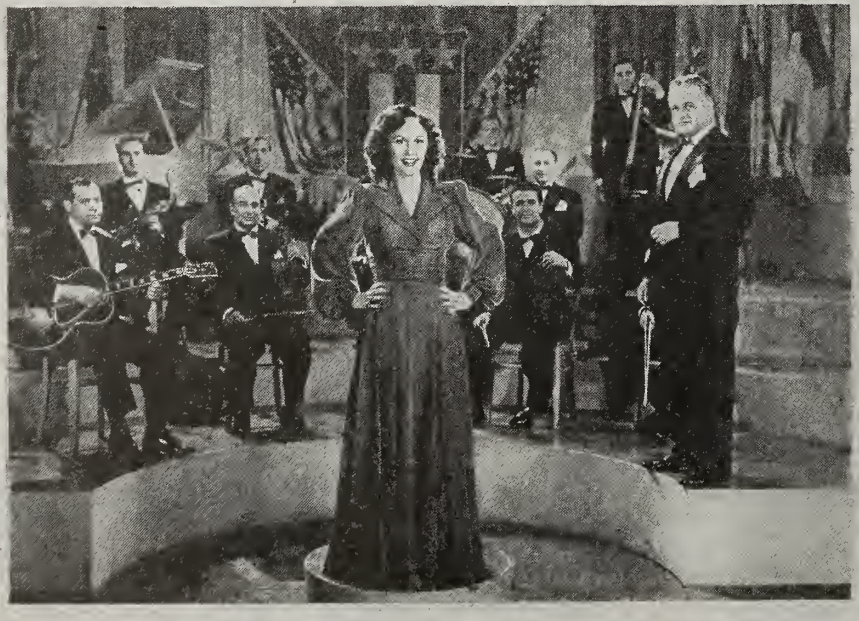
YANKEE DOODLE DAFFY: Looney Tunes Cartoons—This studio's cartoons lately seem to be either exceptionally good or exceptionally bad. This is downright terrible.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

★ ★

SING, AMERICA SING!

with

LUCY MONROE



A COMMUNITY SING

featuring

"THE STAR SPANGLED BANNER" · "OVER THERE"
"ANCHORS AWEIGH" · "ARMY AIR CORPS"

SERIES 8 NO. 2 · A COLUMBIA RELEASE

READY FOR BOOKING starting SEPT. 24th

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

More On Lethargy

A few weeks ago we editorialized on the importance of maintaining our promotional activities while the boom is on. We have received a letter from a manager which clearly illustrates what happens when we get lax and indifferent.

The manager in question is a young woman who possesses a fine and varied experience in theatre operation. She is presently on sick leave and has spent the summer recuperating at a resort on Long Island, N. Y. She writes:

"We are in a community of 2,000. Three theatres are within bus distance. . . . It was a cloudy day . . . some 15 children decided to see a movie. No one knew the attractions. The local stores displayed no window cards; there was no posting on the roads, and we have no telephone. Only two of the children ventured out.

"The neighbors round up the women once a week to do their shopping. If only the theatres would take advantage of this and have programs distributed outside the large stores or arrange to have them inserted in each package. . . . "

Ingenuity On The Home Front

Chuck Shannon was transferred to the Columbia theatre, Sharon, Pa. A housing and apartment shortage prevented his family from joining him. In desperation, Chuck ran a classified in the local daily, reading: "Help, my son doesn't recognize me since I arrived here. Please help effect a happy family reunion, etc. Call C. P. Shannon, manager, Columbia theatre."

A landlord, who was particular about the type of tenant she desired, came to the rescue. The local paper gave the story front page mention, Chuck and the theatre benefited by the publicity and Chuck's family is now comfortably settled in their new quarters.

Save The Pieces

On another page of this issue you will find an introduction to a series of articles designed to aid the new and inexperienced manager with ad layouts and the mechanics of advertising composition, typography and engraving, as well as other elements of technique.

The introduction, "Planning Your Campaign", is taken from a manual prepared by James R. Nairn, director of advertising and publicity for Famous Players Canadian theatres. Subsequent articles, prepared by George Schutz, editor of Better Theatres, and others prominent for their advertising experience, will follow.

We suspect that every showman who is interested in getting the best results from his newspaper expenditures, and who would like to improve the standard of his own efforts, will hang on to these articles as a permanent guide for the future.

Managers At Work

Here is another example that illustrates how quickly a community will recognize a theatre manager who is active in the general civic interests.

Emmett R. Rogers, city manager for the Wilby & Kincey theatres, in Chattanooga, Tenn., is the new president of Chattanoogans, Inc. The organization is engaged in publicizing the city and expounding its advantages.

Commenting editorially about the new president, the Chattanooga *Times* states: "Whether in doing leg work, and going out in selling the Red Cross, the Community Chest or something of that kind, or whether in expert publicizing of worthwhile movements in the theatres he manages, he has labored diligently. . . . Thus it will be seen that he is especially fitted for the job."

■ ■ ■ ■

Graduation exercises for more than 150 Nurses' Aides recently were held on the stage of Shea's Buffalo theatre, in Buffalo, N. Y. The event was reported in these pages.

Charles B. Taylor, director of advertising and publicity for the circuit, handled the arrangements and details. Charles has asked that we attach to his campaign a letter which he received from Ann E. Merwin, in behalf of the Buffalo Chapter of the Red Cross. The letter is a glowing tribute of appreciation and especially commends, "the lighting, music and effects which aided so materially towards the general effectiveness and dignity. . . . will be enormously helpful to the future success of our Nurses' Aide program and a real contribution to the war effort."

—CHESTER FRIEDMAN

DISPLAYS THAT ATTRACT



The privilege of autographing blowup photos of favorite stars was offered to each patron of the Ute theatre, Denver, for the purchase of a War Stamp. Ike Hoig conceived the idea.



Photo by U. S. Army Signal Corps

This eye-arresting display for "This Is the Army" was set up in the lobby of the Fox theatre, Atlanta, by Tommy Read.



Mike Nicholas at the Kingsway theatre, Brooklyn, N. Y., used this street ballyhoo on "Flicka".



In advance of "Du Barry" at the Poli-Broadway, in Norwich, Conn., James Boyle displayed these enlargements.



(Left) Lobby display at the Wisconsin theatre, Milwaukee, for "Song of Texas". (Below) Grand stairway at top of which was a huge blowup of the Life Magazine cover.



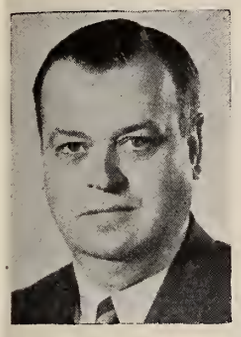


Enlisting the aid of the Chamber of Commerce, Lou Cohen at the Poli, in Hartford, secured permission to tack cards on signposts about town.

Planning Your Campaign Of Newspaper Advertising

BY JAMES R. NAIRN

No advertising campaign, whether large or small, can possibly be successful unless it is carefully planned in advance—yet many managers are still relying upon a hit-and-miss method of placing their copy from day to day hoping they'll come out right at the end of the engagement. *They rarely do!*



JAMES R. NAIRN

The manager who fails to plan in advance and order his mats and other materials early, generally has the poorest ads on the theatre page. He's not doing the job he's paid to do, because he fails to get the most for his advertising dollar.

In planning a campaign for a picture your first step is to consult the press book or Head Office proof sheets and select the ads best suited to your purpose.

Next you should draw up a schedule along the lines of the one illustrated which will serve as your guide so every dollar can be accounted for IN ADVANCE. Unless you make such a schedule—and adhere to it—you'll find you are frequently overboard on budgets because you may shoot too much space one day and have to go beyond your total to get a decent display for the balance of your engagement.

Suppose, for a simple example, your budget for newspaper lineage for the week is set at $200. and you have two newspapers in your city to whom you give equal space with the lineage rate 10 cents per line in each paper. Dividing your budget of $200. by 10 cents gives you a total of 2,000 lines. This means 1,000 lines in each paper.

Small Ads Follow Opening

If, as most theatres do, you go in for smaller ads following your opening and that regularly, on Saturday, Monday and Tuesday you use only 50 lines in each paper, deduct 150 lines from the total for each paper. This leaves you with 850 lines in each medium for your most important ads. Generally speaking, you should try to get about the same size displays for the day before opening and opening day with a slight edge for the day before opening. With the space available you will get the best showing by using 350 lines on the day before opening and 300 lines on opening day. Because other theatres in your city might open on Friday you can't be buried on that day so you follow up with 200 lines on the day after opening.

Your lineage, of course, is governed by your opposition and if there are no theatres opening on the following day you may be able to cut the Friday lineage further and add it where it is most needed—your opening, or day before opening ads.

Your schedule would line up like this:

	STAR	TIMES
Wednesday	350	350
Thursday (opening)	300	300
Friday	200	200
Saturday	50	50
Monday	50	50
Tuesday	50	50
	1,000	1,000

Every schedule can be a variation of this one. The beauty of theatre advertising is that it is so flexible. Perhaps an available ad is so striking that you know it will get business for you but it's larger than you usually run. You simply "steal" some lineage from another day's advertising, always remembering to keep the total the same.

Work Out Lineage

You can't successfully operate unless you have your exact lineage worked out in advance and stay within the limits of your schedule.

Introducing a Series On Advertising Makeup

ONE of the most important functions of the manager is the preparation and placing of newspaper advertising . . . it is the lifeblood of his theatre.

The changing manpower situation is bringing into the theatre management, men and women who have had no previous training in this field. It is for these people particularly the *Round Table* begins with this issue a series of articles on Advertising Makeup. We feel this information will also be of assistance to those managers who are constantly striving to improve the standard of their ads.

As an introduction to the series we present a discussion of the general preparation of an advertising program by James R. Nairn, Director of Advertising for the Famous Players Canadian Corporation. These remarks are taken from a manual devised for the managers of that circuit.

To make the layout one need not be an artist, but rather a good idea man.

Layouts are no longer pretty or decorative, but rather "functional".

The professional layout designer has found an invaluable ally in the surveys on reader interest. He knows, and can prove, that readers prefer pictures to text and that results are often obtainable in direct proportion to the size and interest of the illustration; that a large body of type may mean fewer readers.

As a result of this knowledge, layouts are simpler and more efficient. This simplicity is something which good layout designers have always fought for.

Headlines have become simpler. They are shorter and easier to read, and the eye is not distracted by too many subheads, captions, etc.

You will notice that there is much less text in advertising than there used to be. Since there is less text, it is simply set, very logically—to be read.

Conform Layout to Space

A layout for your advertisement is not difficult to prepare. It is not necessary for you to provide your newspaper composing room with an elaborate detailed sketch—the primary object of a layout is to give the compositor an intelligent idea of how you wish your advertisement to be set.

In making a layout, rule an outline the size your display is to occupy. Cut the illustration of your mat from the press book or proof sheet and paste it down on the layout in the position in which it is to appear. Letter the display lines in approximately the size you desire and mark the sizes and styles on the margin.

Any solid reading matter in the body of the advertisement need not necessarily be written in on the layout. Merely rule lines in the layout to indicate the width and depth the copy is to occupy. By this means, you let the compositor know the width of the margins, the amount of white space, etc., you desire in your advertisement.

Unless you are very familiar with type faces, you should content yourself with giving your compositor *values*, rather than exact sizes of type. Choose the type faces you wish used and indicate on your layout their approximate size and position. Your compositor will do the rest.

The reading matter may be written on a separate sheet and marked "Copy A" or "Copy B", etc. ,indicating it correspondingly by "A" and "B" on the layout.

The margin is a debatable subject, but there is one good rule generally agreed upon —let your margin on each edge be about one-tenth of the width of the space occupied by the copy itself. One-eighth is even better for general newspaper advertising.

ENTER YOUR WAR LOAN CAMPAIGN FOR WAR SHOWMANSHIP AWARD

¶ The September drive of the motion picture theatre in furtherance of the Third War Loan offers special opportunity to make important entry in the competition for the special Quigley Award for War Showmanship. This competition is annual for the duration.

¶ The earlier the entries the better—that they may sooner become available to other members and readers of The Round Table for use in this and other campaigns to come.

¶ Your skill in wartime showmanship, in advancing the war cause, is needed now as never before, in behalf of your industry and your country. Exceptional performance in this drive is certain also to get exceptional attention.

Send your Third War Loan Campaign to The Round Table.

Nurses Aides Inducted On Stage by Taylor

So successful was the first of the big graduation ceremonies staged for the Red Cross Nurses' Aides at Shea's, in Buffalo, that Charles B. Taylor, ad head, arranged a second one which proved even more successful from a patriotic good will angle as well as a business viewpoint.

One hundred and sixty more western New York girls took the Red Cross Nurses' Aid Oath on the stage of the theatre as Red Cross, Military and Civic officials stood at attention. Officers of the Red Cross spoke and told of the splendid work being done by these young women and appealed for more volunteers, so that the quota of 2,000 would be met. The aides appeared on the stage in full uniform authorized by the Red Cross and the Office of Civilian Protection, with insignia on cap and sleeve.

Taylor reports that officials were so well satisfied with the entire theatre graduation idea that many more similar events will undoubtedly be staged.

YOU HAVE NO WORRIES
If Your SPECIAL TRAILERS
ARE MADE BY
FILMACK Trailer Co.
Your First Order Will Prove It
1327 So. Wabash Ave. Chicago

Mildred Fitzgibbons Organized "Shangri-La" War Stamp Club

In conjunction with the drive to build the Air-Craft Carrier "Shangri-La," through the sale of Bonds and Stamps, Mildred Fitzgibbons at the Skouras Roosevelt theatre, in Flushing, L. I., distributed heralds to children in her vicinity inviting them to join the "Shangri-La War Stamp Club." To the boy and girl selling the greatest number of Stamps, a first prize of a fifty-dollar Bond was awarded; a twenty-five-dollar Bond going to the runner up, with a season pass to any Skouras theatre going to the third winner.

To further attract the kids, Mildred constructed a special lobby display which featured a cutout of Hitler, into the mouth of which the youngsters were invited to place their ballots. A punching bag with a picture of Tojo on it was also made available to the kids, who were asked to purchase a stamp and "smack Tojo."

Fabian Theatres Hold "Flying Fortress" War Bond Premiere

The Fabian Theatres Staten Island Flying Fortress Bomber Campaign was climaxed at the St. George theatre with a mammoth War Bond Show at which tickets sold for from $25 to $1,000 top. Those who purchased bonds at banks, savings and loan associations and at the Paramount, Ritz and Stadium theatres, received reserved seat tickets in exchange from the issuing agents. 40x60's were used at all the theatres to plug the event, as were special trailers prepared for the occasion. Speakers addressed commuters at the ferries during the morning rush, a huge sign was erected there calling attention to the Drive, and bulletin boards were plastered in all defense plants.

The first announcement appeared in the dailies on the front page with two-column stories and art. This was followed with stories on the gala show which was prepared for the occasion with the Andrews Sisters heading the show. A half page of co-operative ads was promoted from the leading merchants, the theatre ads carried a special plug for the show and heralds were distributed. A special 30-page program was gotten out for the occasion, featuring photos of Staten Island's servicemen.

Suthert Offers Passes To Swell Bond Sales

Representatives of the Army, Navy and Marine Corps met recently in Los Angeles, with W. E. Buhrle, *News-Press* circulation manager, to discuss plans for the carrier War Bond Drive to help meet Glendale's quota of Bond sales for building the cruiser "Los Angeles." Briefly speaking in behalf of the Fox-West Coast Theatres, H. G. Suthert, manager of the California theatre, offered passes good for any matinees at any of the Glendale Fox theatres for a period of one month to every carrier who received credit for the sale of four Bonds during the month of July. The local papers carried art and stories on the drive. Sgt. Ed Harris, former Round Tabler, and recruiting officers, were on hand during the meeting.

Fortnight's Leading Showmen

The 29 showmen listed below, including four women, are contenders for the Quigley Award in the Third Quarter. In order to maintain a top record, showmen should be represented in this list each week.

W. BERKLEY
Majestic, Madison, Wis.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LEWIS BREYER
Strand, Holyoke, Mass.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOU COHEN
Poli, Hartford, Conn.

BERT DETWILER
Manos, Latrobe, Pa.

ED ENKE
Rivoli, Hempstead, L. I.

DICK FELDMAN
Paramount, Syracuse, N. Y.

SAM GILMAN
Loew's, Harrisburg, Pa.

ARTHUR GROOM
Loew's, Memphis, Tenn.

J. D. HILLHOUSE
State, Galveston, Tex.

IKE HOIG
Ute, Denver, Colo.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

JAMES KING
Keith Memorial, Boston, Mass.

SIDNEY KLEPER
Bijou, New Haven, Conn.

GEORGE LABY
Palace, Pittsfield, Mass.

JACK MATLACK
Broadway, Portland, Ore.

ED MAY
Russell, Maysville, Ky.

HARRY L. MOLLER
Globe, Berlin, Md.

RITA MORTON
RKO Albee, Providence, R. I.

MIKE NICHOLAS
Kingsway, Brooklyn, N. Y.

LESTER POLLOCK
Loew's, Rochester, N. Y.

JIM REDMOND
Rivoli, Falls City, Neb.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

H. N. SCOTT
Kingsway, Brooklyn, N. Y.

LOUIS SIMONS
Park, Windsor, Ont., Canada

MRS. LUCIUS SMITH
Winchester, Winchester, Mass.

MOLLIE STICKLES
Strand, Waterbury, Conn.

Friday the 13th Proves Lucky for Managers

To boost their Friday, the 13th business, Jimmie Redmond at the Rivoli, Falls City, Neb., and Harry L. Moller at the Globe, in Berlin, Md., held special jinx shows.

Redmond distributed tinted heralds with copy reading: "Can you take it? This is your chance to find out. We dare you to attend our big midnight jinx show," etc. Eight ladders were planted around the lobby for patrons to walk under and a small table with mirrors was set up near the doorman where patrons could break a looking glass. In addition, folks were provided with salt to spill over their shoulders and were also invited to hold black cats in their laps for a few moments.

Moller located two little girls who each had pet black cats. The felines personally greeted each visitor to his "Jinx" theatre party, which was duly recorded in the local dailies. Moller also had broken glass cluttering up the lobby and patrons had to walk under ladders and cross a black cat's path to gain admission to the theatre.

Camouflage Lobby Display Opens "This Is The Army"

"This Is the Army" had its midwestern premiere at the Ambassador theatre, St. Louis, before an audience that chipped in nearly $10,000 for Army Emergency Relief through the purchase of tickets.

Numerous full-page cooperative ads, photos, publicity and several special radio programs were landed. A 150-instrument band from near by Jefferson Barracks played patriotic tunes as part of the opening ceremonies, and inside the theatre 350 pre-flight cadets pleased the big crowd with a few songs. The lobby fairly bristled with cleverly concealed snipers and machine gun nests, while ushers were garbed in helmets and army denim.

Three high ranking army officers—Maj. Gen. Barton K. Yount, commanding the Army Air Force Training Command; Maj. Gen. F. L. Martin, commanding the second district, and Brig. Gen. Wolcott P. Hayes were introduced by Col. Frederick L. Christine, chief of staff of the second district Air Force Training Command, along with Col. Parker Tenney of Jeffer on Barracks and Capt. W. F. Veach, representing the navy.

Les Kaufman, Fanchon & Marco publicity director here, lined up the promotion, while other details were handled by Henry Riegel, Ambassador manager, and Dave Arthur, assistant general manager of the circuit.

Gunners Guests of Breyer For "Aerial Gunners"

For the showing of "Aerial Gunners"at the Strand theatre, Holyoke, Mass., manager Lew Breyer invited 50 aerial gunners from nearby Westover Field as special guests.

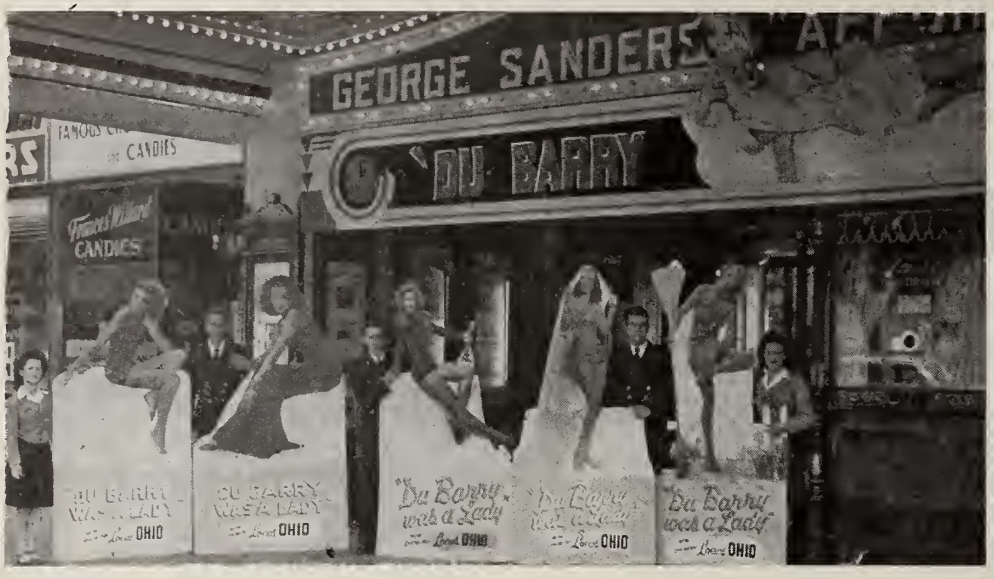
Some of the flyers appeared in the picture as the film was made while they were students at the Harlingen Aerial Gunnery School, Texas. The local newspaper ran stories and a photo on the stunt.

Berkley Used 9 x 12 Herald For "Hi Neighbor"

W. Berkley had 3,000 nine x 12 heralds printed locally and distributed house to house to plug his attraction, "Hi Neighbor." The herald featured special copy and a two column scene mat from the picture.

Berkley also had the cashier and ushers greet patrons with "Hi Neighbor" in place of the usual salutation, which received favorable comment.





Russell A. Bovim, manager, Loew's Ohio theatre, Columbus, made excellent use of these huge cutouts. They were displayed around the theatre for two weeks in advance of playdate and on opening day were paraded around town, attracting attention.

Radio Aids Scott on "Moon Is Down"

For his opening on "Moon Is Down" at Loew's Broad, in Columbus, Ohio, H. N. Scott used an extra lobby display of a 30 by 40 set piece announcing the dates of the attraction two weeks in advance of the opening. The Nazi angle was kept out of the displays as much as possible, with concentration on Steinbeck. Stories were used in the newspapers three weeks ahead and photos were used by the local ad agency handling promotional advertising on War Bond drives.

Radio coverage was obtained on numerous broadcasts and matinee programs which have exceptionally large audiences. Two leading department stores came through with "Moon" book displays and the Scandinavian Club of Columbus was tied in on the picture.

Most Typical Serviceman Selected for "Stage Door"

Tie-ups, attractive window displays and advance newspaper publicity were among the highlights of the exploitation campaign put on by Al Reh of the Mastbaum theatre, Philadelphia, for "Stage Door Canteen."

Reh got splendid results from the Food Fair Stores with a free half-page ad in their weekly news circular which was distributed by messengers to more than 250,000 homes. In addition he also cashed in on their radio program for plugs. A Record Shop got out an ad in local papers and distributed 5,000 circulars; for any person bringing in 25 old records guest tickets were offered. Plenty of newspaper space was garnered through the adoption of the picture by the 40-8 and a stunt arranged with the local Stage Door Canteen. A contest was held to select the "Most Typical Service Man." The three winners, a soldier, sailor and marine, were given the honor of escorting "Miss Philadelphia Stage Door Canteen" to the opening of the picture. Stunt got wide circulation through 17 x 21 posters placed in the 76 military posts throughout this territory. More than 15,000 mimeographed circulars, plugging the late shows on "Stage Door Canteen" were posted in 362 surrounding war plants.

Thornhill Inaugurates "Plain People's Party"

Reported as being highly successful was the "Plain People's Party" arranged recently by Dale Thornhill at the Uptown theatre, in Iola, Kansas, which he advertised by saying "no highbrows admitted." All employees were dressed in overalls, slacks or ordinary clothes for a week in advance and each wore round discs with copy selling the special show. The feature booked for the occasion was "The Great Gildersleeve" and "Margin for Error."

A special trailer was made up with the following copy: "Hang up your hoe. Put your rake and spade in the shed. Let your victory garden grow while you join the crowds headin' for this theatre for the 'Plain People's Party'," etc. A special lobby board was made up for the show and small invitations were printed up for distribution in advance.

Mock Air Raid Held For "Bombardier"

A mock air raid was staged for the opening of "Bombardier" at the Savar theatre, Camden, N. J., by Art Smith. The Army Recruiting Service and the Civil Air Patrol co-operating in the stunt, six bombing planes circled the city and dropped 10,000 per bomb cut-outs over the city at high noon, two days in advance. The effect was heightened by special stories appearing the day before in the local newspapers telling readers that the city was to be bombed.

Tieing in with the local radio station, WCAM, the "Bombardier" song was played daily, following it with a one-minute plug for Air Corps Cadet recruiting. Listeners were told that all applicants for cadets would be admitted free to the theatre.

Smith also effected a novel street bally. Two 100-pound bombs were set up in front of the theatre, local recruiting officers co-operating, and passersby were requested to autograph them.

Publicity Breaks For Roy Rogers In Milwaukee

Concentrated publicity, combined with 24-sheet posting and radio spot announcements, featured Roy Roger's personal appearance at the Wisconsin theatre, in Milwaukee, Wisc., in conjunction with the booking of "Song of Texas." Gene Kilburg, city director, handling deluxe houses for the Fox Wisconsin circuit; Ed Hickey, its advertising and publicity head, and Harry Boesel, manager of the theatre, collaborated on the campaign.

A week prior to the engagement, sixty 24-sheet billboards were strategically placed throughout the city and suburbs. A week in advance, the theatre spotted a huge display of the *Life* issue which carried a photograph of Roy Rogers on its cover. A special animated trailer made up from the *Life* break was also run on the screne; and, during intermission, a record of some of Roy's songs and plugs for his appearance was played over the theatre's public address system. During his part of the show, the theatre organist used a parody of "A Touch of Texas."

In addition to spot announcements on radio stations WEMP, WTMJ, and WISN, Roy Rogers appeared on the following programs: Connie Rice's Sports program over WEMP; Johnny Olson's Rumpus House show on station WTMJ; the Mary Ann program presented over WISN.

Both the *Milwaukee Journal* and the *Sentinel* gave exceptionally good coverage, including color stories, interviews, news breaks, and human-interest picture breaks.

Mayor Presented with 10-Gallon Hat

Other special promotion included a two-mile parade staged in honor of the star upon his arrival. More than 80 horse riders participated in the parade and, together with ballyhoo trucks, stagecoaches, motorcycle and mounted police, accompanied him through the downtown streets of the city to City Hall, where Roy presented a ten-gallon hat to Mayor John L. Bohn. Trigger was also included in the festivities, and his hoof print was recorded on the city register, along with Roy Rogers' name.

The star was guest at a Civilian Defense Pageant at the Fair Grounds. He gave an informal performance for a group of five hundred orphans at St. Joseph's Orphan Home. He also participated in the sale of bonds and stamps, entertained at the War Veteran's Home, and assisted in the recruiting drive of the Coast Guard Spars. He entertained members of the Air Corps in a hangar at Billy Mitchell Field. On this occasion, a new bombing plane was named in honor of Trigger.

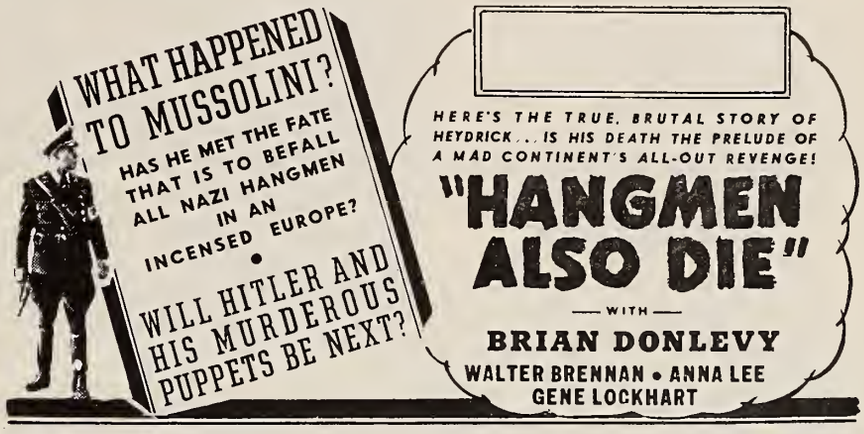
Utilizes Fan Photos For Program Dates

W. J. Hagadone, manager of the Rialto theatre; in Cozad, Neb., attracted audience attention to Roy Rogers' "King of the Cowboys" by printing his theatre program on the back of the four-color fan photo of the Republic star. Two types of these fan photos are available at all Republic branches.

ATTRACTIVE DISPLAY ADS



Two features and the March of Time gave C. C. Murray, manager of the Fox-Lincoln in Springfield, Ill., the inspiration for this striking effect.



This ad was tricked up with selling copy and was used by Interstate circuit theatres. Frank Starz, publicity director, advises that the idea helped business considerably.



Combination ad, selling feature and stage show, was a standout for Loew's State theatre in New York.



Carlo Vannicola's reverse sock on "Behind the Rising Sun" at the Keith Memorial, Boston.



Robert M. Paskow, Warner ad head at Newark, N. J., forwarded this neat reverse on "Constant Nymph" which was drawn by staff artist Herb Walton.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York.

NEW EQUIPMENT

QUICK RECHARGEABLE FLASHLIGHT BATteries, $2.20; Trubluelite shutters, Simplex front, rear or Powers, $4.95 each; 4 ampere, 9 volt Mazda exciter lamps, prefocussed, 39c; fifteen ampere rectifier bulbs, $7.95; Mogul 300 watt Mazda lamps, 19c; super quality 868 photocells, $4,95; Presto automatic changeovers, pair, $55.75; 16 MM 1600 foot reel, $2.55; ticket boxes 40 inches high with sliding door and hopper, less glass, $12.95. Ask for REM-7 late Summer Jubilee sale bulletin. S.O.S. CINEMA SUPPLY CORP., New York 18.

THEATRES

WILL INVEST $10.000 TO $25,000 FOR THEATRE in town between 1,500 and 5.000 population. Prefer Iowa, Missouri or any point West. BOX 1669, MOTION PICTURE HERALD.

FOR SALE THEATRE IN SMALL EASTERN Pennsylvania community farming center. Simplex equipment installed. $2,500 cash. BOX 1672, MOTION PICTURE HERALD.

WANTED—LEASE OR BUY PROSPEROUS THEatre in New York state, small town preferred. BOX 1674, MOTION PICTURE HERALD.

300 SEAT THEATRE, POPULATION 1,200. BUILDing and equipment cheap. Cash or terms. A. P. HINNANT, Clarence, Mo.

USED EQUIPMENT

BUY BEFORE THEY'RE SNATCHED UP — Rebuilt reversible Typhoon blower fans—24", 5,700 cfm, $111.00; 30", 7,800 cmf, $132.00; 36", 10,400 cmf, $151.20; 42", 12,800 cfm, $186.00; 48", 16,500 cfm, $232.20. Motors and drives included. Air washer spray nozzles, $1.25; double diffusers, new, 24" x 28", $26.45. S. O. S. CINEMA SUPPLY CORP., New York 18.

UNDERWRITERS 2½ GALLON EXTINGUISHers, reconditioned, $20.00; amplifiers, from $4.95; portable sound projectors, from $59.50; aisle lights, $1.95; 9'x12' outdoor screens, $9.75; thousand watt spotlights on stands, $29.50; rebuilt Imperial vacuumn cleaner, $14.95. Late Summer bargain bulletin ready—get yours. S.O.S. CINEMA SUPPLY CORP., New York 18.

220 HEYWOOD-WAKEFIELD CUSHION SEATS, padded backs, 100 slightly damaged by fire, $1.50 each. PIATT, 902 4th Ave., Parkersburg, W. Va.

COMPLETE THEATRE EQUIPMENT — PEERless arc lights; Baldor rectifiers; Powers mechanisms, stands, magazines; Syncrofilm soundheads; Operadio dual channel amplification. Ready to operate, guaranteed. Best cash offer takes all. SPURGEON DUNN, Chattahoochee, Fla.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

HELP WANTED

PROJECTIONIST WANTED. EXCELLENT working conditions. Salary $50 per week. State age, draft status. COLONIAL THEATRE, Southington, Conn.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand, $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKS

THE 1943-44 INTERNATIONAL MOTION PICTURE ALMANAC is now on the press. Will contain more than 12,000 biographies of players, directors, writers, technicians and executives. The biographical section is an exclusive feature. In addition it will include more than 1,000 pages crammed with motion picture facts and figures covering every phase of the business. Supply will be limited. Be sure to get your copy. Order it today! Price $3.25 prepaid in U. S. A. $5 elsewhere. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

COMPLETELY REVISED 7TH EDITION OF Richardson's Blue book of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

MOTION PICTURE SOUND ENGINEERING — 547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

Philadelphia's Earle Has $1,150,330 Year Gross

In spite of adverse conditions in bringing in stage shows, Warners' Earle theatre, Philadelphia, the only central-city theatre with a stage policy, grossed $1,150,300 for the 50-week 1942-43 season. Closing for two weeks for alterations, the gross compares favorably with the previous season when $1,169,700 was grossed for the full 52 weeks, it was announced.

Depending almost entirely on the big name dance bands to attract patronage, good business was registered in spite of the dearth of name attractions, the necessity of booking comparatively unknown bands and repeating a number of bands during the season. In addition, the Earle faced some competition for the first time from Samuel Stiefel's neighborhood Fay's theatre, which featured a Negro stage policy using the dance bands.

Jimmy Dorsey's orchestra proved the biggest attraction of the season, bringing in $36,500 during the last week in May. Six other band shows grossed $30,000 or better, and only nine weeks fell below the house average of $18,000. The grosses are based on a six-day week, the house showing straight pictures on Sunday since state blue laws prohibit stage shows on Sundays.

Jones Plans to Expand Midwest Distribution

John Jones, who recently acquired 31 20th Century-Fox-Gaumont-British and David Selznick-John Hay Whitney features for reissue by his Capital Film Exchange, Chicago, is expanding his state-right interests and plans the opening of an exchange in Milwaukee. He returned to Chicago this week after a trip to New York where he negotiated for franchises on independent product for distribution in Chicago, Milwaukee, Indianapolis and St. Louis. He is a partner in the Jones, Linick and Schaefer circuit, Chicago.

Goldwyn's Eastern Office To Represent Bronston

Bronston Productions will be represented in the east by Samuel Goldwyn's eastern office. Goldwyn distributes through RKO Radio, Bronston through United Artists. The eastern office is under James A. Mulvey and William Heineman. Mr. Heineman is in charge of sales.

Use Films as Ad Themes

Projector advertising of the DeVry Corporation, Chicago, using current motion picture productions for themes, has received such favorable comment that it will be continued, according to William C. DeVry, president. Two pieces of copy in this program have been used, one in July featuring Warner Brothers' "Action in the North Atlantic," and one in August using Universal's "Phantom of the Opera." In September DeVry copy will be on the 20th Century-Fox production of "Song of Bernadette."

Arthur Farnsworth Dies

Arthur Farnsworth, 36, husband of Bette Davis, died last Wednesday in Hollywood after sustaining a basal fracture of the skull in a fall on Monday when he was found lying unconscious on Hollywood Boulevard. Besides his widow, he leaves his parents and a brother, Dan.

W. Clifford Bozeman

The death of W. Clifford Bozeman, 35, petty officer in the U. S. Navy, was reported in Columbus, O., recently. It was disclosed that he died of a skull fracture in the Naval Hospital at Chelsea, Mass. Before entering service, he was manager of the Beechwold and Cleves theatres in Columbus. Prior to that he managed the RKO Palace and Majestic in Columbus.

Plans Charlotte Theatre

H. F. Kincey, circuit executive, has closed a realty deal for property in Charlotte, N. C., on which he plans one of the South's largest theatres. Some of Charlotte's oldest business houses occupy the site.

Special Showing for WPB

A special showing of Paramount's "City That Stopped Hitler—Heroic Stalingrad" was held in Washington on Friday before representatives of the War Production Board and other Government officials.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

RELEASE CHART BY COMPANIES

THE RELEASE CHART

Fired Wife

(Universal)

Unrationed Comedy

Showmen haven't had a sparkling, sophisticated comedy from Universal since deep in the yesteryears, but this one proves beyond the doubting of the toughest customer in the clientele that it hasn't been because the studio could not turn them out. On the contrary, this kick-off item in the company's portfolio of 1943-44 product is a number to send the other studios specializing in sleek, smart variations on the eternal triangle theme into conference about competing with the challenger. As a piece of entertainment it's tip-top material, and as an augury of product to come on Universal's 1943-44 menu it's terrific.

Robert Paige and Louise Allbritton play the interrupted honeymooners, around whom the story centers, as if trained for this kind of thing from the cradle, while Walter Abel and Diana Barrymore, principal interrupters, turn in performances neither has matched previously. These and the others are indebted to Michael Fessier and Ernest Pagano for a script as crisp as one of those $10,000 bills the Treasury Department is talking about, to Charles Lamont for direction that makes every inch of film account for its quota of humor, and to Alex Gottlieb for production that wraps up and delivers the package in faultless condition.

In common with all the sophisticated comedies that have made box office history, this one doesn't lend itself to capsule description. The couple who marry are a girl assistant to a Broadway producer, who considers matrimony a jinx to his art, and an advertising executive whose pet account is a breakfast cereal identified with a feminine broadcaster who loves him too well and her liquor better. With their honeymoon interrupted the morning after the marriage, they return to the city, agreeing to keep the wedding a secret, and situations which multiply and complicate their problems develop from that starting point.

In view of the relatively minor calibre of the pictures through which the leads have advanced to their outstanding status in this one, a showman might be considered proceeding normally if he evaluated the offering lightly and billed it accordingly. He'll be short-changing himself and his customers if he does so.

Previewed at the Pantages theatre, Hollywood, to a capacity audience attracted by "Mr. Lucky" and "Saludos Amigos," the unannounced film swept the gathering into a gale of laughter within a minute of taking the screen and held it there or thereabouts to the end. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, September 3, 1943. Running time, 73 min. PCA No. 9460. General audience classification.

Hank Dunne .....Robert Paige
Tig Callahan .....Louise Allbritton
Diana Barrymore, Walter Abel, George Dolenz, Rex Ingram, Ernest Truex, Alan Dinehart, Walter Catlett, Richard Lane, Samuel S. Hinds.

NEW SEASON

This is the first issue of the 1943-44 product season. All product is this season's unless otherwise identified.

Six-Gun Gospel

(Monogram, 1942-43)

Lawmen Triumph

Nevada and Sandy, U. S. marshals who always get their outlaws, triumph again in this Johnny Mack Brown-Raymond Hatton Western from the Scott R. Dunlap smithy.

It's a well shod job with Lambert Hillyer directing it for smoothness, fast action and plausibility from a neat bit of writing by Jess Bowers and Ed Earl Repp.

Brown and Hattan again play undercover Federal agents sent into a lawless town to clean it up in advance of the building of a railroad to the frontier village.

Hatton's Sandy, garbed in undertaker attire, provokes a lot of mirth when the townsfolk mistake him for a preacher and the Ladies Aid stages a social for him.

He and Nevada get the lowdown on Kenneth MacDonald and his henchmen, who are terrorizing the citizens with holdups and lawless outbreaks so they'll sell their property to MacDonald and his gang, who hope to reap a profit by reselling to the railroad.

Inna Gest provides the feminine romance with Eddie Dew, youthful Wells Fargo agent, while Mary MacLaren and Isabel Withers play the town's leading housewives. MacDonald is supported in his heavy role by Roy Barcroft, as his chief gunman, Bud Osborne and Tom London. Harry Neumann's work is above the average.

Previewed at the Hitching Post theatre, Hollywood, where an early afternoon audience of youngsters expressed vocal approval. Reviewer's Rating: Good.—JACK CARTWRIGHT.

Release date, September 3, 1943. Running time, 55 min. PCA No. 9404. General audience classification.

Nevada .....Johnny Mack Brown
Sandy .....Raymond Hatton
Inna Gest, Kenneth MacDonald, Roy Barcroft, Eddie Dew, Edmund Cobb, Artie Ortego, E. W. Brent, Bud Osborne, Isabel Withers, Mary MacLaren, Jack Daley, L. W. Brent, Milburn Morante, Herman Cripps.

The City That Stopped Hitler —Heroic Stalingrad

(Paramount)

Dramatic War Documentary

This is the film record of the defense of Stalingrad, the five-month battle which brought tremendous loss of men and materials to Hitler and achieved Russia's objective of stopping the Nazi time-table. It was bought by Paramount from Artkino Pictures and cut to its present length in Hollywood with the cooperation of Russian picture executives.

"City That Stopped Hitler" shows the struggle of a nation against the Nazis. The Red Army men and the farmers and workers of Stalingrad, through 167 days and nights of shell fire, air raids, tank warfare and hand-to-hand battle from street to street, house to house, room to room, turned the German offensive into defeat. Eight cameramen and five soldiers assigned to the camera crews were killed during the filming.

One of the most outstanding scenes of the picture is the capture of Field Marshal General Friedrich von Paulus with 15 of his generals. More than 2,000 high-ranking Nazi officers surrendered to the Red Army, together with 91,000 German soldiers. Another high spot is the taking of Kalatov by the Russians when the northern Red Army divisions met the southern armies.

Russia's secret weapon "Katusha," a rocket gun, and the Red Army's new motor-driven armored sled are shown for the first time.

The definite story line of the documentary, showing Stalingrad before the German invasion, during the siege and after the Russian victory, adds interest and unity to the picture. Like the British Eighth Army's "Desert Victory," it is an important historical record of the battles of World War II. Audiences who followed the siege of Stalingrad in their newspapers will find this film realistic, shocking, grim with the business of dealing death, gruesome in the vivid scenes of Nazi atrocities. The final scene shows the victorious Red Army massed in the Stalingrad square to hear greetings from the Allied nations, including a message from President Roosevelt.

Many shots included in the picture were taken from captured German newsreels. Leonid Varlamov, Russian documentary producer, edited the film in Russia. Richard Blumenthal was in charge of editing in Hollywood. John Wexley wrote the forceful commentary and Brian Donlevy, Paramount star, delivered the narration skillfully.

Previewed at a home office projection room where exhibitors and trade press representatives reacted audibly throughout the film. Reviewer's Rating: Excellent.—JEANNETTE E. SAMUELSON.

Release date, September 4, 1943. Running time, 58 min. PCA No. 4331. General audience classification.

The Strange Death of Adolf Hitler

(Universal)

Exploitation Piece

Under an exploitation title long enough to fill marquee space for which the cast supplies no magnetized names, Universal submits a tale about a Hitler double written and produced with just enough adroitness to substantiate the billing. The film is a formal demonstration of the staff's ability to execute an essentially novel idea in a technically plausible manner, although not a demonstration of ability to thrill, excite, fascinate, astound or otherwise justify its promise. Finally, it double-crosses title and customers by killing the double instead of Hitler.

The place is Vienna, the time 1942, and the central character a young Austrian gifted in vocal impersonation. The Gestapo arrests him, announces that he has been executed for treason, surgically transforms his face into a duplicate of Hitler's and then compels him to make public appearances and addresses in Hitler's stead. He determines to assassinate Hitler when he shall meet him, but so does his wife. The wife, unaware of his masquerade, assassinates him instead of Hitler and is assassinated by the Gestapo on the spot.

There's background material depicting the cruelty of the Nazis, their poisoning of the minds of the young and their mistreatment of women in whose homes they are billeted, but this is incidental material and handled as such.

Ludwig Donath shows promise as the double, and Gale Sondergaard satisfies role requirements as his wife. The remainder of the cast follows James Hogan's over-deliberate direction over deliberately.

Ben Pivar produced from a script by Fritz Kortner, who collaborated with Joe May on the original story, and also plays a role in the picture.

Previewed at the studio. Reviewer's Rating: Mediocre.

Release date, Sept. 10, 1943. Running time, 72 min. PCA No. 9565. General classification.

Franz Huber (Adolf Hitler).....Ludwig Donath
Anna Huber .....Gale Sondergaard
George Dolenz, Fritz Kortner, Ludwig Stossel, William Trenk, Don Blair, Ivan Triesault, Rudolph Anders, Erno Verebes, Merrill Rodin, Charles Bates

They Met in the Dark

(Hellman - General Film)

Espionage Drama

Though superficially this is a story of spies and secret agents, its authors and adaptors have crammed pretty nearly every ingredient of popular entertainment into it, so that it is rather like over-rich plum cake without any notable qualities in the mixing or the cooking.

Murders, disappearing corpses, a Naval officer drummed out for dereliction of duty, Fifth Column harmonica players, signals to the enemy, and a final round up of the gang, all play a part in the development of the yarn—even though at times they serve rather to entangle than clarify it. Though there is nothing outstanding to distinguish the film from a host of predecessors, save its inordinate length, there is no doubt an audience for films of this type. James Mason and Joyce Howard, co-stars of the picture, are known to British audiences.

The story concerns a Naval Commander court martialled for an offense he did not commit, and his efforts to clear himself. In these he gets involved with a murder and a winsome Canadian lass, plunges into a Fifth Column plot, and discovers a broadcasting gang waylaying sailors, planting false orders on officers and sending messages in musical code over the B.B.C. transmitter to Germany.

Background for some of the action is the broadcasting and dancing world, so that there is excuse for singing, dancing and harmonica virtuosity, some of it—notably the harmonica—entertaining, much of it mediocre.

Karel Lamac's direction is reminiscent of a genre of mystery drama no longer in vogue, whilst Basil Sydney directed the dialogue.

Joyce Howard is a pleasant and gracious Laura, putting far more into her role as the sweet young thing than would seem possible from the script. James Mason traces the crookery, and erstwhile comedian Tom Walls hovers with Fifth Column intent in the background.

A London trade show audience gave the film some handclapping at the close but there were signs of unease during the lengthy screening. Reviewers Rating: Fair.—AUBREY FLANAGAN.

Release date, not set. Running time, 104 min. General audience classification.

Commander Heritage.....James Mason
Laura Verity .....Joyce Howard
Christopher Child .....Tom Walls
Phyllis Stanley, Edward Rigby, Ronald Ward, David Farrar, Karel Stepanek, Betty Warren, Walter Crisham, George Robey, Peggy Dexter.

Black Market Rustlers

(Monogram)

Range Busters to Rescue

"Black Market Rustlers" is an above-average Western. It combines timeliness of topic with credibility and has the Range Buster trio of Ray Corrigan, Dennis Moore and Max Terhune going through their paces with calm precision.

There are crashing blows to the abdomen and the jaw, and gun-play is not lacking. The story is simple. A cattlemen's association dispatches the three deputies to an area where rustling has been prevalent.

A bit of spying uncovers the combine which is providing beef for resale at "black market" prices. Corrigan operates from the local jail, Moore takes residence at an honest rancher's home while Terhune is strategically placed in the saloon. By picking up the threads of evidence, the villain is revealed as Glen Strange who transports rustled cattle into a moving van and then to the market.

On what is to be his last rustling act in that territory, Strange sees his van occupied by the Rangers instead of his own men and in a brief gun fight, the rustlers instead of the cattle are herded together. In a final curtain speech, obviously addressed to the audience, Corrigan appeals to the public to steer clear of black markets as their patriotic duty in wartime.

Seen at the New York theatre on Broadway. Reviewer's Rating: Good.—LEW BARASCH.

Release date, August 27, 1943. Running time, 58 min. PCA No. 9426. General audience classification.

Crash .....Ray Corrigan
Dennis ..... Dennis Moore
Alibi .....Max Terhune
Evelyn Finley, Steve Clark, John Merton, Glen Strange.

Seeds of Freedom

(Artkino)

A Soviet Resurrection

Billed as "a revival of S. Eisenstein's classic film 'Potemkin'," this picture might better be described as a resurrection with added sequences shot in Hollywood and dubbed voices to provide an all-English dialogue film.

The body of the picture, about 90 per cent of it, is the old soundless, talkless "Potemkin" of 1925, with English dialogue dubbed in. The balance of the modernized version was shot in Hollywood with American screen players including Henry Hull and Aline MacMahon.

Typical of most Russian films, it accents the paradox that Russian directors and cameramen show an abundance of imagination the while their co-worker, the script writer, proves himself a prosaic fellow relying on badly worn cliches, and forever with a heavy hand.

The picture opens up with a Hollywood produced sequence showing a band of guerrillas led by Henry Hull stationed behind Nazi lines beyond the city of Odessa. Hull, it seems, was a sailor on the famed warship, *Potemkin*, and he tells the story of the mutiny against the Czar in 1905, planting the seeds of the revolution to come 12 years later.

In the flashback, the original silent film "Potemkin," tells Hull's story. With dialogue added, the original comes to life as an action picture that far too frequently bogs down with wholly unsubtle propaganda.

The sailors having mutinied in the port of Odessa, officers are thrown overboard to swim ashore, and the news spreads to the town, the citizenry promptly hailing the mutiny and the Czar's troops and the Cossacks moving in with guns blazing to mow down the innocent and recalcitrants alike. The massacre scene, taking place on the steps of the port, sanguinary and harrowing, is the highlight of the picture.

Albert Maltz, writer of the contemporary dialogue and story, handled his assignment in the Soviet tradition. The supervision of this modern edition by William Sekely reflects better intentions than execution.

What acting honors there are to be distributed go to the Russians in the old silent film.

Paul Abraham is to be highly commended for his musical arrangement; it is truly a work of art.

Previewed at the Stanley theatre, New York, where a small, early afternoon audience showed no response. Reviewer's Rating: Mediocre.—BERT HICKS.

Release date, August 24, 1943. Running time, 69 min. Adult audience classification.

A. Antonov, G. Alexandrov, V. Barsky, Henry Hull, Aline MacMahon, Martin Wolfson, Wendell Phillips, Grover Burgess, John Berry, Peter Frye, Lucy Heim, Louis Sorin, Russell Collins, Stanley Phillips, James Elliott.

SHORT SUBJECTS

ARCTIC PASSAGE (RKO)

This Is America (33,111)

Eleventh subject in RKO's "This Is America" series of war information shorts, "Arctic Passage" records the building of the Alaska Highway, an important link to U. S. bases in the Arctic and a vital supply road linking America and Canada to Russia.

The 1,800 mile construction job which, in peacetime, would take six years to complete, is being undertaken by the Army with the help of civilians, and is expected to be finished early next year. Hazards of climate, mountainous regions, forest country and other tough engineering problems are being swept aside by the 10,000 soldiers who are detailed to the task, under the direction of Army engineers.

How they work and their accomplishments to date comprise a good portion of the picture. The camera also records the mushrooming of new towns and posts to which Canadian and American civilians are flocking. The importance of the highway in the peace to follow is stressed. Frederic Ullman, Jr., produced, and Larry O'Reilly directed. Ardis Smith wrote the commentary, which was narrated by Dwight Weist.—J. E. S.

Release date, August 28, 1943. 20 *minutes*

KILL OR BE KILLED

British Ministry of Information.

Here is a most curious document. It has a callousness which is unlikely to be appreciated by our audiences; a callousness born out of a hatred we have neither had time nor cause to develop. It was produced by the "Realist Film Unit," which justifies its title. An English and a German sniper hunt each other. Their thoughts, purely of the job at hand—the job of killing the other man—are spoken offstage with an English accent and a German. The Englishman kills the German, drags his limp body to a copse, props it up as a decoy for other Germans. The others arrive, and the Englishman kills them—all five. They and the first enemy die instantly, with their eyes open, their lips drooling blood. The camera shows this all with too obvious relish. The film which was produced in Britain will be released in this country by United Artists.—F. E. S.

17 *minutes*

RELEASE CHART

By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1524.

Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue of Motion Picture Herald.

COLUMBIA

Prod. No.	Title	Release Date
....	Cover Girl	Not Set
....	Silver City Raiders	Not Set
....	Hail to the Rangers	Not Set
....	Wyoming Hurricane	Not Set
....	The Vigilantes Ride	Not Set
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	Cowboy from Lonesome River	Not Set
....	Sahara	Not Set
....	Cyclone Prairie Ranger	Not Set
....	Tropicana	Not Set
....	Doughboys in Ireland	Not Set
....	Is Everybody Happy?	Not Set
....	Cowboy in the Clouds	Not Set
....	The Chance of a Lifetime	Not Set
....	Ten Percent Woman	Not Set
....	Return of the Vampire	Not Set
....	Roundup for Victory	Not Set

MGM

(Release dates for Block I are tentative)

Block I

....	Salute to the Marines	Sep.,'43
....	Above Suspicion	Sep.,'43
....	I Dood It	Sep.,'43
....	Swing Shift Maisie	Oct.,'43
....	Best Foot Forward	Oct.,'43
....	Tartu	Oct.,'43
....	Dr. Gillespie's Criminal Cace	Nov.,'43
....	Young Ideas	Nov.,'43
....	Girl Crazy	Nov.,'43
....	Lassie Come Home	Dec.,'43
....	The Man from Down Under	Dec.,'43
....	Whistling in Brooklyn	Dec.,'43
....	Thousands Cheer	Not Set
....	Right About Face	Not Set
....	A Guy Named Joe	Not Set
....	Madame Curie	Not Set
....	Song of Russia	Not Set
....	For the Love of Mike	Not Set
....	America	Not Set
....	The Cross of Lorraine	Not Set
....	The Heavenly Body	Not Set
....	Cry Havoc	Not Set
....	White Cliffs of Dover	Not Set
....	Meet the People	Not Set
....	Broadway Rhythm	Not Set
....	See Here, Private Hargrove	Not Set
....	Andy Hardy's Blonde Trouble	Not Set
....	Rationing	Not Set
....	Mr. Co-ed	Not Set
....	Gaslight	Not Set
....	The Canterville Ghost	Not Set

MONOGRAM

....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
....	Bullets and Saddles	Oct. 29,'43
....	Nearly Eighteen	Nov. 12,'43
....	Campus Ryhthm	Nov. 19,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	The Honor System	Dec. 10,'43
....	Hitler's Women	Dec. 24,'43
....	Mr. Muggs Steps Out	Not Set
....	Sweethearts of the U.S.A.	Not Set
....	The Sultan's Daughter	Not Set

PARAMOUNT

Block I

4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	

SPECIAL

4331	City that Stopped Hitler—Heroic Stalingrad	
....	Triumph Over Pain	Not Set
....	For Whom the Bell Tolls	Net Set
....	No Time for Love	Not Set
....	Miracle of Morgan's Creek	Not Set
....	Lady in the Dark	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	Riding High	Not Set
....	Henry Aldrich Haunts a House	Not Set
....	The Uninvited	Not Set
....	The Hour Before the Dawn	Not Set
....	Minesweeper	Not Set
....	And the Angels Sing	Not Set
....	Henry Aldrich's Little Secret	Not Set
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	Standing Room Only	Not Set
....	The Story of Dr. Wassell	Not Set
....	Timber Queen	Not Set
....	Hail the Conquering Hero	Not Set
....	Goin' My Way?	Not Set
....	Henry Aldrich, Boy Scout	Not Set
....	Our Hearts Were Young and Gay	Not Set

PRC PICTURES

405	Submarine Base	July 20,'43
401	Isle of Forgotten Sins	Aug. 15,'43
411	Danger! Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
406	Tiger Fangs	Sep. 10,'43
451	Return of the Rangers	Oct. 15,'43
....	Harvest Melody	Nov. 22,'43
....	Two Worlds	Not Set

RKO

Block I

....	A Lady Takes a Chance	
....	So This Is Washington	
....	The Fallen Sparrow	
....	Adventures of a Rookie	
....	The Seventh Victim	
....	The North Star	Not Set
....	The Iron Major	Not Set
....	Around the World	Not Set
....	Government Girl	Not Set
....	Tarzan's Desert Mystery	Not Set
....	Coastal Command	Not Set
....	Gangway for Tomorrow	Not Set
....	Up in Arms	Not Set
....	One Hour of Glory	Not Set
....	Gildersleeve on Broadway	Not Set
....	Higher and Higher	Not Set
....	The Ghost Ship	Not Set
....	Rookies in Burma	Not Set
....	Tender Comrade	Not Set
....	Dangerous Journey	Not Set
....	The Falcon and the Co-eds	Not Set
....	The Curse of the Cat People	Not Set

REPUBLIC

361	Fugitive from Sonora	July 1,'43
301	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
....	The Deerslayer	Not Set
....	Raiders of Sunset Pass	Not Set
....	Here Comes Elmer	Not Set
....	In Old Oklahoma	Not Set
....	Man from the Rio Grande	Not Set
....	Mystery Broadcast	Not Set

20TH-FOX

401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 4,'43
....	Winter Time	Sep. 17,'43
....	Sweet Rosie O'Grady	Not Set
....	Jane Eyre	Not Set
....	Roger Touhy, Last of the Gangsters	Not Set
....	The Gang's All Here	Not Set
....	The Son of Bernadette	Not Set
....	The Night is Ending	Not Set
....	Guadalcanal Dairy	Not Set
....	Dancing Masters	Not Set
....	Happy Land	Not Se
....	Buffalo Bill	No Set
....	Pin Up Girl	Not Set
....	Tampico	Not Set
....	Lifeboat	Not Set
....	The Lodger	Not Set

UNITED ARTISTS

....	That Nazty Nuisance	July 1,'43
....	Yanks Ahoy	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	The Gunmaster	Oct. 29,'43
....	False Colors	Not Set
....	Riders of the Deadline	Not Set
....	Girl from Leningrad	Not Set
....	Jack London	Not Set
....	Texas Masquerade	Not Set
....	Thundering Hoofs	Not Set

UNIVERSAL

....	Fired Wife	Sep. 3,'43
....	Strange Death of Adolf Hitler	Sep. 10,'43
....	Larceny with Music	Sep. 10,'43
....	Corvette K-225	Sep. 17,'43
....	Always a Bridesmaid	Sep. 24,'43
....	Sherlock Holmes Faces Death	Sep. 24,'43
....	Top Man	Oct. 1,'43
....	Crazy House	Oct. 8,'43
....	Cobra Woman	Oct. 15,'43
....	Hi Ya Sailor	Oct. 15,'43
....	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
....	Flesh and Fantasy	Oct. 29,'43
....	Son of Dracula	Not Set
....	Never a Dull Moment	Not Set
....	This Is the Life	Not Set
....	Sherlock Holmes and the Spider Woman	Not Set
....	The Mad Ghoul	Not Set
....	So's Your Uncle	Not Set
....	Ali Baba and the Forty Thieves	Not Set
....	His Butler's Sister	Not Set
....	The Professor Goes Wild	Not Set
....	Sundown Trail	Not Set
....	Set to Music	Not Set
....	Gung Ho	Not Set
....	Gun Fighters	Not Set
....	Moonlight and Cactus	Not Set
....	When Ladies Fly	Not Set
....	The Mummy's Ghost	Not Set
....	Passport to Dakar	Not Set
....	The Marshal of Gunsmoke	Not Set

WARNER BROS.

301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle	Oct. 2,'43
332	Prairie Thunder	Oct. 2,'43
333	Cherokee Strip	Oct. 2,'43
334	Empty Holsters	Oct. 2,'43
335	Guns of the Pecos	Oct. 2,'43
336	Land Beyond the Law	Oct. 2,'43
302	Murder on the Waterfront	Oct. 9,'43
....	Princess O'Rourke	Not Set
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	The Desert Song	Not Set
....	Crime by Night	Not Set
....	Old Acquaintance	Not Set
....	Devotion	Not Set
....	Adventure in Iraq	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	Northern Pursuit	Not Set
....	In Our Time	Not Set
....	Conflict	Not Set
....	Find the Blackmailer	Not Set
....	Destination Tokyo	Not Set
....	Shine On, Harvest Moon	Not Set
....	Rhapsody in Blue	Not Set
....	Passage to Marseilles	Not Set
....	Uncertain Glory	Not Set
....	Mr. Skeffington	Not Set
....	The Horn Blows at Midnight	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1510-1512.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1523.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	(tent.) Sept.,'43	91m	May 1,'43	1289	1081	1507
•Action in the North Atlantic	WB	221	Humphrey Bogart-Raymond Massey	June 12,'43	127m	May 22,'43	1325	983	1507
Adventure in Blackmail (British) (formerly Breach of Promise)	English	....	Clive Brook-Judy Campbell	Aug. 5,'43	70m	July 17,'43	1426	....	....
Adventures of a Rookie	RKO	....	Wally Brown-Alan Carney	Block 1,'43-44	64m	Aug. 21,'43	1494	1471	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Adventures of Tartu (formerly Tartu)	MGM	....	Robert Donat-Valerie Hobson	(tent.) Oct.,'43	104m	Aug. 7,'43	1470	....	....
•Aerial Gunner	Para.	4223	Chester Morris-Richard Arlen	Block 5	78m	Mar. 27,'43	1226	1091	....
•Air Raid Wardens, The	MGM	326	Laurel and Hardy	Apr.-May,'43	67m	Mar. 20,'43	1214	1091	....
Ali Baba and the 40 Thieves	Univ.	....	Jon Hall-Maria Montez	Not Set	....	.....	....	1457	....
•Alaska Highway	Para.	4227	Richard Arlen-Jean Parker	Block 6	66m	June 26,'43	1387	1192	....
•All by Myself	Univ.	7043	Patric Knowles-Evelyn Ankers	June 11,'43	63m	June 5,'43	1350	1277	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Sept. 24,'43	....	.....	....	1192	....
America	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	.....	....	1457	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	.....	....	1456	....
Angela	Univ.	....	Susanna Foster-Daniel O'Connor	Not Set	....	.....	....	1416	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Haviland	Not Set	....	.....	....	1431	....
•Appointment in Berlin	Col.	4011	George Sanders-Marguerite Chapman	July 15,'43	77m	July 24,'43	1441	1305	1507
Around the World	RKO	....	Kay Kyser-Joan Davis	Not Set	....	.....	....	1457	....
•Assignment in Brittany	MGM	327	Pierre Aumont-Susan Peters	Apr.-May,'43	98m	Mar. 13,'43	1201	1019	1432
•BACKGROUND to Danger	WB	222	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	1058	1507
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	55m	July 24,'43	1442	....	....
•Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	1507
•Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17,'43	1425	1362	1507
Bells Go Down, The (British)	Ealing-UA	....	Tommy Trinder-James Mason	Not Set	89m	May 22,'43	1326	....	....
Best Foot Forward (color)	MGM	....	Lucille Ball-William Gaxton	(tent.) Oct.,'43	94m	July 3,'43	1401	1191	1507
Beyond the Last Frontier	Rep.	251	John Paul Revere-Smiley Burnette	Sept. 18,'43	....	.....	....	....	....
Billy the Kid in Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	....	.....	....	....	....
•Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16,'43	....	.....	....	....	....
•Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	58m	Aug. 28,'43	1506	1305	....
•Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	59m	June 12,'43	1362	1276	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1470	1457	....
•Black Market Rustlers	Mono.	....	The Range Busters	Aug. 27,'43	58m	Sept. 4,'43	1522	1391	....
•Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Sea Fighters	Artkino	....	Documentary	July 27,'43	64m	July 31,'43	1455	....	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct 8,'43	....	.....	....	1509	....
•Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	1507
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1413	1305	....
Bombsight Stolen (British)	Gains.	....	Leslie Banks-Jeanne Casalis	Not Set	72m	May 15,'43	1315	....	....
•Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	59m	Aug. 7,'43	1471	1276	....
•Border Patrol	UA	....	William Boyd	Apr. 2,'43	67m	Jan. 30,'43	1137	....	....
•Bordertown Gunfighters	Re.	2313	Bill Elliott-Gabby Hayes	July 8,'43	55m	July 3,'43	1402	1375	....
•Boy from Stalingrad	Col.	4025	Bobby Samarzich-Conrad Binyon	May 20,'43	70m	July 10,'43	1414	1191	....
•Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....
Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	....	.....	....	....	....
•CABIN in the Sky	MGM	323	"Rochester"-Ethel Waters	Apr.-May,'43	98m	Feb. 13,'43	1157	1019	1432
•Calling Wild Bill Elliott	Rep.	2311	Bill Elliott-Gabby Hayes	Apr. 30,'43	54m	Apr. 24,'43	1274	....	....
Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	....	.....	....	....	....
•Captive Wild Woman	Univ.	7014	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
•Case of the Dangerous Blondes	Col.	....	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	....	.....	....	1509	....
City That Stopped Hitler—Heroic Stalingrad	Para.	....	Russian Documentary	Sept. 4,'43	58m	Sept. 4,'43	1521	....	....
•Chatterbox	Rep.	219	Joe E. Brown-Judy Canova	Apr. 27,'43	76m	Apr. 10,'43	1250	1127	....
Cherokee Strip (Reissue)	WB	....	Dick Foran	Oct. 2,'43	....	.....	....	....	....
•Cheyenne Roundup	Univ.	7075	Johnny Mack Brown-Tex Ritter	Apr. 9,'43	59m	Apr. 17,'43	1261	....	....
•China	Para.	4222	Loretta Young-Alan Ladd	Block 5	78m	Mar. 27,'43	1226	1091	1432
•Clancy Street Boys	Mono.	....	East Side Kids	Apr. 23,'43	66m	Apr. 3,'43	1238	....	....
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 4,'43	91m	Aug. 21,'43	1493	....	....
Coastal Command (British)	RKO	....	War Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman	Univ.	....	Jon Hall-Maria Montez	Oct. 15,'43	....	.....	....	1457	....
•Colt Comrades	UA	....	William Boyd	June 18,'43	67m	June 26,'43	1386	1339	....
•Coney Island	20th-Fox	343	Betty Grable-George Montgomery	June 18,'43	96m	May 22,'43	1325	995	1507
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	....

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•Constant Nymph, The	WB	223	Charles Boyer-Joan Fontaine	July 23,'43	112m	July 3,'43	1401	1391	1507
Corvette K-225	Univ.	....	Randolph Scott-Andy Devine	Sept. 17,'43	....	.....	....	1240	....
Cover Girl, The	Col.	....	Rita Hayworth-Jinx Falkenberg	Not Set	....	.....	....	1416	....
•Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	52m	July 3,'43	1402	1277	....
•Cowboy in Manhattan	Univ.	7036	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
•Crash Dive (color)	20th-Fox	340	Tyrone Power-Anne Baxter	May 14,'43	105m	Apr. 24,'43	1273	962	1507
Crazy House	Univ.	....	Olsen and Johnson	Oct. 8,'43	....	.....	....	....	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set					
•Crime Doctor	Col.	4017	Warner Baxter-Margaret Lindsay	June 22,'43	66m	June 12,'43	1361	1305	....
Cross of Lorraine, The	MGM	....	Pierre Aumont-Gene Kelly	Not Set	....	.....	....	1457	....
•DANGER! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
•Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Death Valley Manhunt	Rep.	....	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1506	1402	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
•Desert Victory (British)	20th-Fox	241	War in Africa Feature	Apr. 16,'43	60m	Apr. 3,'43	1237	....	1341
•Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sept.2,'43	99m	Aug. 21,'43	1496	1162	....
•Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26,'43	1385	1091	1507
Dr. Gillespie's Criminal Case	MGM	....	Lionel Barrymore-Van Johnson	(tent.) Nov.,'43	89m	May 8,'43	1302	1192	....
•DuBarry Was a Lady	MGM	333	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	1507
•EDGE of Darkness	WB	219	Errol Flynn-Ann Sheridan	Apr. 24,'43	118m	Mar. 27,'43	1225	982	1507
Empty Holsters (Reissue)	WB	....	Dick Foran	Oct. 2,'43	....	.....	....	....	....
•FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17,'43	1426	1362	....
•Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	Block 5	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Block 1,'43-44	97m	Aug. 21,'43	1494	1182	....
False Colors	UA	....	William Boyd	Not Set	....	.....	....	1431	....
•False Faces	Rep.	222	Rex Williams-Bill Henry	May 26,'43	56m	May 29,'43	1338	1277	....
•Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1,'43	....	.....	....	1391	....
Fire in the Straw (French)	Rosner	....	Lucien Baroux-Jean Fuller	July 2,'43	90m	July 17,'43	1427	....	....
Fired Wife	Univ.	....	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Fires Were Started (British)	Crown	....	War Documentary	Not Set	63m	Apr. 17,'43	1261	....	....
•First Comes Courage	Col.	4008	Merle Oberon-Brian Aherne	July 29,'43	85m	.....	....	1362	....
•Five Graves to Cairo	Para.	4224	Franchot Tone-Anne Baxter	Block 5	96m	May 8,'43	1301	1192	1432
Flemish Farm (British) Two Cities-Gen'l		....	Clive Brook-Clifford Evans	Not Set	82m	Aug. 21,'43	1495	....	....
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
•Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Block 5	101m	Feb. 6,'43	1145	983	1392
•Follies Girl	PRC	306	Wendy Barrie-Gordon Oliver	July 26,'43	72m	.....	....	1104	....
•Follow the Band	Univ.	7033	Leon Errol-Mary Beth Hughes	May 14,'43	61m	May 1,'43	1290	1241	....
•Footlight Glamour	Col.	....	Penny Singleton-Arthur Lake	Sept. 30,'43	....	.....	....	....	....
Fortress on Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1441	855	....
Frenchman's Creek	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	.....	....	1416	....
•Frontier Bad Men	Univ.	....	Diana Barrymore-Robert Paige	Aug. 6,'43	77m	Aug. 7,'43	1470	1375	....
•Frontier Fury	Col.	4205	Charles Starrett-Arthur Hunnicutt	June 24,'43	53m	July 17,'43	1427	1305	....
Fugitive from Sonora	Rep.	362	Don Barry-Lynn Merrick	July 1,'43	57m	July 10,'43	1414	1375	....
•GALS, Incorporated	Univ.	7046	Leon Errol-Grace McDonald	July 9,'43	61m	July 10,'43	1414	1375	....
•Gangs, Inc. (Reissue)	PRC	123	Alan Ladd-Joan Woodbury	June 15,'43	72m	June 7,'41	1386	....	....
•Gaucho Serenade (Reissue)	Rep.	2303	Gene Autry	Apr. 15,'43	66m	May 18,'40	1262	....	....
•Gentle Gangster, A	Rep.	220	Barton MacLane-Molly Lamont	May 10,'43	57m	May 15,'43	1314	1276	....
Gentle Sex (British) Two Cities-Gen'l		....	Rosamund John-Joyce Howard	Not Set	93m	May 8,'43	1303	....	....
•Get Going	Univ.	7045	Grace McDonald-Robert Paige	June 25,'43	60m	June 26,'43	1386	1375	....
•Ghost and the Guest, The	PRC	314	Florence Rice-Jimmie Dunn	Apr. 19,'43	61m	May 15,'43	1314	1241	....
•Ghost Rider	Mono.	....	Johnny Mack Brown	Apr. 2,'43	52m	May 8,'43	1304	1241	....
•Ghosts on the Loose	Mono.	....	East Side Kids	July 30,'43	65m	June 19,'43	1374	1351	....
•Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	(tent.) Nov.,'43	100m	Aug. 7,'43	1469	1191	....
Girl From Leningrad, The	UA	....	Anna Sten-Kent Smith	Not Set	....	.....	....	1457	....
•Girl from Monterey	PRC	....	Armida-Edgar Kennedy	Sept. 24,'43	....	.....	....	1509	....
•Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Good Fellows, The	Para.	4032	Cecil Kellaway-Helen Walker	Block 1,'43-44	70m	Aug. 14,'43	1482	1191	....
•Good Luck, Mr. Yates	Col.	4014	Claire Trevor-Edgar Buchanan	June 29,'43	70m	June 19,'43	1374	1351	....
•Good Morning, Judge	Univ.	7044	Dennis O'Keefe-Louise Allbritton	May 7,'43	67m	Apr. 24,'43	1274	1240	....
Government Girl	RKO	....	Olivia de Havilland-Sonny Tufts	Not Set	....	.....	....	1416	....
Guadalajara (Mexican)	Maya	....	Pedro Armendariz-Chaflin	June 11,'43	100m	June 26,'43	1386	....	....
Guadalcanal Diary	20th-Fox	....	Preston Foster-Lloyd Nolan	Not Set	....	.....	....	1457	....
Gun Master, The	UA	....	Albert Dekker-Claire Trevor	Oct. 29,'43	....	.....	....	....	....
Guns of the Pecos (Reissue)	WB	....	Dick Foran	Oct. 2,'43	65m	.....	....	....	....
Guy Named Joe, A	MGM	....	Spencer Tracy-Irene Dunne	Not Set	....	.....	....	1431	....
Gyandev of India	Ram Bagai	....	Indian Feature	Apr. 9,'43	63m	Apr. 24,'43	1275	....	....
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
•Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	....
Harvest Melody	PRC	....	Rosemary Lane-Johnny Downs	Nov. 22,'43	....	.....	....	....	....
•Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26,'43	78m	July 31,'43	1455	1339	....
Heart of a Nation (French)	Graetz	....	Raimu-Michele Morgan	Not Set	101m	Apr. 3,'43	1239	....	....
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	113m	July 24,'43	1441	1240	1507
•He Hired the Boss	20th-Fox	334	Stuart Erwin-Evelyn Venable	Apr. 2,'43	73m	Mar. 13,'43	1203	986	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1431	....

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•Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26,'43	1386	1104	....
•Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Sept. 10,'43	64m	July 31,'43	1456	1391	....
•Hers to Hold	Univ.	7006	Deanna Durbin-Joseph Cotten	July 16,'43	94m	July 17,'43	1425	1375	1507
Hi Diddle Diddle	UA	....	Martha Scott-Adolph Menjou	Aug. 20,'43	71m	July 31,'43	1456	1375	1507
•High Explosive	Para.	4221	Chester Morris-Jean Parker	Block 5	62m	Mar. 27,'43	1226	983	....
•Hit the Ice	Univ.	7003	Abbott and Costello	July 2,'43	82m	July 3,'43	1401	1162	1507
•Hitler's Madman (formerly Hitler's Hangman)	MGM	334	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	....
Hi Ya Sailor	Univ.	....	Donald Woods-Elyse Knox	Oct. 15,'43	....	.....	....	....	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1505	1431	....
•Honeymoon Lodge	Univ.	7047	David Bruce-Harriet Hilliard	July 23,'43	63m	July 31,'43	1455	1375	....
Hoosier Holiday	Rep.	....	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1506	....	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1,'43-44	88m	Aug. 14,'43	1481	1277	....
•Human Comedy, The	MGM	380	Mickey Rooney-Frank Morgan	June-Aug.,'43	115m	Mar. 6,'43	1190	1019	1432
I DOOD It	MGM	....	Red Skelton-Eleanor Powell	(tent.) Sept.,'43	103m	July 31,'43	1453	1192	....
•I Escaped from the Gestapo	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
•In Old Monterey (Reissue)	Rep.	....	Gene Autry	Sept. 1,'43	74m	Aug. 12,'39	1494	....	....
In Our Time	WB	....	Ida Lupino-Paul Henreid	Not Set	....	.....	....	1416	....
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1402	1339	....
•It Comes Up Love	Univ.	7023	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	..
It's a Great Life	Col.	4018	Penny Singleton-Arthur Lake	May 27,'43	68m	July 10,'43	1414	1241	..
•I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Block 5	68m	Mar. 20,'43	1214	1057	..
JANE Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	1240	....
•Jitterbugs	20th-Fox	452	Laurel and Hardy	June 11,'43	74m	May 29,'43	1338	1305	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1505	1375	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1374	1182	....
•Keep 'Em Slugging	Univ.	7040	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189	....	....
•King of the Cowboys	Rep.	254	Roy Rogers	Apr. 9,'43	67m	Apr. 10,'43	1249	1241	....
•LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Block 5	62m	Mar. 20,'43	1213	962	....
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
•Lady of Burlesque	UA	....	Barbara Stanwyck-Michael O'Shea	Apr. 30,'43	91m	May 1,'43	1289	1182	1432
Lady Takes a Chance, A	RKO	....	Jean Arthur-John Wayne	Block 1,'43-44	86m	Aug. 21,'43	1494	1240	....
Land Beyond the Law (Reissue)	WB	....	Dick Foran	Oct. 2,'43	57m	.....	....	....	....
Larceny with Music (formerly Cross Your Fingers)	Univ.	....	Allan Jones-Kitty Carlisle	Sept. 10,'43	....	.....	....	1351	....
Lassie Come Home	MGM	....	Roddy McDowall-Edmund Gwenn	(tent.) Dec.,'43	90m	Aug. 21,'43	1494	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
•Law of the Northwest	Col.	4204	Charles Starrett-Shirley Patterson	May 27,'43	59m	May 29,'43	1338	1018	....
•Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	Aug. 6,'43	58m	Aug. 21,'43	1496	1339	....
•Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
•Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	66m	May 8,'43	1303	1241	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1,'43-44	76m	Aug. 7,'43	1469	1277	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Life of Simon Bolivar, The (Mexican)	Grovas-Mohme	....	Mexican Historical Feature	June 17,'43	152m	June 26,'43	1386	....	....
•Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	May 7,'43	....	.....	....	1277	....
•Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 21,'43	....	.....	....	1509	....
•Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	....	.....	....	....	....
•Lone Rider in Wolves of Range	PRC	366	Bob Livingston-Al St. John	June 21,'43	60m	.....	....	1362	....
•Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6,'43	58m	June 19,'43	1373	1019	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	....	....
MADAME Curie	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	.....	....	1416	....
Man from Down Under, The	MGM	....	Charles Laughton-Binnie Barnes	(tent.) Dec.,'43	103m	Aug. 7,'43	1470	....	....
•Man from Music Mountain	Rep.	....	Roy Rogers	Sept. 16,'43	....	.....	....	1402	....
•Man from Thunder River	Rep.	2312	Bill Elliott-George Hayes	June 11,'43	59m	May 22,'43	1325	1277	....
Man in Grey, The (British)	Gains.	....	Margaret Lockwood-James Mason	Not Set	116m	Aug. 14,'43	1482	....	....
•Mantrap, The	Rep.	217	Lloyd Corrigan-Dorothy Lovett	Apr. 13,'43	58m	Apr. 17,'43	1262	1191	....
Masquerade (Russian)	Artkino	....	Nikolai Mordvinov-Tamara Makarova	May 15,'43	102m	May 22,'43	1326	....	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	.....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27',43	73m	Aug. 7,'43	1482	1339	....
•Mexicali Rose (Reissue)	Rep.	2305	Gene Autry	July 15,'43	58m	Apr. 1,'39	1373	....	....
•Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17,'43	1426	1402	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
•Mission to Moscow	WB	220	Walter Huston-Ann Harding	May 22,'43	123m	May 8,'43	1304	1058	1507
Miss London Limited (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	99m	May 29,'43	1339	....	....
•Mister Big	Univ.	7013	Gloria Jean-Donald O'Connor	May 28',43	74m	May 29,'43	1338	1277	1507
•Moon Is Down, The	20th-Fox	335	Cedric Hardwicke-Henry Travers	Apr. 9,'43	90m	Mar. 13,'43	1201	1091	1392
•More the Merrier, The	Col.	4001	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	1392
•Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	1507
•Murder in Times Square	Col.	4034	Edmund Lowe-Marguerite Chapman	Apr. 1, 43	65m	May 15,'43	1313	1079	....
Murder on the Waterfront	WB	....	John Loder-Ruth Ford	Oct. 9,'43	48m	July 31,'43	1454	....	....
•My Friend Flicka (color)	20th-Fox	338	Roddy McDowall-Preston Foster	Apr. 23,'43	90m	Apr. 10,'43	1249	962	1432

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•My Kingdom for a Cook (formerly Without Notice)	Col.	....	Charles Coburn-Isobel Elsom	Aug. 31,'43	....	.....	....	1391	....
•My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
NEARLY Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	....	.....	....	....	....
Never a Dull Moment	Univ.	....	Ritz Bros.-Frances Langford	Not Set	....	.....	....	1351	....
•Next of Kin, The (British)	Univ.	7052	Basil Sydney-Nova Pilbeam	May 7,'43	86m	Apr. 17,'43	1262	....	1392
•No Escape (reviewed as I Escaped from the Gestapo)	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
•Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27,'43	71m	Aug. 14,'43	1481	1431	....
Northern Pursuit	WB	....	Errol Flynn-Julie Bishop	Not Set	....	.....	....	1471	....
No Time for Love	Para.	....	Claudette Colbert-Fred McMurray	Not Set	....	.....	....	855	....
North Star, The	Goldwyn	....	Walter Huston-Anne Baxter	Not Set	....	.....	....	1305	....
OKLAHOMA Kid (Reissue)	WB	....	James Cagney-Humphrey Bogart	Sept. 18,'43	80m	Mar. 18,'39	1482	....	....
Old Acquaintance	WB	....	Bette Davis-Miriam Hopkins	Not Set	....	.....	....	1192	....
•Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown	Oct. 15,'43	....	.....	....	1402	....
•Ox-Bow Incident, The	20th-Fox	336	Henry Fonda-Dana Andrews	May 21,'43	75m	May 8,'43	1302	872	1507
•PASSPORT to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19,'43	....	.....	....	1457	....
•Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17,'43	1426	1240	....
•Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27,'43	91m	Aug. 21,'43	1493	1192	....
•Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	1432
•Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	May 21,'43	47m	July 17,'43	1427	986	....
Prairie Thunder (Reissue)	WB	....	Dick Foran	Oct. 2,'43	54m	.....	....	....	....
•Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 8,'43	1290	....	....
•Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	1432
Princess O'Rourke	WB	....	Olivia de Havilland-Robert Cummings	Not Set	....	.....	....	962	....
•RAIDERS of San Joaquin	Univ.	7076	Johnny Mack Brown	June 4,'43	59m	June 5,'43	1349	1009	....
Raiders of Sunset Pass	Rep.	....	John Paul Revere-Smiley Burnette	Not Set	....	.....	....	1457	....
•Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Ravaged Earth, The	St. Rts.	....	Documentary	July 30,'43	68m	Dec. 4,'42	1043	....	....
•Redhead from Manhattan	Col.	4024	Lupe Velez-Michael Duane	May 6,'43	63m	May 29,'43	1338	1241	....
Report from the Aleutians	WAC	....	Documentary	July 30,'43	47m	July 31,'43	1456	....	....
•Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
•Rhythm of the Islands	Univ.	7042	Allan Jones-Jane Frazee	Apr. 16,'43	60m	Mar. 13,'43	1203	1127	....
•Ride, Tenderfoot, Ride (Reissue)	Rep.	2304	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
•Riders of the Rio Grande	Rep.	266	Three Mesquiteers	May 21,'43	55m	May 15,'43	1315	1276	....
Riding High (color)	Para.	....	Dorothy Lamour-Dick Powell	Not Set	....	.....	....	1431	....
Right About Face	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	....	.....	....	1241	....
•Robin Hood of the Range	Col.	4206	Charles Starrett-Kay Harris	July 29,'43	57m	Aug. 14,'43	1482	1057	....
Roger Touhy, Last of the Gangsters	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	.....	....	1362	....
Russian Story, the	Artkino	....	Historical Feature	June 8,'43	73m	June 5,'43	1349	....	....
Russians at War (Russian)	Artkino	....	Documentary	Not Set	61m	May 1,'43	1290	....	....
•SADDLES and Sagebrush	Col.	4212	Russell Hayden-Bob Wills	Apr. 27,'43	57m	May 8,'43	1302	1240	....
Sahara (formerly Somewhere in Sahara)	Col.	....	Humphrey Bogart-Bruce Bennett	Not Set	....	.....	....	1305	....
Saint Meets Tiger	Rep.	301	Hugh Sinclair-Jean Gillie	July 29,'43	70m	Aug. 7,'43	1471	....	....
•Salute for Three	Para.	4225	Macdonald Carey-Betty Rhodes	Block 5	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines (color)	MGM	....	Wallace Beery-Fay Bainter	(tent.) Sept.,'43	102m	July 31,'43	1454	1057	....
•Santa Fe Scouts	Rep.	265	Three Mesquiteers	Apr. 16,'43	55m	May 15,'43	1314	1276	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
•Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	62m	May 15,'43	1314	1277	....
•Scream in the Dark, A	Rep.	....	Robert Lowery-Marie McDonald	Not Set	....	.....	....	....	....
Seeds of Freedom (Russian)	Artkino	....	Revival of "Potemkin"	Aug. 24,'43	69m	Sept. 4,'43	1522	....	....
Seventh Victim, The	RKO	....	Tom Conway-Kim Hunter	Block 1,'43-44	71m	Aug. 21,'43	1495	1471	....
•Shantytown	Rep.	218	Mary Lee-John Archer	Apr. 20,'43	65m	Apr. 24,'43	1273	1191	....
•She Has What It Takes	Col.	4029	Jinx Falkenberg-Tom Neal	Apr. 15,'43	58m	July 17,'43	1427	1192	....
Sherlock Holmes Faces Death	Univ.	....	Basil Rathbone-Nigel Bruce	Sept. 24,'43	....	.....	....	....	....
•Sherlock Holmes in Washington	Univ.	7018	Basil Rathbone-Nigel Bruce	Apr. 30,'43	71m	Apr. 3,'43	1237	983	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	.....	....	1457	....
Shrine of Victory (British)	20th-Fox	....	Documentary on Greece	Not Set	45m	Aug. 21,'43	1495	....	....
•Silver Spurs	Rep.	256	Roy Rogers	Aug. 12,'43	68m	July 24,'43	1442	1351	....
•Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 3,'43	55m	Sept. 4,'43	1521	1391	....
•Sky's the Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17,'43	1425	1162	....
•Sleepy Lagoon	Rep.	228	Judy Canova-Dennis Day	Sept. 5,'43	65m	Aug. 21,'43	1496	1391	....
•Slightly Dangerous	MGM	325	Lana Turner-Robert Young	Apr.-May,'43	94m	Mar. 6,'43	1189	1057	1432
•Someone to Remember	Rep	225	Mabel Paige-John Craven	Aug. 21,'43	80m	Aug. 7,'43	1470	1276	....
•Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	June 11,'43	83m	Feb. 20,'43	1169	....	....
•Souls at Sea (Reissue)	Para.	4254	Gary Cooper-George Raft	Reissue	93m	Aug. 14,'37	1374	....	....
•So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26,'43	1385	1104	1507
So This Is Washington	RKO	....	Lum 'n' Abner-Mildred Coles	Block 1,'43-44	64m	Aug. 21,'43	1495	1471	....
Son of Dracula	Univ.	....	Louise Allbritton-Lon Chaney	Not Set	....	.....	....	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	....	.....	....	1416	....
Song of Russia	MGM	....	Robert Taylor-Susan Peters	Not Set	....	.....	....	1416	....
•Song of Texas	Rep.	255	Roy Rogers	June 14,'43	69m	May 29,'43	1337	....	....
Song of the Saddle (Reissue)	WB	....	Dick Foran	Oct. 2,'43	56m	Apr. 11,'36	1482	....	....
Song to the Wind (It.)	Hoffberg	....	Giuseppe Luqo	Apr. 24,'43	76m	May 8,'43	1303	....	....
Spitfire (British)	RKO	353	Leslie Howard-Rosamund John	Special	90m	Apr. 24,'43	1275	....	1432
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1442	1351	....
•Spy Train	Mono.	....	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
•Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
•Stage Door Canteen	UA	....	Stage and Screen Stars	Special	132m	May 15,'43	1313	1115	1507
•Stormy Weather	20th-Fox	344	Bill Robinson-Lena Horne	July 16,'43	77m	May 29,'43	1337	1192	1507
Strange Death of Adolf Hitler	Univ.	....	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
•Stranger from Pecos	Mono.	....	Johnny Mack Brown	July 16,'43	56m	July 17,'43	1427	1277	....
•Stranger in Town, A	MGM	324	Frank Morgan-Jean Rogers	Apr.-May,'43	67m	Feb. 13,'43	1158	1079	....
•Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1414	1305	....
Sweet Rosie O'Grady (color)	20th-Fox	....	Betty Grable-Robert Young	Not Set	....	.....	....	1305	....
Swing Shift Maisie	MGM	....	Ann Sothern-James Craig	(tent.) Oct.,'43	87m	May 8,'43	1302	1191	....
•Swing Your Partner	Rep.	221	Lulubelle and Scotty-Vera Vague	May 20,'43	72m	May 8,'43	1302	1276	....
•TAHITI Honey	Rep.	216	Simone Simon-Dennis O'Keefe	Apr. 6,'43	69m	Apr. 3,'43	1238	1191	....
Tarzan's Desert Mystery	RKO	....	Johnny Weissmuller-Nancy Kelly	Not Set	....	.....	....	1362	....
•Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Apr. 16,'43	46m	Mar. 13,'43	1203	986	....
•Terror House	PRC	322	Wilfred Lawson-James Mason	Apr. 19,'43	70m	May 22,'43	1326	1276	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	....	.....	....	....	....
Thank Your Lucky Stars	WB	....	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1493	1058	....
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	July 1,'43	43m	June 12,'43	1361	1019	....
Theatre Royal (British)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	100m	June 5,'43	1350	....	....
•There's Something About A Soldier	Col.	....	Douglass Drake-Tom Neal	Not Set	....	.....	....	....	....
•They Came to Blow Up America	20th-Fox	339	George Sanders-Anna Sten	May 7,'43	73m	Apr. 24,'43	1273	1162	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Aug. 14,'43	114m	July 31,'43	1453	1276	1507
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	.....	....	1416	....
•This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Block 5	103m	Mar. 20,'43	1213	1162	1392
Thousands Cheer (formerly Private Miss Jones)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	....
•Thumbs Up	Rep.	223	Brenda Joyce-Richard Fraser	July 5,'43	67m	June 19,'43	1374	1351	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	....	.....	....	....	....
•Tonight We Raid Calais	20th-Fox	337	Annabella-John Sutton	Apr. 30,'43	70m	Apr. 3,'43	1239	1192	....
Top Man (formerly Man of the Family)	Univ.	....	Donald O'Connor-Peggy Ryan	Oct. 1,'43	....	.....	....	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1,'43-44	80m	Aug. 14,'43	1481	1457	....
•Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	....	.....	....	....	....
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1,'43-44	94m	Aug. 14,'43	1481	1079	....
•Two Senoritas from Chicago	Col.	4019	Jinx Falkenburg-Joan Davis	June 10,'43	68m	June 5,'43	1349	1305	....
•Two Tickets to London	Univ.	7011	Michele Morgan-Alan Curtis	June 18,'43	78m	June 19,'43	1373	1339	....
•UNDERDOG The	PRC	....	Barton MacLane-Charlotte Wynters	Oct. 4,'43	....	.....	....	1509	....
Uninvited, The	Para.	....	Ray Milland-Ruth Hussey	Not Set	....	.....	....	1416	....
•Union Pacific (Reissue)	Para.	4250	Barbara Stanwyck-Joel McCrea	Reissue	138m	Apr. 29,'39	1374	....	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	65m	Aug. 28,'43	1505	....	....
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
Up in Arms	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	....	.....	....	1457	....
VICTORY Through Air Power	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1413	1375	1507
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
•WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19,'43	55m	July 31,'43	1455	1391	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lukas	Sept. 4,'43	114m	July 31,'43	1454	986	....
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	1326	....	....
•West of Texas	PRC	353	Dave O'Brien-Jim Newill	May 10,'43	59m	May 15,'43	1314	1277	....
•West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug 23,'43	....	.....	....	1351	....
•We've Never Been Licked	Univ.	7064	Richard Quine-Noah Beery, Jr.	July 30,'43	104m	Aug. 7,'43	1469	1115	....
•What's Buzzin', Cousin?	Col.	4014	Ann Miller-John Hubbard	July 8,'43	75m	July 31,'43	1454	1351	....
Whistling in Brooklyn	MGM	....	Red Skelton-Ann Rutherford	(tent.) Dec.,'43	....	.....	....	1431	....
•White Savage (color)	Univ.	7004	Maria Montez-Jon Hall-Sabu	Apr. 23,'43	76m	Apr. 17,'43	1261	1079	....
•Wild Horse Stampede	Mono.	....	Ken Maynard-Hoot Gibson	Apr. 16,'43	59m	May 1,'43	1290	1276	....
•Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	July 23,'43	60m	June 26,'43	1387	1276	....
Winter Time	20th-Fox	....	Sonja Henie-Jack Oakie	Sept. 17,'43	....	.....	....	1431	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Aug. 6,'43	47m	Mar. 13,'43	1203	1019	....
You Love Me, I Love You (It.)	Hoffberg	....	Alida Valli-Amedeo Nazzari	Apr. 3,'43	95m	Apr. 17,'43	1262	....	....
You're a Lucky Fellow, Mr. Smith	Univ.	....	Allan Jones-Evelyn Ankers	Oct. 22,'43	....	.....	....	....	....
•Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1507
Young Ideas	MGM	....	Mary Astor-Herbert Marshall	(tent.) Nov.,'43	77m	July 31,'43	1455	1240	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1523.

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(In Product Digest)

Wintertime

Sherlock Holmes Faces Death

First Comes Courage

Beyond the Last Frontier

Song of Marimba

Larceny with Music

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VOL. 152, NO. 11

SEPTEMBER 11, 1943

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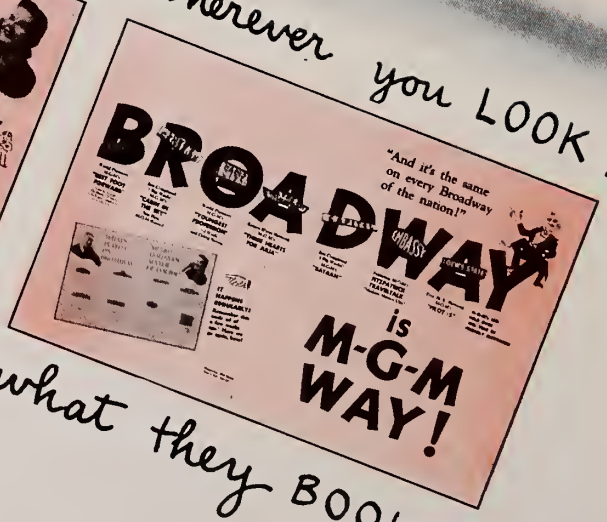
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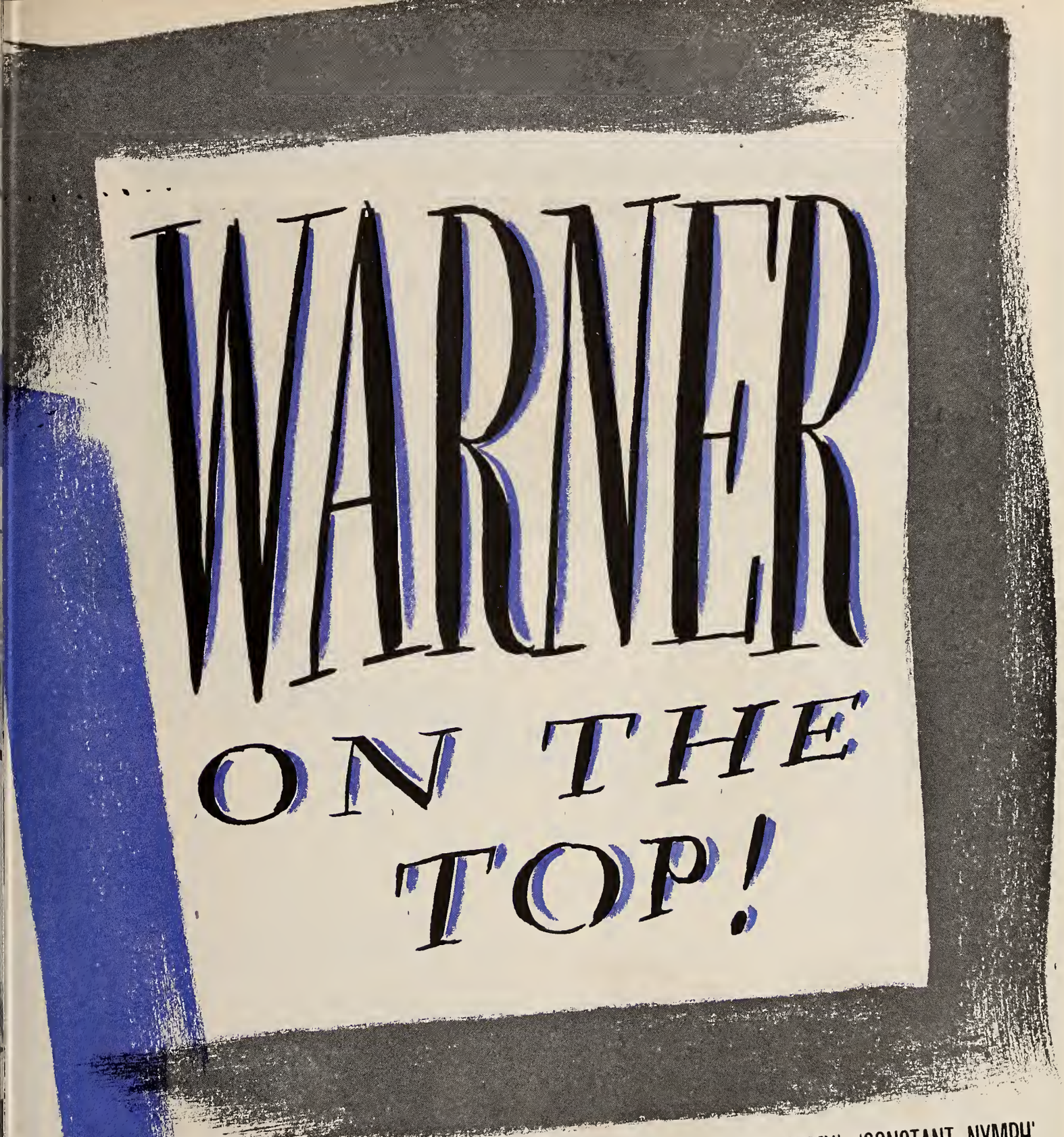
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President and Editor-in-Chief

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Vol. 152, No. 11

September 11, 1943

WAR NEWSREELS

EXPRESSIONS from Washington tend to indicate that the newsreels are presently to be fed with film showing American casualties—which is another word for dead and wounded.

According to a United Press dispatch, some officials have expressed the opinion that severe military censorship has "contributed to the placid attitude on the home front".

Some of us have not noticed that placid attitude.

The newsreels of the United States are now carrying a war picture content of 87½ per cent. For any one newsreel releasing two editions a week, that means about two minutes a week devoted to the whole remaining range of human interest and pictorial news.

Exhibitor opinion varies, but appears to think of war in the newsreels in about the same terms as of war in the features.

Exact statistics are not available, but press association authorities calculate that war does not occupy more than 50 per cent of metropolitan newspaper space, and considerably less in the lesser papers.

△ △ △

GASOLINE

THE motion picture, along with all the rest of the world economy, has a large stake in the issue of gasoline and petroleum-powered transportation. More especially than any other retail business, the exhibition of pictures has been affected by and aligned with travel lanes.

The other day Mr. Frank Knox, Secretary of the Navy, observed in alarm that the United States had about enough oil to deal with current consumption for fourteen years and on a pre-war basis for twenty years. Immediately assorted petroleum experts rose to deny. The layman cannot know. Somewhat before the turn of the century we were supposed to be coming to the end of oil about 1920. After that came better geologists, and deeper drilling. One of the incidental consequences of that has been the drilling machine fortune of Mr. Howard Hughes, occasional motion picture dilletante delivering such opera as "Hell's Angels" and such a hell of an angel as "The Outlaw".

Nowadays, oil drilling goes sometimes 15,000 feet, or about three miles, straight down and, at will, considerably sideways, as lawsuits attest. Where the end is no one knows surely but that there is an end is certain. It may be soon enough to disturb this generation considerably.

The motion picture was born into an industry in the age of the trolley car and when "walking distance" was the radius of gyration for most of the folk save for special occasion. What happened with the arrival of Mr. Henry Ford's inexpensive automobile was signally demonstrated with the demise of the serial picture as a major element of the popular program. The repetitive habit of neighborhood attendance was broken up and shopping for entertainment began. It began to be apparent that the movies were "some place to go" quite as much as something to see. In response to that, picture palace elegance arose, and the commonalty began to be flattered with attentiveness in gold braid.

So it came that, until war restrictions fell upon us, motion picture exhibition was adjusted to the flows and eddies of folk movement with a daily radius of perhaps as much as thirty miles. And in the regions of the big distances, as in Texas, Arizona and New Mexico, it was a commonplace for the customers to drive sixty or seventy miles to the movies of an evening whenever the idea struck them. The development was accented in the year before Pearl Harbor by the rapid increase in "supermarkets" to supplant the multiplicity of minor chain groceries. All the while the chaining and agglomeration of exhibition outlets of the screen have continued.

One of the immediate consequences has been the notable increase of sixteen millimeter showmanship and theatres in areas where transportation and access are urgent factors.

Just now, in a conspicuously gasoline-thirsty sector, it is decidedly manifest that the interests of the great industry of petroleum are being ably conserved, with an obvious expectation that the customers will, in the peace, be returning to the status quo ante, let the prices be what they may. Otherwhere in the world civilian motor transport is turning to "producer gas" devices, making fuel of wood and charcoal, lignite and kindred hydrocarbons. Equipments applicable to the ordinary motor car are being used in Quebec, in England, in New Zealand. Our war-diligent motor car industry in these United States is saying nothing about that.

It is essential to the American way, and to the modern motion picture, that the people get around, cheaply.

△ △ △

WARNINGS

AFTER a long period of heavy operation with a remarkable record for safety, the railroads have been hit with three spectacular and disastrous wrecks.

The indications are that these wrecks resulted from failures of manpower in inspection of equipment. Both men and machinery in transportation are working under heavy loads and at extreme stresses. The lives of millions of passengers are entrusted to the rails every week.

The lives of far more millions are entrusted to the motion picture theatre. The theatre has been operating for a long time now without serious mishaps. Never before in amusement history has the motion picture theatre load been so heavy. Theatre management has today its greatest responsibility. An especial alertness in behalf of safety is indicated.

△ △ △

A pair of shoes belonging to the late John Barrymore went for 50 cents at an estate auction in Hollywood the other day. They will never be filled.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Mary's Euphoria

NEXT to the surrender of Italy, the most exciting news of the midweek came with the arrival of a release from publicity agents for McKesson & Robbins, Inc., that they were cooperating with Paramount Pictures, Inc., "in a pioneer demonstration to the movie world" of the efficacy of "Bexel Vitamin C Complex" by administration to studio employees in Hollywood.

The "B Complex" is supposed to contribute to the making of "A" pictures. This is the first that has been heard in a publicity way from McKesson & Robbins for quite a spell.

The press agents—Baldwin and Mermey—announce also that the advertising agents—J. D. Tarcher & Co.—are releasing for the drug house—McKesson & Robbins—some national advertising beginning with a display page illustrated with a picture of Mary Martin and carrying the challenging line: "What you envy is Mary's euphoria!" They claim vitamins done it.

Which is to say that McKesson & Robbins have a name for it.

Mr. Cohn Speaks Up

THE Los Angeles City Council, considering an ordinance to protect victory gardens from dogs, has been thrown into confusion, so the United Press reports, by the observation by Al Cohn, police commissioner, that it was not made clear how a dog might tell a victory garden from a mere home garden. Obviously, a bone of contention might be buried in either. Mr. Cohn, for many years identified with picture production and the writing craft of Hollywood, is the author of many scripts. He probably is working on a dog story now.

More and Better War

WAR film footage for newsreels has increased from 78 per cent of the total newsreel footage up to September, 1942, to 87½ per cent in the first five months of this year.

Of the 87½ per cent war news, 55½ per cent was shot abroad, most of it on battle fronts on land and sea, and covering the activities of all the United Nations, although dwelling substantially on America's efforts. The remaining 32 per cent was domestic footage picturing the war effort on the home front. The figures were compiled by Walter Ament, general manager of Pathe News.

The 11½ per cent of footage not on war subjects is in the familiar groove of sports, taxes explained, studio publicity for stars, politics, human interest stories, fashions, etc. Last week, typically, there was in addition to the war news, footage on water sports, baseball, fashions for war brides, a fish roundup in Georgia, a Kentucky bathing beauty contest, and a vacation camp for underprivileged children.

The added war film footage is the result of extension of American war activities, with quality as well as quantity being a feature because newsreel cameramen have gained further cooperation of both the Army and Navy, plus the fact that experience gained over a period of several months precludes wasted footage.

Prospects for the future lean heavily toward further gains in both quality and quantity in view of President Roosevelt's request of this week to the War, Navy and State Departments that newsreels be allowed to record the realistic albeit the more harrowing side of warfare. The President acted after a complaint from Elmer Davis, head of the Office of War Information, who has been consistently critical of the military services' efforts to withhold all but "cream puff" pictures.

Price Control Protest

CANADIAN exhibitors are angry about the approval by R. G. McMullen, Government theatre administrator, of sales bracket allocations for major company film product in the new season. The National Council of Independent Motion Picture Exhibitors of Canada this week was preparing a sharp protest to the Wartime Prices and Trade Board. The exhibitors contend that the top brackets are overloaded and will increase the cost of film prohibitively.

Mr. McMullen has confirmed 1943-44 groupings for more than 400 feature pictures. Of these 34 were classed as specials by distributors, and 69 were in the next highest percentage bracket. Republic, with 64, Universal with 62, and Columbia with 53 lead in the number of features promised for the Canadian market for the new season.

Broadway Buys

THE New York Times Company last week disclosed that it had bought from Vincent Astor the 44th Street Theatre Building, including the Nora Bayes theatre, at 216 West 44th Street, New York. The property is assessed for $830,000. The theatre is several doors from the New York Times Hall, and abuts on the *Times* plant. The Shubert interests have leased the theatre for five years.

The possibility of post-war construction of a new de luxe film theatre on Broadway's west side, between 45th and 46th Streets also was reported this week by the City Investment Company. The company now owns five theatres in that block, including the Victoria, new show window for Russian pictures.

Robert W. Dowling, president of the company, said that he was planning post-war improvement of the site, perhaps with a theatre. Plans have not reached the stage of conversation with distributors, circuit executives, or other potential operators, but they might soon, he said.

Higher and Higher

EVERYTHING seems to be going higher and higher with Frank Sinatra, swing-singer-swooner, out Hollywood way. Arriving there to work in RKO's "Higher and Higher" he was drafted for a Hollywood Bowl concert and drew the higher and higher receipts needed to pull the Bowl out of this season's red, with a higher audience figure than any other single night Bowl attendance.

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Money Back

INSURANCE premiums on policies taken out with the Government's War Damage Corporation would be returned to policy holders after the war under a bill pending before Congress. Representative Charles L. Gifford, of Massachusetts, is sponsor of the proposal to return surplus insurance premiums to the policy holders.

His plan calls for a pro rata return to the policy holders, after deduction of administrative expenses. All studios and large circuits and many independent exhibitors, particularly in coastal areas have taken out war damage insurance. Basic premiums are $1 per $1,000.

The bill is pending before the House Committee on Banking and Currency. Several exhibitor associations are urging members to ask their Congressmen to support the measure. A number of similar bills are reported in preparation for the new session of Congress.

Quebec Pictures

ARMY film makers are at work on a three or four-reel documentary version of the Allied military conferences between President Roosevelt and Prime Minister Churchill at Quebec last month, it was learned in New York this week. Thousands of feet of exclusive film, much of it with sound, are being edited at the Signal Corps Photographic Center at Astoria, Long Island.

Service cameramen were allowed free rein in making behind the scenes pictures at the conference. Newsreels were limited to several hundred feet taken for the pool by Paramount at the final press conference, and to incidental shots taken outside the walls of the Chateau.

The scenario is described as an official report on preparations for the "touchdown play" of the war. The producers are hopeful of theatrical release. The Office of War Information is reported to have made a bid for the picture for foreign propaganda distribution.

Lowell Thomas, commentator for Fox Movietone News and the radio will be the narrator for the official film.

PM vs the Shuberts

LOUIS KRONENBERGER has just been elected to the Shubert's doghouse for critics.

The Shubert blacklist, removing pass privileges, is one of Broadway's old and distinguished institutions. For years the concern known as "Jake & Lee" has sought to repress and punish those who found their plays less than praiseworthy in print. The famous Alan Dale was one of the earlier dramatic critics to be barred from Shubert houses. The late Alexander Woollcott, when dramatic critic for the New York *Times,* was another honored member. The more contemporary listings have included such personages as Leonard Lyons, Walter Winchell, James Whitaker and George Holland.

Mr. Kronenberger won his bar by a piece about "The Student Prince," a revision of a revision of "Old Heidelberg," written for *PM,* New York eccentric tabloid. He is also a contributor to *Time,* the newsmagazine. This week *PM* bought Mr. Kronenberger seats to Shubert's "Blossom Time," another revival, and pictured his thumb holding the stubs. This pertains to the New York law, promoted by Mr. Lyons, protecting the rights of a ticket buyer. The Shuberts are fighting the law, too.

FOR THE RECORD

The contribution of the amusement industry to the morale of the Army is recognized in the biennial report of General George C. Marshall, Chief of Staff of the United States Army, to the Secretary of War, released this week. The report covers the period from July 1, 1941, *to June* 30, 1943.

General Marshall says:

". . . Within the Zone of the Interior more than 100 entertainment units have circulated throughout 950 Army stations in the past six months. In addition, a large number of screen, concert and radio stars, band and radio shows, and a total of 65 entertainment troupes have toured all theatres of operations overseas.

". . . In the past year the number of theatres of the Army Motion Picture Service operating under the Special Service Division, has been doubled over the previous year. The average daily attendance in 1943 was 573,756, as compared with 260,000 in 1942. Each week at least three Hollywood feature pictures, the gift of the American Motion Picture Industry, are distributed among overseas stations, these pictures being released simultaneously with the release of similar programs in the United States."

New Roles for Orson

ORSON WELLES found himself in two new roles out in Hollywood this week. One is in Universal's forthcoming production "Three Cheers for the Boys," and the other is in the life of Rita Hayworth, in the role of husband. The two were married in Superior Court, Santa Monica, Calif., Tuesday.

Back the Attack!

SECRETARY of the Treasury Henry Morgenthau, Jr., and L. C. Griffith, chairman of the industry War Loan Drive, late Wednesday, the eve of the drive opening, warned against the dangers of overconfidence resulting from the surrender of Italy.

Mr. Morgenthau, scheduled to speak on the program on which President Roosevelt was to open the drive, revised his speech at the last minute to include the warning.

"The fall of Italy is glorious news," the Secretary said, "if we take it as the end of Round One instead of the finish of the fight. The more American dollars that go into superior equipment the less American blood is going to redden foreign soil."

Mr. Griffith in a bulletin to the state drive chairmen and to the theatres pledged to the War Activities Committee said:

"It is hard to believe that the unconditional surrender of Italy makes our job in the Third War Loan tougher. You have got to use every bit of showmanship to make Italy's fall the basis for Backing the Attack on the two remaining enemies, Germany and Japan."

Writers in Politics

IN a printed Statement of Policy adopted and circulated among its members last week, replacing a previous Statement of Policy in effect since 1938, the Screen Writers Guild announced its intention of entering the field of politics, on one page, and brandished a sword at the Academy of Motion Picture Arts and Sciences on another.

Declaring, for its first pledge, "The wartime policy of the Guild is to mobilize its organization and its members for effective participation in war activity," the SWG phrased its sixth declaration, "The Guild will act on such political and legislative matters as affect the professional and economic interests of our members. The Guild cannot afford to ignore political and legislative moves which concern the motion picture industry, the welfare of writers, or the ability of the Guild to protect and represent its members." The statement does not specify the nature or the medium of the steps in contemplation; neither does it impute to the SWG a position with respect to politics in pictures.

In Chapter IV of the Statement, under the heading of "Unity and Welfare of the Industry," it is declared in Section 3, "We are convinced that the Academy represents a great potential force for the development of artistic, scientific and technical standards in motion picture production. We deplore its present trend toward passivity . . . The SWG is ready to assist in making the Academy all that its name implies."

The SWG is the first organization to utter official criticism of the Academy, which has been the target of desultory sniping in print.

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THIS WEEK the Camera reports:



Acme Photo

THE sign on this theatre in occupied Paris reads: "It is formally prohibited, except on Sundays, to stand in front of the cinemas in the daytime." The action was taken because workers took exception to the sight of idle crowds.



AT THE U. S. EMBASSY in Mexico City, Walt Disney meets Ambassador George Messersmith, his wife and daughter. Mr. Disney went to Mexico to receive the Aztec Eagle, the Mexican Government's highest award for "merit and friendship".



FRED KAUFMAN, left, assistant manager of the B. & K. Pantheon in Chicago, is an architect, artist, engineer, motion picture producer and director, and a war refugee. A German native, he fought in World War I but left Berlin for Paris in 1933. He dubbed sound pictures into French and later directed 19 and produced 21 features before fleeing the Nazis again in 1940.



LIEUT. WILLIAM W. MURPHY, 22, above, of Jamaica, N. Y., downed two enemy planes in North Africa. He is a brother of John and Paul Murphy of Loew's.



R. A. FOSTER, above, manager of the Community theatre, Yarmouth, N. S., recently was organizer, producer, performer in a revue for children.



SAMUEL E. PINANSKI, above, who is heading the industry's role in the Third War Loan drive in the Boston area, is presented with a jeep, for use during the drive, by Major General Kenneth T. Blood, New England area commander.



DAVID IDZAL, manager of the Fox theatre in Detroit, is seen above posing with Marguerite Chapman during the star's personal appearance there in connection with opening of Columbia's "Destroyer".





NEWSREEL cameramen of Chicago gave a luncheon for Jack Barnett, Fox Movietone cameraman, who was wounded in North Africa. Shown above, from left to right, are:
Emile Montemurro, Movietone News; John C. Richardson, Paramount News; Wayman Robertson and Fred Felbinger, also of Paramount News; Lucille Alexander, Movietone News; Jack Barnett; Ariel Vargas, News of the Day; Jack Lieb and Larry Gianneschi, News of the Day; Sam Savitt and Floyd Traynham, Universal Newsreel.

VISITOR on the set of MGM's "America" was Capt. Frank Butterfield, Lansing, Mich., of the W. S. Butterfield theatre circuit, shown at left with King Vidor, producer-director.



AL ANDERSON, Paramount branch manager transferred to the Minneapolis territory after four years in Portland, Ore., is toasted along with the Third War Loan drive opening at a banquet attended by prominent members of the industry in the Oregon city. Above, from left to right, are:
Seated at the table: Marc Cory of RKO, James Sheffield of Republic-Sheffield, James Beal of Columbia Pictures, Howard Mapes of Star Film Exchange, Charles Powers of 20th Century-Fox, Charles Epperson and Lou Amacher of MGM. Standing are Jack Kloepper, United Artists; W. O. Wilson, Universal; Walter Wessling, Monogram; O. J. Miller, Secretary, Oregon Theatre Owners; Phil Blake, B. F. Shearer Equipment Co.; Al Anderson; Albert Finke, general manager, Evergreen Theatres; Eino Hemmila, Medford exhibitor; Wilbur Patterson; James Clark, Paramount, and Claude Smith, Marshfield exhibitor.

110 MUSICAL FEATURES ARE ON CURRENT SCHEDULES

Paramount Leading with 19, Followed by 20th-Fox, 16; Universal, 15

HOLLYWOOD BUREAU

The swing away from war pictures to so-called escapist entertainment is sharply manifested in the studios with almost every producer swinging to musicals.

At this writing there are 110 musicals either completed, in production or being prepared for early camera dates. And that figure does not include almost as many comedies-with-music, such as the 12 of this nature Universal has decided upon.

Paramount leads the parade of studios placing musicals before the cameras with 19 either completed and awaiting release, on the stages now, or planned and preparing for shooting this autumn, winter and early next spring.

20th-Fox Follows Paramount With 16 Planned

Next in line come Twentieth Century-Fox with 16, Universal with 15, MGM with 12, Warners with 10, while Columbia, PRC Pictures and Republic each plan eight. RKO is next on the list with six, counting a Goldwyn and a Disney. Monogram has four either finished, shooting or preparing, and United Artists has three. Harry Sherman has one planned, but the release is not set yet.

Paramount has six musicals completed, editing or awaiting release, including "Let's Face It," Bob Hope-Betty Hutton film recently released in New York. The others are "Lady in the Dark," a Technicolor, with Ginger Rogers, Ray Milland, Warner Baxter and Jon Hall; "And the Angels Sing," with Dorothy Lamour, Fred MacMurray and Betty Hutton; "Riding High," with Dorothy Lamour, Dick Powell and Victor Moore; "True to Life," presenting Dick Powell, Mary Martin, Franchot Tone and Victor Moore; "Henry Aldrich Swings It," with James Lydon.

On the stages at Paramount there is shooting "Going My Way," starring Bing Crosby and Rise Stevens, supported by Frank McHugh and others.

11 Are in Preparation at Paramount Studio

Preparing for camera work at Paramount are 11 musicals, including "Rainbow Island," a Technicolor with Dorothy Lamour and Eddie Bracken; "Incendiary Blonde," with Betty Hutton; "You Can't Ration Love," a college musical with Betty Rhodes and Johnnie Johnston; "Duffy's Tavern," with Ed Gardiner; "Very Hot in Haiti" and "Road to Utopia," for Bing Crosby, Bob Hope and Dorothy Lamour; an untitled musical to be produced by Mark Sandrich; "California," which will star Bing Crosby; "Big Town Blues," a Paul Jones production; "Girls Town," with an all-girl cast, including Mimi Chandler; "True to the Navy," starring Eddie Bracken, and "Count of Luxemborg," an operetta starring Rise Stevens, which B. G. DeSylva, executive producer, has announced.

At Twentieth Century-Fox, three are completed and awaiting release, including two in Technicolor. The color films are "Sweet Rosie O'Grady," starring Betty Grable and Robert Young, and "The Gang's All Here," starring Alice Faye and Carmen Miranda. The third is "Wintertime," with Sonja Henie.

In work on the Twentieth-Fox lot is Betty Grable's newest musical, "Pin-Up Girl," which Bruce Humberstone is directing for Producer William LeBaron. In addition to the foregoing, Twentieth-Fox has announced 13 more musicals either in preparation or planned, with a number of them scheduled for autumn and winter production.

Five Features in Color On 20th-Fox Program

Among them are five in Technicolor, including "Where Do We Go from Here," with Betty Grable; "State Fair," which William Perlberg is to produce; "Mexico City," a Carmen Miranda film which William Le Baron has on his producing schedule; "Laredo," an Irving Starr production, and "Greenwich Village," which LeBaron will produce with Gale Robbins as star.

Among the remainder of the Twentieth-Fox musicals planned is one which may be made in Technicolor. It is "Something for the Boys," starring Betty Grable, with William Perlberg producing. The others include "Stars and Stripes Forever," a Kenneth Macgowan production; "Times Have Changed," Robert Bassler production; "Bowery After Dark," starring William Bendix and Perry Como; "Moment for Music," with Benny Goodman and his band; "The Dolly Sisters," which George Jessel will produce, and "Command Performance, U.S.A.," with Carol Landis, Martha Raye, Kay Francis, Mitzi Mayfair, Jack Oakie, Phil Silvers and Jimmy Dorsey and his band.

The difference between Paramount's musical schedule and Universal's is one picture. Universal has only 15 musicals on the boards, but also has planned an additional 12 comedies with music.

It's hard to draw a line between an out-and-out musical and a comedy-with-music when it's a Universal picture starring Deanna Durbin. However, "His Butler's Sister," currently in work, starring Miss Durbin, Franchot Tone and Pat O'Brien, is technically called a comedy-drama with music, but there will be plenty of Durbin singing in the production.

Two at Universal Are Awaiting Release

Two of the 15 musicals at this studio are completed and awaiting release. They are "Larceny with Music," with Alan Jones, Kitty Carlisle and Leo Carrillo, and "You're a Lucky Fellow, Mr. Smith," starring Alan Jones.

In preparation the studio has 13 new musicals, leading with "Hip, Hip, Hooray," which will have an all-star cast composed of almost every contractee on the lot who has a good voice. Others are "100 Girls and a Man," with an all girl orchestra; "Always a Bridesmaid," with the Andrews Sisters; "Moonlight in Vermont," starring Gloria Jean; "Song of the Plains," with no cast set as yet; "The Singing Hills" and "Song of the Sarong," which probably will star Marie Montez; "Moonlight and Orchids," "Twilight on the Trail," "Brazilian Nights," also with Miss Montez, and "Three Cheers for the Boys," with George Raft, Sophie Tucker, W. C. Fields, Ted Lewis and his band and seven or eight other name bands. "Moonlight and Cactus," starring the Andrews Sisters, Elysie Knox and Tom Seidel.

Comedies-with-music now completed include "Crazy House," the Olsen and Johnson film; "This Is the Life," formerly "Angela," with Donald O'Connor, Susanna Foster, Richard Dix and Lillian Gish; "Top Man," another O'Connor film; "Never a Dull Moment," Ritz Brothers film, and "Hi' Ya, Sailor," with Donald Woods, Elyse Knox and Jerome Cowan.

Comedies with music in preparation are "Here Come the Co-Eds," "Abbott and Costello in Society" and "The Naughty Nineties," all Abbott and Costello tomfooleries with music, and "Christmas Holiday," a Deanna Durbin comedy with music.

MGM has 12 musicals either completed, in work or preparing at this writing. Metro has six top budget musicals awaiting release, with "Thousands Cheer," heading the list. It has Kathryn Grayson and Gene Kelly with practically the entire Metro contract list giving them big name support. Those included in the cast are Lucille Ball, Dick Powell, Ann Sothern, Judy Garland, Red Skelton, Mickey Rooney, Kay Kyser and lots more. Joseph Pasternak produced with George Sidney directing.

Three Currently in Work On Stages at MGM

Well up on the list is "I Dood It," with Red Skelton and Eleanor Powell. There is "Girl Crazy," Mickey Rooney-Judy Garland vehicle; "Thinking of You," with Kay Kyser and Marylin Maxwell, and "Best Foot Forward," with Lucille Ball and William Gaxton, in Technicolor, recently released in New York.

There are three currently on the boards of the Metro stages. They are "Broadway Rhythm," a Technicolor film starring George Murphy and Ginny Simms, which Jack Cummings is producing; "Meet the People," Lucille Ball, Dick Powell vehicle, and "Mr. Co-Ed," in Technicolor with Red Skelton, Esther Williams, Harry James and Xavier Cugat and their orchestras.

Five are in preparation, including "Ziegfeld Follies," with Fred Astaire and a big name cast, which will be shot in color; "Meet Me in St. Louis," another in Technicolor, starring Judy Garland, Margaret O'Brien and Mary Astor; "Hold on to Your Hats," for Red Skelton; "Two Sisters and A Sailor," with June Allyson, Gloria DeHaven, Jimmy Durante, Harry James and Xavier Cugat and their bands, and "Honeyboy," a Mickey Rooney-Gene Kelly film.

Warners is running Metro a close race, with 10 musicals—two awaiting release, two in production and six preparing. Those awaiting release include the Technicolor film, "Desert Song," with Dennis Morgan and Irene Manning, and "Thank Your Lucky Stars," with 48 names in a cast which includes Joan Leslie, Dennis Morgan, Eddie Cantor, Edward Everett Horton and others.

One in Color at Warners Among Six Preparing

Two top budget musicals now before the cameras include "Rhapsody in Blue," with Joan Leslie, Robert Alda, Charles Coburn, and many noted actors of stage, screen and radio, and other celebrities playing themselves. The other now in work is "Shine on, Harvest Moon," starring Ann Sheridan in the role of Nora Bayes, with Dennis Morgan, Jack Carson and Irene Manning.

Among the six preparing is one Technicolor, "Mississippi Belle," a Jerry Wald production. The others are "Gay Blades," starring Ann

(*Continued on opposite page*)

Studios in Swing Toward More Escapist Films

(Continued from opposite page)

Sheridan, with Dennis Morgan and Jack Carson; "Here Come the Girls," an all-star cast with Ida Lupino, Ann Sheridan, Alexis Smith, Jane Wyman and many others; "Life of Marilyn Miller, another Jerry Wald production; Mark Hellinger's story of Helen Morgan, tentatively titled "Melancholy Baby," and the Cole Porter story, "Night and Day," which Hal B. Wallis has announced.

Columbia has eight on its schedule, of which two are completed. One, "Is Everybody Happy?" stars Ted Lewis and his band, and the other is "Doughboys in Ireland," with Kenny Baker.

Currently on the stages is "Tropicana," Mae West film, and shortly "Hey Rookie," with Ann Miller and Larry Parks, is expected to get under way.

In preparation are four other musicals. They are "Cowboy Canteen," formerly "Barnyard Canteen," a Charles Starrett and Shirley Ross musical; "Rhapsody in A Fiat"; "Jam Session," which Irving Riskin will produce, and "Al Jolson's Life," which Sidney Skolsky will produce.

Republic Preparing Six Musical Films

At Republic there are two awaiting release. One is "Hoosier Holiday," recently trade previewed, with an all-star radio cast, and "Here Comes Elmer," with Al Pearce and his radio gang.

Six in preparation include a "Gay Blades," which may mean a title clash with Warners. It stars Vera Hruba Ralston and, of course, it's an ice operetta. The others are "Return of Casanova," with Joe E. Brown and June Havoc, and in this one Brown goes back to his early stage days as a song and dance man; "Brazil," a South American musical which Albert S. Rogell will produce from a Jack English story; "Atlantic City," a musical cavalcade of the beauty pageant resort in color, on Albert J. Cohen's production schedule, and "Three Little Sisters," with Jane Withers, Ruth Terry and Dale Evans.

PRC Pictures also has eight musicals coming up. Awaiting release are "Harvest Melody," with Rosemary Lane and Johnny Downs, and "Girl from Monterey," with Armida, Jack LaRue and Edgar Kennedy.

Planned and preparing are "Manhattan Rhythm"; "Oh, Say Can You See," "Jive Junction," with Tina Thayer and Dickie Moore; "I'm from Arkansas," a hillbilly musical; "Music Without Bars," now called, tentatively it's believed, "No Music, No Bars"; and a "Carnegie Hall," which is also the title of a story property owned by Boris Morros and S. P. Eagle, who took it with them when they left 20th-Fox recently.

Cantor's "Show Business" In Production Soon

RKO Radio will have six to release, including one from Samuel Goldwyn and one from Walt Disney. Awaiting release is the Kay Kyser musical, "Around the World," while on the stages are "Higher and Higher," starring Michele Morgan with Jack Haley and Frank Sinatra, and Goldwyn's "Up in Arms," with Danny Kaye, Dinah Shore, Dana Andrews and Constance Dowling.

Preparing for early shooting dates are Eddie Cantor's "Show Business," "Seven Days Ashore," with Marcy McGuire and Freddy Slack and orchestra, and Disney's musical feature in color, "Let's Go Latin," in which he is using leading Mexican song and dance stars.

United Artists will have three swinging out for release if plans go through. These three are in addition to the recently released "Hi, Diddle, Diddle," which Andrew Stone made. Sol Lesser's planned "Hollywood Canteen," will not have the star names donating their services as they did in "Stage Door Canteen," but probably will star Cheryl Walker and William Terry again. Andrew Stone is planning a revue, "Andrew Stone's Sensations of 1944." Producing Artists plans a musical with songs of Jerome Kern, George and Ira Gershwin and Cole Porter for UA release.

Monogram Pictures has "Spotlight Scandals," with Billy Gilbert, Frank Fay, and Bonnie Baker, and "Melody Parade," with Mary Beth Hughes and Eddie Quillan, finished and ready to be released in September, plus two others preparing. They are "Lady, Let's Dance," with Belita and Frick and Frack, and "Latin Quarter," a Lou Walters production.

Harry Sherman has just announced a musical in Technicolor to be produced this winter for release through one of the three major releasing deals he has for his product. The picture will be "Belle of the Bowery," with leading tunes and a box office name not yet selected.

49 Pictures Planned in Color, With MGM Leading at 13

A sharp swing to Technicolor is one of the characteristics of top budget product for 1943-44 and, in some instances, beyond. Forty-nine is the present tally for eight companies, the leadoff position going to MGM with 13. Here is the list:

Columbia—"Cover Girl," "Gone Are the Days," "Heart of the City."

Metro-Goldwyn-Mayer—"America," "Best Foot Forward," "Broadway Rhythm," "Dragon Seed," "Girl Crazy," "Kismet," "Lassie Come Home," "Mr. Co-Ed," "Meet Me in St. Louis," "The Pirate," "Salute to the Marines," "Thousands Cheer," "Ziegfeld Follies."

Paramount—"California," "Curacas," "Frenchman's Creek," "Lady in the Dark," "Rainbow Island," "Riding High," "The Story of Dr. Wassell," "True to Life."

RKO Radio—"The Gibson Girl," "Let's Go Latin," "The Robe," "Treasure Chest," "Up in Arms."

20th Century-Fox—"Buffalo Bill," "The Gang's All Here," "Greenwich Village," "Heaven Can Wait," "Home in Indiana," "Mexico City," "Moment for Music," "Pin Up Girl," "State Fair," "Sweet Rosie O'Grady," "Where Do We Go From Here?" "Winter Time."

United Artists—Probably Marx Brothers musical from Hunt Stromberg, "The Bridge of San Luis Rey" from Ben Bogeaus and an untitled musical from Producing Artists, Inc.

Universal—"Cobra Woman," "Ali Baba and the Forty Thieves," "Hip, Hip, Hooray," "Raiders of the West."

Warners—"The Desert Song."

Levinson Resigns Offices

Following his resignation ten days ago from the Motion Picture Research Council, Col. Nathan Levinson, chief engineer of the Warner Brothers studio, on Wednesday tendered his resignation as vice-president of the Motion Picture Academy of Arts and Sciences in Hollywood.

Jeane Cohen Joins Lesser

Jeane Cohen, former story editor for David Belasco and other producers, has been appointed story editor for Sol Lesser. Prior to this, she had been associated with the Irving Salkow Agency.

MGM To Release Three Pictures Each Month

Metro-Goldwyn-Mayer has reduced its releases for the 1943-44 season to three a month for the next four months instead of four a month as released last year.

Indications of this are found in the company's first block for the new season which includes 12 pictures.

They are to be released as follows—September, "Salute to the Marines," "Above Suspicion," "I Dood It"; October, "Swing Shift Maisie," "Best Foot Forward," "Adventures of Tartu"; November, "Dr. Gillespie's Criminal Case," "Young Ideas," "Girl Crazy"; December, "Lassie Come Home," "The Man from Down Under," "Whistling in Brooklyn."

Four Hollywood Groups Exempt from 48-Hour Week

The War Manpower Commission in the Los Angeles area early this week announced that four categories of studio employees were exempt from the 48-hour week. Those named were agents, professionals, technicians and office workers. The first three groups have been placed on a 40-hour weekly basis, while office workers have been given a 44-hour week. At the time of making the announcement the WMC commended the industry for its rapid and voluntary change-over of most of its employees to the 48-hour week. The area was placed on a 48-hour week July 1st.

New St. Louis Critic Named

Jack Balch has succeeded Colvin McPherson as motion picture and drama critic of the St. Louis *Post-Dispatch*. Mr. McPherson joined the English radio section of OWI recently. Mr. Balch was a former book reviewer before joining the news staff of the *Post-Dispatch*.

Kalmenson Polls For Warners

Results of a Warner Bros. star poll were announced this week by the company. Confirming earlier action by Jack L. Warner in citing seven contract players for stardom, Ben Kalmenson, Warner general sales manager, informed the executive producer of the results of an extensive poll conducted by the sales organization, according to the announcement.

The poll, the first made by the company as a guide for the future, was conducted among exhibitors, newspaper men and others in contact with the public and was compiled during a six-month trip which carried Mr. Kalmenson more than 85,000 miles around the country, it was said.

Seven players whom Warners promoted from the featured class were named: Joan Leslie, Dennis Morgan, Irene Manning, Alexis Smith, Jack Carson, Sydney Greenstreet and a newcomer, Dolores Moran. Alexis Smith ranked tenth in the MOTION PICTURE HERALD "Stars of Tomorrow" poll of 1943.

According to the announcement, outstanding releases winning top audience and exhibitor approval during the first seven months of 1943 were: "Yankee Doodle Dandy," "Air Force," "Now Voyager," "The Hard Way," "Casablanca," "Action in the North Atlantic," "The Constant Nymph" and "This Is the Army."

RKO Shifts Assistant Managers in New York

RKO Theatres have made several personnel changes in Metropolitan New York area houses, as follows: Herbert Forgash, named assistant manager at 86th St.; William McDermott to assistant manager in a change with Morton Meyer, who becomes relief assistant manager at the Greenpoint; John Thomas, as relief assistant manager in Brooklyn and Queens; Mae Whelan, promoted from secretary to relief assistant manager at Proctor's New Rochelle, replacing Arthur Koch, on a leave of absence because of illness; Thomas Johnston, shifted from assistant manager at Proctor's Mt. Vernon, to the same post at Keith's, White Plains, replacing Derald Delancey, resigned. H. G. Hodges has replaced W. P. Polkins as assistant manager at the RKO Palace in Rochester, N. Y.

Adopt Resolution Asking Permanent NEIC Board

The Midwest division of the National Entertainment Industry Council adopted a proposal for a permanent conference board of the organization at a meeting held in Chicago last week at which 50 members, representing all branches of the amusement field, were present.

Members of the steering committee are: Virginia Payme, NEIC national vice-chairman, midwest division; Jack Irving, American Guild of Variety Artists; Frank Dare, Actors Equity Association; Glenna O'Toole, American Guild of Musical Artists; Robert J. Scott, chairman, Chicago radio advisory committee; J. C. Thompson, Chicago Civic Opera Company; John Balaban, Balaban & Katz; Hal Halperin, USO-Camp Shows and Ernest Byfield, Hotel Sherman.

Koegle Wins Golf Trophy

William Koegle won the Cincinnati Variety Club Golf Tournament trophy recently at the club's annual picnic and golf tourney at the Summit Hills Country Club. Saul M. Greenberg, club property manager, was general chairman of the affair.

Executive's Son in Marines

Nicolas Jovaney, son of James Jovaney, general manager of the Globe Film Company of Chicago, has joined the Marines.

Exhibitors of Canada Elect The Stars of Tomorrow

William Bendix, the tough guy with the sweet smile, the McGuerin from Brooklyn and Marine from "Wake Island", is the favorite of Canadian exhibitors for the title of "Star of Tomorrow". He was named by more than half the Dominion exhibitors in the third annual poll conducted by Motion Picture Herald on the most promising candidates for stardom among the new performers. U. S. theatre men also selected Mr. Bendix as their first choice.

The first ten stars selected by Canadian theatre men were as follows:

1. William Bendix
2. Susan Peters
3. Philip Dorn
4. Kathryn Grayson
5. Pierre Aumont
6. Alexis Smith
7. Gene Kelly
8. Diana Barrymore
9. Gig Young
10. Anne Baxter

The next fifteen nominations for the Stars of Tomorrow were: 11, Marsha Hunt; 12, Donald O'Connor; 13, Richard Whorf; 14, John Sutton; 15, Richard Carlson; 16, Virginia Weidler; 17, Van Johnson; 18, Nancy Coleman; 19, Dana Andrews; 20, John Loder; 21, Virginia O'Brien; 22, Jinx Falkenburg; 23, Lena Horne; 24, Jane Frazee, and 25, Marjorie Reynolds.

The choices of the Canadian and U. S. exhibitors are remarkably similar. Eight of the top 10 favorites appear on both lists, compared to seven in last year's balloting. Among the first 25 names there are but two newcomers on the Canadian list, John Loder and Jane Frazee, although differences in position show shades of preference. The Canadians, for example, selected five men and five women for the first top ten, while the American exhibitors chose six men and four women.

Philip Dorn, second, and Susan Peters, third, in the U. S. listing, change places in the Canadian poll, both receiving a greater percentage of the votes tallied. Tying for fourth place on the Canadian list are Kathryn Grayson and Pierre Aumont, both of whom were among the 15 runners-up in the combined independent and circuit vote in the United States. Donald O'Connor and Van Johnson, who made the U. S. top ten group, are both well up in Canadian favor, along with Marsha Hunt, Richard Whorf, John Sutton, Richard Carlson and Virginia Weidler, whose relative standings on the two lists show slight differences. Canadian exhibitors concentrated on a rather smaller field, nominating 85 players, compared to 115 by showmen in the United States.

To Appeal Dismissal of Plagiarism Action

The authors of the play, "The Stuffed Shirt," Robert Shurr and Pat. A Leonard last week in New York Federal Court filed notice of appeal with the United States Circuit Court of Appeals from a dismissal of plagiarism suit by Federal Judge Vincent L. Leibell last July. The suit was against Warner Bros. Pictures, Inc., Vitagraph, Inc., Jacob Wilk, Warners' New York story editor, Frank Capra and Frank Capra Productions, Inc. The complaint had alleged that the play, which they had submitted to Mr. Wilk, was copied and rewritten and then produced as a motion picture under the title, "Meet John Doe."

Leon Goldberg to Hollywood

Leon Goldberg, treasurer of RKO, will relinquish that post in the near future to take over an important new financial position at the RKO Radio studio in Hollywood. He is being released by RKO for the new studio position at the request of Charles W. Koerner, RKO Radio vice-president and studio head. His successor at the home office has not been selected by N. Peter Rathvon, RKO president.

Gets Manager's Post

Harold Williams, associated with the Butterfield circuit in Michigan for the past 13 years, has been appointed assistant manager of the Garrick theatre in Chicago.

Griffith Declines OCR Position

H. J. Griffith, Kansas City theatre operator, declined the post of director of the motion picture unit of the Office of Civilian Requirements, it was learned last week. Mr. Griffith, called to Washington to discuss the status of the offered post, advised officials of the OCR of his decision after several days in the capital.

The open position requires a person experienced in all phases of theatre operation and with full knowledge of equipment and material, and familiar with theatre construction. It is a dollar-a-year position, and falls under the amusement and recreation division of the OCR.

The title of the Amusements Section of the Service Equipment Division of the WPB, headed by Allen G. Smith, was changed this week to the Theatre Equipment Section of the Service Equipment Division. It retains supervision of all matters pertaining to the manufacture, repair and sale of 35 mm motion picture equipment.

Mr. Smith's new offices are Room 325, Standard Oil Building, Third and Constitution Avenues, Washington. Inquiries by dealers and manufacturers should be sent there.

Theatres should address repair and reconstruction inquiries to George McMurphey, Amusements Section, WPB, Room 2408, Social Security Building, Washington.

STARS OF TOMORROW GET BIGGER ASSIGNMENTS

Bendix Has Lead in "Hairy Ape"; Universal Raises O'Connor Film Budgets

HOLLYWOOD BUREAU

The Stars of Tomorrow are busy today at the job of making pictures and will be busier from now on, according to overnight portents and poll precedents.

The news of their designation as winners in the MOTION PICTURE HERALD poll of exhibitors was exactly half-a-day old in Hollywood when William Bendix, Number One on the list, was announced by Jules Levey for the title role of "The Hairy Ape," the Eugene O'Neill play now in preparation for production by Mr. Levey and release through United Artists.

Two hours later Universal announced a decision to increase the budgets of the next two films starring Donald O'Connor, Number Four on the list, because of his standing in the poll.

The Levey announcement brings to six the number of Bendix pictures-to-come as of the weekend.

On Tuesday, Twentieth Century-Fox gave Anne Baxter, fifth in the poll, the feminine lead in "The Eve of St. Mark."

A total of 34 pictures presenting one or more of the Top Ten were in preparation, shooting or completed stage as the studios closed down for the long Labor Day hiatus.

Bendix To Be Seen Under Three Trademarks

Bendix, a Hal Roach contractee, is in for a big year. He's to be seen in pictures under at least three trademarks, on loan from the Roach company now inactive due to Mr. Roach's military duties, during 1943-44.

The probable next public appearance of Bendix is in "Hostages," Paramount, which was reviewed in the August 14th edition of this publication.

In all likelihood, the next Bendix picture, after that, will be the also completed "Guadalcanal Diary," Twentieth Century-Fox, not yet previewed for the press but favorably reported by impartial individuals.

Bendix is now at work in another Twentieth production, "Lifeboat," alongside Tallulah Bankhead, John Hodiak, Canada Lee, Walter Slezek, Henry Hull, Heather Angel.

He is announced, likewise, for the Twentieth-Fox production, "Greenwich Village," a musical in Technicolor, and the Levey deal for his services in "The Hairy Ape" includes a second picture.

Two Companies Borrow Dorn from M-G-M

Philip Dorn, second ranking Star of Tomorrow, will be seen in "Paris After Dark," a Twentieth-Fox property filmed under the title of "The Night Is Ending," and in "Passage to Marseille," a Warner production now in the shooting stage, both of these companies having borrowed him from Metro-Goldwyn-Mayer, which holds his contract.

"Paris After Dark" was produced by Andre Daven and directed by Leonide Moguy. The cast includes George Sanders, Brenda Marshall, Marcel Dalio, Madeleine Le Beau, Robert Lewis and Henry Rowland.

"Passage to Marseille" is a Hal B. Wallis production, directed by Michael Curtiz, with Humphrey Bogart, Michele Morgan, Sydney Greenstreet, Helmut Dantine, John Loder, Claude Rains, Peter Lorre, George Tobias, Victor Francen and Monte Blue in the cast.

Susan Peters, voted third ranking Star of Tomorrow, is to be seen in two pictures which are completed and awaiting release.

She is a principal with Herbert Marshall and Mary Astor in MGM's "Young Ideas," which was reviewed in the July 31st edition and is tentatively set for November release, and she appears opposite Robert Taylor in the same studio's "Song of Russia," not yet previewed.

Donald O'Connor, whose performances in a succession of Universal's minor musicals won him a popularity prompting the studio to expand "Mr. Big" to A-picture proportions at about the time when exhibitors were taking notice of the same surge of favor in the marking of their ballots, will be dispensing his brand of juvenile entertainment in at least five pictures next season, according to present commitments.

"Top Man," filmed as "Man of the Family," is an O'Connor vehicle awaiting release. Produced by Bernard Burton and directed by Charles Lamont.

Also completed as an O'Connor vehicle is "This Is the Life," filmed as "Angela," in which Susanna Foster will appear.

O'Connor is at work now in "The Third Glory," another Burton production, directed by Charles Lamont, with Peggy Ryan, Ann Blyth.

Next in line for O'Connor, and to be filmed on the increased budgets announced, are "The Merry Monohans," written by Michael Fessier and Ernest Pagano, who will also produce it, and "Patrick the Great," which Dorothy Bennett is writing and Frank Ryan will direct. All are comedies with music.

The annual vote of the nation's showmen for the Stars of Tomorrow appeared in the issue of Motion Picture Herald for September 4th, last week. On the opposite page is recorded the vote of the exhibitors of Canada.

Van Johnson Scheduled for Four Metro Films

Anne Baxter, Number Five on the list, has the feminine lead in "The North Star," the Samuel Goldwyn production on which shooting was recently completed, in which she appears with Walter Huston, Walter Brennan, Ann Harding, Doris Andrews, Jane Withers, Erich Von Stroheim and a large cast under direction of Lewis Milestone.

Miss Baxter's next picture is "The Sullivans," the Sam Jaffe-Lloyd Bacon picture taken over for production and distribution by Twentieth-Fox, which is expected to go before the cameras late this month or early next. Her next assignment after that is "Army Wife," another Twentieth-Fox project, in which she's to appear opposite Dana Andrews, who was voted ninth in the circuit phase of the Stars of Tomorrow poll.

Van Johnson, rated sixth place in the combined vote, will be performing for his followers in four MGM pictures of consequence within the next few months.

Johnson, whose near-fatal injury in a motor accident interrupted shooting on the now completed "A Guy Named Joe," has finished work in that and two other major films not yet previewed.

"A Guy Named Joe" places Johnson in performance company of Spencer Tracy, Irene Dunne and James Gleason, under direction of Victor Fleming; it's an Everett Riskin production.

In "Mme. Curie" Johnson appears with Greer Garson, Walter Pidgeon, Robert Walker and Albert Basserman under producer Sidney Franklin and the direction of Mervyn LeRoy.

In "The White Cliffs of Dover" Johnson worked again under Franklin, Clarence Brown directing this enterprise with Irene Dunne, Alan Marshal, Frank Morgan, Roddy McDowell, Gladys Cooper, Dame May Whitty, C. Aubrey Smith, Elizabeth Taylor and Norma Varden in the cast.

Johnson's next undertaking for MGM is down on the schedule now as "Two Sisters and a Sailor," and it's described as a comedy.

Gene Kelly at Work on Picture for Columbia

Gene Kelly, the relative newcomer to pictures who rated seventh position in the poll, has completed two MGM pictures that are awaiting preview and release and is at work now, on loan to Columbia, in another.

"Thousand Cheer," a Technicolor project described as a comedy with music, presents Kelly in company with Kathryn Grayson, who took tenth position in the independent exhibitor phase of the poll, Mary Astor, John Boles, Jose Iturbi and a large cast.

"The Cross of Lorraine," more recently completed, is an Edward Knopf production directed by Tay Garnett.

Kelly is again before the Technicolor camera in his loan assignment to Columbia, the Arthur Schwartz production of "Cover Girl."

Gig Young Leaves Screen For Coast Guard Role

Diana Barrymore, voted eighth in the poll by exhibitors who don't read the Broadway critics but do listen to what their customers tell them, is to be seen next in Universal's notable "Fired Wife," the attraction selected by the company to head its 1943-44 schedule of releases. (See review, September 4th edition). She is working now in "When Ladies Fly."

Gig Young, Number Nine, will not be making any more pictures for a spell, having parted his career in the middle to join the Coast Guard. He's got one picture coming up, however, having completed his performance in Warners' "Old Acquaintance" before donning uniform. This is a Henry Blanke production, directed by Vincent Sherman, presenting Bette Davis, Miriam Hopkins, Philip Reed, John Loder and Roscoe Karns. It awaits trade showing and release.

Alexis Smith, Number Ten, is due to reach the screen shortly in Warner's "Thank Your Lucky Stars" (reviewed in the August 21st edition), and in three other Warner films, two of which are completed, the third now shooting.

Miss Smith will be seen in "The Adventures of Mark Twain," the Jesse L. Lasky production.

"Conflict," completed more recently, presents Miss Smith in company with Humphrey Bogart. She is at work now in "Rhapsody in Blue," another Lasky production.

INDUSTRY LEADERS STUDY VISUAL EDUCATION FIELD

Determine Whether Studio Skill Should Be Applied to Teaching Films

Visual education's wartime advance is posing a major problem for the motion picture industry.

Producers and distributors whose skills and experience have been developed in the production of entertainment are considering whether their mastery of the screen medium can, and should, be applied to specialized motion pictures with messages intended to instruct, and perhaps, to sway.

Teaching with motion pictures is coming of age. In less than two years an educational experiment has leaped ahead to the status of a battle-tested method of successfully training large groups in the shortest possible time. The need of the Army and Navy for swift technical and general training of millions of men has given a tremendous impetus to the field.

Majors Study Future Relation to Problem

Leaders of the motion picture industry are very much aware of these advances. Many have temporarily left their Hollywood posts for service commissions in units devoted to the production and use of training films. Others are making such films for special Government agencies. Every major studio has important training film assignments from the armed forces.

All of the major film producing and distributing companies have studies under way to determine their future relationship with the pedagogic screen.

These inquiries vary from unofficial examinations of the field by executives to the assignment of sizeable staffs to a detailed study of the teaching film. The Motion Picture Producers and Distributors of America, Inc., is interested in the teaching film prospect.

Some Leaders Advocate Wide Participation

A few leaders are enthusiastic advocates of a large scale participation by Hollywood. They express the hope that the teaching field may develop into a profitable subsidiary outlet for the production skills of the entertainment industry.

Another group of the company executives interviewed on the subject at New York expressed their firm belief that the teaching field was not for them. "Entertainment is the business of our industry," they said. Visual education should be left to others, they argued, as were industrial and advertising motion picture production before the war.

A third, and very influential group, held that while the industry had an obligation to make its experience and technical knowledge available for the schoolroom the actual production of such pictures should be left to the educators. They argue that the screen should stick to its entertainment function, providing advice and assistance to the teachers only when asked. This group includes important executives at Paramount, Warners and RKO.

This summer members of the board and executives of the MPPDA met in New York with a group of leading educators to discuss liaison between the organized industry and school groups. The whole question of visual education was discussed by the film executives and college presidents, experts in the visual education field and leaders of educational associations.

The American Council on Education, headed by Dr. George Zook, former director of the U. S. Office of Education, is now forming a committee to suggest methods of screen assistance in the education field. The film committee is expected to include several college presidents, heads of teaching institutes, representatives of the U. S. Office of Education, the National Education Association, and similar groups.

"Tremendous opportunities" are foreseen in the education field for the motion picture industry by Charles Francis Coe, vice-president and general counsel of the MPPDA. He was active in organizing the current discussions.

"In five years fully half of the motion picture business may be devoted to the production of teaching films," according to Mr. Coe. "Producers, whether they want to or not, will have to go along with the public demand for good teaching films," he predicted.

The educational film will carry the motion picture to a vast new audience, according to Mr. Coe and other advocates of active industry participation. They point to the experience of the armed services.

"Soldiers and teachers who have been trained by films in the Army will return, expecting equally efficient teaching for their children, and ready themselves to accept information along with entertainment," one advocate pointed out. Many teachers now in service have learned how to supplement books and traditional schoolroom methods with a portable projector and special picture. They may be expected to bring this experience back to civil life.

N. Peter Rathvon, president of RKO, recently confirmed reports of his company's interest in visual education. RKO, he said, was studying the field, and he expressed great personal interest in the possibility of the teaching film.

"We are an entertainment industry, however, and do not see why we should go into the field as a commercial sideline," he said. "It is rather the task of the industry to make its technical skill available to the educators. In the past," Mr. Rathvon observed, "educators have made bad films on the right subject, and sometimes the industry has made good films, but on the wrong theme." The post-war problem, as he saw it, was to bring teachers and industry together in a complementary application of their respective skills. "The teaching film does not appear to be a profitable enterprise for us, but it should be an important outlet for our unique art of making pictures," he added.

Balaban Believes in Screen As Aid to Teaching

Barney Balaban, president of Paramount Pictures, said his company also had considered visual education. "I believe in the motion picture as an important teaching aid. But I believe it is the best policy for the industry to lend its technical skill and know how to the educators. The field is certainly not a commercial subsidiary for an industry whose business is entertainment," he asserted.

Visual education is a project for the entire industry, Mr. Balaban said, adding, "It is too large a project for any one company to confront alone." He said there had been no determination yet as to whether the contact with educators should be through the MPPDA, the Academy of Motion Picture Arts and Sciences or some as yet unformed group.

Warner Brothers are engaged in a very serious study of the teaching field, Charles Einfeld, director of advertising and publicity for the company said recently. Company executives are not ready, however, to comment on their findings or to indicate to what extent they intend to participate.

Twentieth Century-Fox and Universal also are reported looking over the field. It is reported that executives at 20th-Fox consider the forthcoming production of "One World," by Wendell Willkie, as an important experiment along these lines.

Sees Instructions Films Not Very Profitable

John J. O'Connor, vice-president of Universal, said his company was participating in the meetings with educators organized by the MPPDA and was interested in the field. Citing Universal's experience with 16mm commercial rights he expressed doubt, however, that teaching films would ever be very profitable.

Loew's, Inc., is also reported engaged in an independent study of visual education. Executives, however, reiterate the company's previous declarations of its primary devotion to the entertainment field and expressed doubt that it actively would promote an educational subsidiary. Several opportunities to do so have been rejected, they said.

Other groups, including such influential publishing houses as Time, Inc., and the *Readers Digest*, have been surveying the field. Mary Losey, a *Time* researcher, recently compiled a lengthy report on visual education for Howard Black, vice-president in charge of the March of Time. Teachers, service men and industry leaders were among those interviewed.

ADVERTISERS STUDY CLASSROOM SCREEN

National advertisers are giving attention to the educational aspects of the post-war industrial film. This trend was noted by Motion Picture Herald in April. This week there was further indication of their interest in the appointment of James Rollins Brewster, former head of the Harvard Film Service, to the post of education director of the motion picture department of the J. Walter Thompson agency.

The agency is seeking a new outlet for industrial films in the school screen. Mr. Brewster will relate agency film work to teaching plans and consult with educators on the classroom suitability of messages about American standards. The Thompson agency is reported contemplating some financial backing for educational producers.



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Have you dressed up your marquee front and lobby?

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Back The Attack! 3rd War Loan!

War Activities Committee of Motion Picture Industry, 1501 Broadway, New York City

Question Distribution Of OWI Subjects

Visual Education Dealers Will Study Problem at Washington Meeting

Whether or not the Government will retain distribution control of the Office of War Information's non-theatrical 16mm pictures will be debated at the forthcoming convention in Washington September 12-13th of the National Association of Visual Education Dealers. The entire distribution problem of some 130 films, represented by about 20,000 prints now being handled through 220 agencies, including commercial distributors, film libraries and educational organizations, will be thrashed out by NAVED and Office of War Information officials, with representatives from other non-theatrical agencies taking part in the discussions.

OWI officials hope to develop a definite policy for the distribution of the films which will insure the maximum efficient use of the subjects under the control of the Government agency. The policy to be considered will be designed to insure that all of the various interests in the non-theatrical field are taken care of.

It is understood that a number of commercial distributors have recommended that "certain controversial OWI subjects" be withdrawn from circulation and that OWI already has taken steps in this direction, anticipating further heated debate in the matter.

As a result of the refusal of Congress to appropriate funds for continuance of the 16mm program, the OWI has been forced to seek outside avenues of distribution, and a skeleton organization was set up in Chicago in July to find out how the prints best could be kept in circulation. C. R. Reagan, past president of the NAVED, until recently on the field staff of OWI, has succeeded Paul C. Reed as head of the non-theatrical division, bureau of motion pictures of OWI.

16mm Distributors Pledge Resources to the OWI

Mr. Reed is now with the U. S. Office of Education. Mr. Reagan helped to organize the 16mm War Film Committee which is composed of the presidents of eight organizations who pledged their resources to the OWI to achieve maximum distribution of the 16mm films throughout the country.

In addition to NAVED, the agencies are: American Library Association Audio-Visual Aids Committee; National Education Association Department of Visual Instruction; Educational Film Library Association, recently formed, with headquarters at the American Film Center in New York; National University Extension Association; Allied Non-Theatrical Film Association; National War Committee for the Visual Education Industry, and Visual Equipment Manufacturers' Association.

When the eight agencies met in Chicago in July to discuss the OWI 16mm film situation, they stressed the need for the right of distributors to determine whether the individual pictures were suitable for circulation and to reject those which they considered controversial. Following that meeting, it was reported that the OWI quietly began to recall those subjects which, in the future, might have been characterized as controversial.

At NAVED's Washington convention next week, it is understood that the meeting will coincide with a conference to be called by OWI and other Government officials concerned with war film use and distribution. Representatives of the 16mm War Film Committee also will be present.

37 OWI Subjects Were Circulated in April

The extent of 16mm distribution was indicated by the non-theatrical division of the OWI motion picture bureau in April, when it reported that for that month alone, 37 OWI subjects were in circulation, representing 12,000 prints, which received an estimated total booking of 21,440 and had 47,168 showings to an audience of 7,216,705. In a 12-month period, it was estimated that 50,000,000 Americans saw OWI 16mm pictures in 300,000 meetings. The films were distributed in 47 states and Hawaii centers set up for the OWI by commercial and educational agencies.

Last April, a list of 16mm subjects available for distribution was published by the OWI. About 130 films were described, including pictures from all Government agencies as well as those produced by the OWI for theatrical and non-theatrical distribution.

Post-war disposition of visual equipment, principally 16mm projectors, is one of the important topics of discussion which will come up at the Washington meeting, according to reports. What to do with the more than 50,000 projectors which the Army, Navy, Marine Corps and Coast Guard will dump on the market after the war, will receive consideration. How much of the equipment will have to be reconditioned before re-sale is all conjecture at the moment, but the problem is one to which dealers are giving much attention. Discussion of new projectors and other visual equipment which may appear after the war also will be had at the meeting.

Archibald Pays Tribute To U. S. Industry

George Archibald, head of the film division of the British Ministry of Information in the United States, praised the cooperation of American industry on his arrival in London from New York, citing its helpfulness in furthering the distribution and exhibition of British war documentaries.

"No praise for their assistance is too high," he said. The purpose of his visit is to report his observations on American film acceptance and needs to the Crown Film unit and the MOI.

Reopens Iowa Theatre

A. R. Fenton has reopened his Pom theatre at Pomeroy, Ia. It had been closed since early summer.

OWI Overseas Unit Discloses Product Details

A change from the "hush hush" policy of the overseas branch of the Office of War Information concerning film activities for the past year was announced in New York last Saturday by Robert Riskin, director of the motion picture bureau of the OWI overseas division. Mr. Riskin said his department had been handicapped by this policy, of necessity, because OWI procedure had been influenced by the varying policies of the Army, Navy, State Department and other Government agencies.

"In effect our policy really reflected that of the Government," he said, "because so much of the overseas operation of the OWI was of a military or semi-official nature that the department was forced to conduct its activities for a long time without open publicity."

This policy was not always a wise one, he indicated, for the reason that misconstruction of intent and results was inevitable. It has been reported that the forthcoming Congressional sessions, one of which may be devoted to an attempt to complete abolition of the OWI overseas branch, may have influenced the change of attitude of OWI officials.

There is still much about overseas film work which cannot and will not be told until after the war, Mr. Riskin said, but the production and distribution operations were now ready for the record.

"I believe the American public should know what OWI has done overseas," he said, adding that the contribution was an important one to the total war effort.

Hollywood's role in furnishing entertainment pictures for theatres in North Africa and Sicily, the director emphasized, had been invaluable and he added that industry cooperation at all times had been excellent. As military advances open up more occupied countries for the Allies, Hollywood films will be increasingly needed and desired.

Films produced by OWI which already have gone overseas include: weekly issues of United Newsreel; "Swedes in America," with Ingrid Bergman playing an important role, for distribution in England and Sweden; "News Review," a six-reel film, showing America's vast military and industrial preparation for the war and U. S. participation in the Pacific and North African campaigns, for theatrical and non-theatrical distribution; "Cowboy" part of the "American scene" series of pictures aimed at showing various aspects of American life; "Autobiography of a Jeep," another film highlighting U. S. activity on the battlefronts.

Twelve or 14 non-theatrical pictures, revised by the OWI for overseas showing, on such subjects as agriculture, science, child education, medicine or war activity, have been prepared in eight to 12 languages and have been shown in schools, universities, embassies and through civic organizations in the 32 outposts now covered abroad by the OWI.

Still in the shooting stage are the following pictures: "Chicago," production for which has been held up to include the "Harvest Festival" sponsored by the Chicago *Sun* on September 9th, 10th and 11th; "Small Town" and "TVA."

The manpower shortage had presented many production problems which slowed up OWI picture-making, Mr. Riskin said, and the difficulty of obtaining men properly trained for technical work here as well as for distribution operations abroad were additional handicaps.

Manager Transferred

Keith Linforth, former manager of the Woodland and Grand theatres in Seattle, has been transferred to the New Rivoli Gardens, succeeding El Brendel, Jr., resigned.

PRESIDENT LAUNCHES THIRD WAR LOAN CAMPAIGN

Radio Talk Follows Stars' Pledge of Resources of Industry to Drive

On the eve of the opening day of the Third War Loan Drive, at approximately 10 P.M. (E.W.T.), Wednesday, the President of the United States in a radio talk to an estimated audience of 70 million persons started the campaign ball rolling, emphasizing the importance of the role played by the motion picture industry, and making a plea for national solidarity.

The President was introduced by Secretary of the Treasury Morgenthau immediately following a 45-minute broadcast from Hollywood with major stars at the microphone, and a short talk by James Cagney in Washington who, as president of the Screen Actors Guild, placed the Hollywood Bond Cavalcade of Stars and all the resources of the industry at the disposal of Secretary Morgenthau. The Cavalcade members were present at the Washington broadcast.

Receive 10,000 Loan Drive Pledges from Exhibitors

On Thursday the exhibitors' plans, along with all the industry's, were put into action, with more than 1,400 premieres scheduled, special stage shows, Bond selling campaigns, publicity stunts, trailers, etc., performed in theatres from coast to coast. Prior to the President's broadcast, War Activities Committee headquarters announced that more than 10,000 Third War Loan pledges from both independent and circuit exhibitors had been signed, with each signer receiving two free campaign trailers, "Letter from a Friend," starring Corporal Alan Ladd, and "Tomorrow's Headline," with Carole Landis.

In the New York area five boroughs and Westchester County were invaded Wednesday by 60 tanks, armored trucks, jeeps and peeps, operated by soldiers. Sponsored by WAC, the invasion convoy assembled at the Hotel Astor in Times Square where 200 service men and 35 convalescent war heroes were received by Mayor LaGuardia and Governor Dewey. A salute was fired from the roof of the hotel, and to the tune of military music the convoy set out. Practically all the theatres of Greater New York will participate in an "admission free to bond buyers' day," with other cities expected to follow.

Zone Schedules Listed For Airmada Tours

The War Veterans Bond Airmada, under supervision of Edward Sniderman, on loan from RKO, consisting of a second group of film personalities in the company of war heroes from the various fighting fronts, are streaking through the nation in Army and Navy air transports, with an itinerary calling for visits to 50 cities. The Airmada got under way Thursday from five zones, with each flight covering 10 cities. In each city the WAC chairman, with representatives of the local War Finance Committee, are organizing the service men and film personalities giant bond-selling rallies.

The setup is as follows: Zone 1, originating from Los Angeles, with Lois Andrews and Sheila Ryan as mistresses of ceremonies, and Louis Alleman as advance man, will stop at Sacramento, Portland, Seattle, Butte, Salt Lake City, Denver, Roswell, Phoenix and San Diego.

Zone 2: Starts from Dallas, with stars William Boyd and Grace Bradley, co-masters of ceremonies, and E. B. Coleman advance man, stops at Fort Worth, Austin, Corpus Christi, Beaumont, Oklahoma City, Tulsa, Wichita, Kansas City, Omaha and Des Moines.

Zone 3: Originates in Chicago, with stars Elyse Knox and Helen Walker, with advance man Earl Wingart, stops at Peoria, Davenport, Rock Island, Moline, Milwaukee, Flint, Fort Wayne, Indianapolis, Louisville, Charleston, West Virgina, Buffalo and Toledo.

Zone 4: First stop Atlanta, with Shirley Patterson and Lynn Carver, with Leonard Allen as advance man, stops at Jacksonville, Birmingham, Memphis, Nashville, Charlotte, Norfolk, Richmond, Baltimore and Wilmington.

Zone 5: Originates in New York, stars Virginia Grey and Gene Lockhart, Ed Holland is advance man, stops at Newark, Jersey City, New Haven, Providence, Worcester, Manchester, Albany, Syracuse, Rochester and Scranton.

For President Roosevelt's talk many theatres throughout the nation halted screen and stage programs to tune in, some of them for the entire hour's program. The broadcast opened in Hollywood with a program sponsored by the War Finance Committee, the Hollywood Victory Committee and the WAC. Among those who took part were Bing Crosby, Gary Cooper, Burns and Allen, Dinah Shore, Edgar Bergen and Charlie McCarthy, Humphrey Bogart, Robert Young, Don Ameche, Jimmy Durante, Charles Boyer, George Murphy, Ronald Colman and Akim Tamiroff. The music was supplied by Kay Kyser and his band.

To the theme of "Back the Attack," the stars presented a series of sketches showing the way the war is going and recounting much of its history. The broadcast was carried by all four of the major networks, with most of the 567 network outlets along with a large number of the 324 independent stations carrying the program.

Group Went on to Visit Philadelphia, Boston

Following the broadcast the film group continued on to Philadelphia for its initial demonstration. From Philadelphia they proceeded to Boston. In Philadelphia the group performed at Convention Hall following a luncheon at which the sponsoring organizations guaranteed to purchase at least $1,000,000 in War Bonds.

In Boston the Hollywood caravan climaxed this week's activities. Starting Wednesday historic Boston Common was the scene of an around-the-clock auction and drive for War Bonds. From 8 P.M. Wednesday to 8 P.M. Thursday, activities in the Common continued without interruption, with theatres, night clubs and other entertainment spots providing acts and entertainers. Boston merchants donated merchandise which was auctioned off to highest Bond bidders. Martin J. Mullin, who heads the New England committee, and Sam Pinanski and Nathan Yamins, joint chairman of the Boston drive, were in charge.

On Friday the Hollywood stars arrived in the Hub city and made the Hotel Statler, which donated an entire floor, their headquarters. In the afternoon they rehearsed their show at the Boston Garden following a War Bond luncheon at which the admission price was the purchase of a $2,500 Bond. Following dinner the film group returned to Boston Garden for their evening show.

Cleveland Theatres Used Ads to Stimulate Drive

Independent theatre owners of Greater Cleveland devoted all their newspaper advertising space on opening day of the drive, Thursday, to selling War Bonds, while first run houses with greater newspaper space, shared their copy and space with the drive.

Plans for the Hollywood Cavalcade show September 13th headed into difficulties when it was found that there may well be more Bond-buying ticket holders for the show than there are seats in the Public Auditorium, with a seating capacity of 15,000.

Detroit will climax its Third War Loan Drive September 13th when the Hollywood caravan arrives for an evening performance at Olympia, with admission being free to all those who qualify for the local "Gallant 60,000" army in selling $1,000 in Bonds.

ARMY READY TO AID EXHIBITORS IN DRIVE

According to an announcement made last week by the War Activities Committee, the Secretary of War has released a directive to all commanding officers in the country stating that within limits of military security the Army is to cooperate with exhibitors who have need of Army equipment for their various Bond selling efforts. The cooperation also extends to personnel, and is to remain effective throughout the Third War Loan drive. All such cooperation will be arranged through local War Finance Committees. The Treasury also has asked the Secretary of the Navy for similar cooperation, which WAC believes will be forthcoming.

BIGGER THAN



TYRONE
POWER
ALICE
FAYE
DON
AMECHE
BRIAN
DONLEVY
in

IN OLD CHICAGO

Directed by HENRY KING



AVAILABLE! **NEW** **press-book!** **NEW** **acce**

EVER!

TWO OF THE SCREEN'S GREATEST ALL-TIME HITS!

CLARK
GABLE
LORETTA
YOUNG
JACK
OAKIE *in*



Jack London's
CALL of the WILD

Directed by **WILLIAM WELLMAN**

BACK THE ATTACK!
BUY WAR BONDS!
THIRD WAR LOAN!



ies! ***NEW*** *campaign aids!* *from*

20th CENTURY-FOX

Report U. S. and Majors Agree to Revise Decree

Agreement was reported reached in principle to negotiate revisions of the New York Consent Decree at a two-hour conference last Wednesday in Washington among Tom C. Clark, assistant U. S. attorney general, and company heads. Specific details of a new armistice in the Government's anti-trust prosecution of the major distributors remain to be worked out, however.

Consent Decree negotiations may get down to a brass-tacks basis next week, when Assistant Attorney General Tom C. Clark arrives in New York to meet with officials of the signatory companies. The conference, no date for which has been set, will be a followup of the meeting held in Washington August 25th.

Clark Plans to Visit Hollywood Soon

While no formal proposals were brought up then, both the companies and the Government agreed to develop additional data for the next session. In Washington, considerable importance was attached to the fact that Mr. Clark was going to New York. A longer discussion, he said, would be possible there than if the meeting were held in the capital.

He tentatively had planned to go to the west coast next week for further conferences with Hollywood leaders. Mr. Clark now hopes to leave for the west near the end of the month. On that trip he will carry with him information gathered in the course of the nationwide investigation of the decree situation made through the department's field offices and the results of the questionnaires sent out by exhibitor associations.

Barney Balaban, president of Paramount; Nicholas M. Schenck, president of Loew's; Spyros Skouras, head of Twentieth Century-Fox, N. Peter Rathvon, president of RKO, and Joseph Hazen, general counsel of Warner Brothers, who met with Mr. Clark, were understood this week to be gathering statistics on distributor experience under three years of the decree.

Although no exact revisions were discussed or proposed at the initial meeting between company heads and the Government lawyer, both sides were reported in agreement that the experience of three years of decree operation should be applied to the greatest possible extent.

Both Mr. Clark and the company representatives were said to be hopeful that the decree discussions could be carried forward quickly to early disposition. A new decree, it was said, might be ready for submission to the court at New York by the time the current document's three-year trial ends on November 20th.

U. S. Attorney Studies Exhibitor Reports

Mr. Clark expected to have completed his study of exhibitor reports on the decree, and the results of a field investigation by the anti-trust division within a few days. He was waiting at midweek for returns to Allied States Association's poll of its members on decree operations. This information would be supplemented by further conversations with exhibitors on his forthcoming western trip, Mr. Clark said.

Both distributors and the Government indicated that they wished to compile considerably more data before meeting again to discuss specific revisions.

The Southeastern Theatre Owners Association will meet at the Ansley Hotel, Atlanta, on Monday, September 13th, to discuss the Consent Decree and possible amendments. "It will be a strictly business session," Nat Williams, president, said "but of great importance." The group is expected to send its recommendations to the Department of Justice.

SERVICE MEN'S BAR SERVES 15,000

Up to the third week of the run of "Stage Door Canteen" at Parker's Broadway in Portland, Ore., the service men's bar at the theatre has served more than 15,000 members of the armed forces of this and allied countries. An estimate of delicacies consumed during the period was 75 turkeys, 50 Virginia hams, 120 pies, 80 cases of bottled milk and 105 pounds of coffee.

Cagney Film Booked for Loew Key City Houses

United Artists' William Cagney production, "Johnny Come Lately" starring James Cagney, has been booked for September and early October engagements in 28 key city Loew's theatres throughout the country, Carl Leserman, U.A. general sales manager, has announced.

With the premiere of "Johnny Come Lately" set for the New York Capitol theatre on September 23rd, the picture will open on the same day in Loew theatres in the following cities: Atlanta, Grand; Providence, State; Rochester, Loew's; Syracuse, Loew's; Dayton, Loew's; Cleveland, State; Akron, Loew's; Canton, Loew's; Toledo, Valentine; Indianapolis, Loew's; Louisville, Loew's; New Orleans, State; Harrisburg, Regent; Reading, Colonial; Wilmington, Aldine; Pittsburgh, Penn; Baltimore, Century; Norfolk, State; Richmond, Loew's, and Loew's Theatre in London, Ontario.

On September 30th the film is scheduled to open in Nashville at the Vendome and in Columbus at the Ohio. On October 7th, it opens at the State, Houston; Midland, Kansas City, and Poli in Bridgeport, Hartford and New Haven.

Chicago Operators Seek New Hearing on Wages

A hearing was to be held this week in Chicago where members of the Chicago operators' union presented their arguments for a rehearing on the denial of a wage increase before the regional War Labor Board, which previously denied the union's demands for higher pay. The union brought its petition to the WLB officials. Exhibitors generally supported the union's action regarding the wage increases, it was said. Detroit projectionists recently were granted wage increases by the WLB.

No Rejections by Chicago Censors During August

The Chicago Police Censor Board examined 108 pictures totaling 427,000 feet of film during August, the largest amount handled for any month of the current year. There were no rejections and only four cuts. "Revenge of the Zombies" was classified for adults only. "Ecstasy" was placed in the same category, but since has been called back for re-examination.

Denies Change of Venue

Judge Walter in New York Supreme Court last week denied the motion of some members of Empire State projectionists union to have the actions pending between Century Circuit and Empire consolidated and transferred from Kings County Supreme Court to New York. The court granted Century Circuit a stay of proceedings until its action against Empire is concluded.

Warners Buy Film Theatre In Alexandria

Further acquisition of foreign theatre properties was announced by Warner Bros. last week with the purchase of a large piece of centrally-located property in Alexandria, Egypt. Development of this project as well as other properties acquired by Warners in other countries must wait until the war ends.

In addition to Alexandria, the company has taken property in Mexico City, Sydney, Australia; Cairo, Egypt and Lima, Peru. Its first foreign venture was the Warner theatre in London, which opened in 1938.

Warners' exclusive release outlet in the Civic theatre, Auckland, New Zealand, has been successful and this house outgrossed every theatre in the city in the last year, the company announced. It has just entered into a similar arrangement with the Park theatre, Stockholm, Sweden, as an exclusive outlet for Warner product.

Last week, the company also announced the opening of a new exchange office in Cali, Colombia, as well as a branch headquarters at Bogota in that country. Ramon Fernandez, formerly assistant manager for the Warner office in Mexico, has been appointed manager of the Colombia territory, by Robert Schless, Warner foreign sales manager. Mr. Fernandez will operate under the supervision of Armando Trucios.

Flamm To Appeal Second Denial of WMCA Writ

Appeal from Supreme Court Justice David W. Peck's second denial of a petition to enjoin Edward J. Noble, present owner of WMCA, from selling the radio station was filed by Donald Flamm, former owner of the station, with the Appellate Division last week in New York Supreme Court.

Justice Peck, granting Mr. Flamm a rehearing after he had denied the injunction, held to his original decision, after hearing arguments in his chambers.

Mr. Flamm sold the station to Mr. Noble in 1941, charged in his suit that he had been coerced into selling the station, and had been an unwilling seller. Mr. Noble, because of his recent purchase of the Blue Network, was told by the Federal Communications Commission to dispose of WMCA. Mr. Noble is trying to sell the station for $1,250,000. He had bought it from Mr. Flamm for $850,000.

Youthful Vandals Cause Near Panic in Philadelphia House

The wave of vandalism in Philadelphia hit a new and menacing high last Sunday afternoon when a crude, homemade "bomb" exploded just outside the theatre's entrance, causing the film's sound track to sputter and go momentarily dead, sending more than 150 persons in the theatres, most of them children, into a near panic. According to Joseph McPhillips, manager of the theatre, who quieted both children and adults rushing for exits, the "bomb" was planted by teen-age boys. He told police he had been forced to issue an order permanently barring a number of the boys from the theatre because of acts of vandalism they had committed. He reported no damage to the theatre had been caused by the explosion.

Named Radio Script Head

Latham Ovens, formerly with Erwin, Wasey & Company, has joined Donahue & Coe as head of the agency's radio script division. He is also a writer-consultant for the War Manpower Commission.

Comes another

FALL SEASON.

Pretty near time for records to Fall again.

Soon, soon, all the Warner stars in

WARNERS' "THANK YOUR LUCKY STARS"

HUMPHREY BOGART
EDDIE CANTOR
BETTE DAVIS
OLIVIA DE HAVILLAND
ERROL FLYNN
JOHN GARFIELD
JOAN LESLIE
IDA LUPINO
DENNIS MORGAN
STARS STARS STARS
ANN SHERIDAN
DINAH SHORE
ALEXIS SMITH

Back the Attack!
Back the 3rd War Loan in September!

also GEORGE TOBIAS • JACK CARSON • ALAN HALE
EDWARD EVERETT HORTON • S. Z. SAKALL • HATTIE McDANIEL
SPIKE JONES and his CITY SLICKERS • Directed by DAVID BUTLER
Screen Play by Norman Panama & Melvin Frank and James V. Kern
From an Original Story by Everett Freeman and Arthur Schwartz

British Study Plan to Absorb Soldiers

Exhibitors Face Problem of Demobilized Service Men When War Ends

by AUBREY FLANAGAN
in London

Although the end of the war is not yet visible, already vague indications are forthcoming of some situations the industry will have to face with the cessation of hostilities. Not least of these problems are those of manpower and the readjustment of the trade to post-war employment conditions. Already, in fact, the problem of the ex-service man and the demobilized worker has cropped up before the exhibitor.

With this well in mind it is probably politic and practical that the exhibitor groups currently should be discussing the position of the ex-service man and outlining and seeking to formulate a scheme to absorb the demobilized soldier in such a way as both he and the theatres will benefit.

Conversations Already Held With Board of Trade

A committee already has been formed, upon which are sitting representatives of the Cinematograph Exhibitors Association, of the theatre employees union, the National Association of Theatrical and Kine Employes, and of the projectionists body, the British Kinematograph Society. Conversations have taken place with the Board of Trade and approaches will be made in due and appropriate course to the Ministry of Labour.

It is the exhibitor intention that the trade shall do right by the ex-soldier and that the trade in turn shall not be caught napping. The scheme outlined thus provides for the training of ex-service men as projectionists for and in the post-war period. Resettlement machinery already exists within the Ministry of Labour and it is the hope and intention of the trade that what is done shall be done in collaboration with it.

Plan to Provide Facilities For Training Men

The idea is to provide facilities for training of ex-service men, to give them a thorough ground work, under the proper auspices, in elementary electrical engineering and in the theory and practice of theatre projection. This would be done in a fully equipped centre. Employment then would be provided in picture houses which, as will every industry, certainly feel the strain of war drainage in post-war operations.

It is generally agreed that the trade cannot do this alone, that some government backing, even a subsidy, may be necessary. How far this would be forthcoming remains to be seen but there is obvious good will from those Government departments concerned and practical assistance can be taken for granted.

Although the present scheme aims rather at projectionists than any other section there are exhibitor groups who want to see training extended to management and other departments of the industry. In some areas local committees have been set up and are examining the situation constructively.

Meanwhile, some impetus has been given the training of women projectionists to fill the wartime gap caused by the drafting of men, by the decision of the Ministry of Labour for the present not to call to the forces or to war work women in the age groups above 31. This the Ministry has told the CEA executives, thus easing considerably the already worried minds of exhibitors all over the country.

It is neither a guarantee nor a blanket exemption, but unless the war situation worsens, there is little likelihood that the Ministry will exercise its self-appointed option to revise its decision.

Form Projectionist Pool For Emergencies

In the industry itself, and from CEA headquarters has come an appeal to make use of this valuable concession and train as many women to serve in the operating box as is practicable. Official CEA headquarters have not unwisely deprecated any undue optimist about a speedy end to the war, pointing out that even if the war does end soon, there still will be millions of men retained in uniform to police the liberated territories and act as armies of occupation. A long term policy is called for because there is a long term need.

Meanwhile, too, an interesting scheme has been devised to circumvent, temporarily at any rate, a labor shortage, particularly in projectionists. In Yorkshire, a pool of projectionists have been formed from which theatres can draw men when they are needed, either because of employees going sick, being on vacation or being suddenly drafted into uniform. The scheme has the support of more than one CEA branch and has every sign of being materialized, according to reports.

RANK IN DEAL FOR NINE MORE HOUSES

J. Arthur Rank, chairman of Gaumont British Pictures, Ltd., in England, recent purchaser of the Metropole and Biograph-Victoria theatres in London from Sidney Hyams of Gaumont Super Cinemas, Ltd., is negotiating for nine additional Hyams theatres. Mr. Hyams, a visitor to New York last week, said he was awaiting a cable confirming the transaction. Any acquisition of additional houses by Mr. Rank must first be approved by the British Board of Trade. Mr. Rank is the largest owner of theatres in England at the present time.

British Board Will Arbitrate Film Disputes

London Bureau

The British Board of Trade has given assurances to the Cinematograph Exhibitors Association that it stands in readiness to institute arbitration machinery for the hearing and adjudication of exhibitor-distributor disputes over film rentals and current exhibitor charges that distributors are persisting in grading films despite their denials.

The Board of Trade, however, at the same time made known to the CEA its unwillingness to sponsor legislation having to do with film buying terms and conditions or to interfere officially and formally with the imposition of conditions on normal trading.

This was made known last week at a meeting of the CEA, called to formulate policies and lines of new approach to the Kinematograph Renters Society covering the entire rentals situation and the allegations of grading.

The Board of Trade's interest in the situation is cited as reason for believing that protective measures ultimately will be achieved. The entire situation is scheduled to be reviewed shortly by the CEA general council.

Nova Scotia Exhibitors Face Delivery Problem

Pickup and deliveries have reached the critical stage in Halifax and Dartmouth, N. S. Theatre operators now find that they have deadlines to meet at the Railway Express depot. In order that the prints may arrive on time at the theatre next playing the picture, exhibitors are forced to deliver them at the station at 6:30 A. M.

Formerly, following completion of playdates, the exhibitor would deliver the print after the last show of his run. However, a 10:30 P. M. closing time ordered by Railway Express makes this impossible.

The transportation problem is so serious that even taxis are of no help, one exhibitor reporting a wait of two hours before a taxi came.

Warners Lists Releases Through October

Warner Brothers has announced release dates on five films for September and October in addition to seven reissues. They are "Watch on the Rhine," placed in release during the week; "Murder on the Waterfront," September 18th; "Thank Your Lucky Stars," September 25th; "Adventure in Iraq," October 9th; "Princess O'Rourke," October 23rd. The seven reissues comprise six Dick Foran Westerns, "Song of the Saddle," "Prairie Thunder," "The Cherokee Strip," "Empty Holsters," "Guns of the Pecos" and "Land Beyond the Law." The other reissue is "The Oklahoma Kid," co-starring Humphrey Bogart and James Cagney.

Universal Dropped from Goldman Trust Suit

Judge Kalodner, in U. S. District Court in Philadelphia, has granted a petition to dismiss Universal Pictures Corporation as a party defendant in the antitrust suit filed by William Goldman, independent circuit head, against the Warner theatre circuit and the major distributors. Originally filed last December, the suit is scheduled to be heard in the September term of the Federal court.

Circuit Signs with Altec

The Publix-Bamford circuit of Asheville, N. C., has signed for Altec's repair-replacement service and has also signed a sound agreement.


CAGNEY
IS THE NAME!

William

CAGN

IS TH



JAMES CAGNEY
in
"Johnny Come Lately"
with
GRACE GEORGE • MARJORIE MAIN
and Marjorie Lord • Hattie McDaniel
Edward McNamara
A WILLIAM CAGNEY Production
Directed by William K. Howard
Screenplay by John Van Druten
From the novel "McLeod's Folly"
by Louis Bromfield

"JOHNNY CO

IS THE NAM

EY

NAME . . . of the producer who makes Louis Bromfield's best-seller click in booming box-office time with the screen's greatest personality!

James

AGNEY

IS THE NAME . . . of the star who's headed your way in his first picture since he captured the Academy Award. And the winner is still champion!

ME LATELY

OF THE NEWEST HIT FROM *UNITED ARTISTS*

U. S. and Trade Orders Jam Laboratories

Shortage of Manpower Is Complicating Efforts to Deliver Prints

Eastern film laboratories which have been jammed for the past year with Army, Navy, Marine Corps and Coast Guard orders are hard pressed to deliver prints to the Government and to major film companies. Early last winter, the plants' biggest headache was the problem of getting raw stock from the manufacturers, who also had been working under wartime pressures. Now that the stock situation has eased somewhat, laboratories have been facing another stumbling block, the manpower shortage.

Peak concentration of Government orders has been at three large plants, De Luxe Laboratories, Consolidated Film Industries and Pathe Laboratories. For the past eight months scores of experienced technicians have been called to military service and all three laboratories have been replacing their staffs with women, wherever possible.

50 Per Cent of Personnel at De Luxe Are Women

At De Luxe, an executive estimated that at least 50 per cent of the personnel was women, employed in all but the highly skilled jobs, such as timing, which requires a year or more in training. Consolidated and Pathe also have been replacing men with women, training them in printing and developing, packing and shipping films.

In general, the volume of business has increased during the past six months even though the Army Signal Corps has decreased slightly the number of training films on its program and the Office of War Information print needs have been curtailed sharply. Nevertheless, the Navy, Marine Corps and Coast Guard programs are still in full swing and other Government agencies, including the Coordinator of Inter-American Affairs, are rushing the laboratories with more and more orders.

A Pathe spokesman said this week that the shortage of trained technicians had prevented a full three-shift operation. He pointed out that replacements of key people take years of training and that the manpower shortage has handicapped all laboratories. Although no serious breakdowns have occurred, deliveries are uncertain and no plant can make the promises it was able to keep before the war. All plants report that commercial orders are going through as fast as possible, under the circumstances.

Turn Out 16mm. Prints Given By Industry to Army

In addition to Government orders, the laboratories are turning out 16mm. prints of feature pictures which the industry contributes gratis to the Army for overseas exhibition. One plant also handles printing for the War Activities Committee. Printing and developing of Army Signal Corps and Special Services films are being done by DeLuxe.

Last December, MOTION PICTURE HERALD reported that during 1943 approximately 100,000,000 feet of film would be used by the Army and Navy for their training programs, but it was considered likely that by the end of the year the figure would go over that total.

It was estimated last year that at least 750 training pictures a month would be made by the Navy this year, and with print orders numbering from 50 to 100 or more for each film, the entire Navy print needs alone could keep a plant operating 24 hours a day. The Army Signal Corps last December was turning out 20 training films a month, for which an average of 150 prints on each picture was made.

On the west coast, one of the large plants that is working under full pressure from Government contract demands is the Technicolor Laboratory, the only one in the country equipped to handle release printing of Technicolor films. With a total of 31 Technicolor features on the 1943-44 schedules of major companies, it is forecast that print delivery will hit many snags in the next six months with all companies engaged in the mad scramble. The 450 prints which Warner Bros. ordered for "This Is the Army" have not yet been delivered and it is doubtful whether the Technicolor laboratories can complete the order within the next few weeks. According to reports, Paramount ordered about 300 prints on "For Whom the Bell Tolls," of which about half already have been delivered, but under the company's release plan for the picture, not all of the 300 prints will be needed at the same time.

Quebec Theatre Association Elects New Officers

The Quebec Allied Theatrical Industries Association meeting at Montreal on Monday elected B. E. Norrish honorary president, J. Arthur Hirsch, president, and George Ganetakos vice president. E. N. Tabah is treasurer and Eugene Tabah the secretary.

The executive committee includes these officers and J. A. De Seve, B. A. Garson, W. E. Lester, B. C. Salamis, Maurice West and T. H. Trow. Directors named at the meeting were A. Adelman, Albert Bey, Edouard Gauthier, C. H. Brock, Leo Choquette, J. A. De Seve, George Ganetakos, B. A. Garson, J. A. Hirsch, W. E. Lester, Maurice West, T. H. Arow, E. H. Tabash, George Rotsky, B. C. Salamis and Eugene Beaulac.

Bronx Arbitration Ends; Appeal St. Louis Case

New York's 51st case, a clearance complaint filed by the Julius Joelson circuit against Paramount, RKO, Twentieth Century-Fox and Warner Brothers for the Casino theatre, the Bronx, was withdrawn on Friday. Terms of the settlement were not disclosed.

An appeal was filed at St. Louis in the city's 16th action. Leo Litvag, operator of the Apollo theatre, asked the Appeal Board to set a maximum availability period for all five consenting contributors and to increase the clearance reduction of 14 to seven days granted by Harry G. Erbs, arbitrator.

Republic Buys Latin Outlets

Back at his home office desk after almost a half-year traveling through Latin America, Morris Goodman, Republic's vice-president in charge of foreign sales, announced his company had taken over Cinematografia Almar, Buenos Aires distributors, now the Republic Films Argentina Corporation, for distributing product through Argentina, Uruguay and Paraguay. Republic also owns its own distributing companies in Panama and Jamaica for distribution in Central America, and Trinidad for the British West Indies.

Mr. Goodman's itinerary included Mexico, Panama, Peru, Chile, Argentina, Brazil and Trinidad. He reported picture buesiness in these countries up from 25 per cent to 50 per cent, with Brazil and Mexico reaping the greatest prosperity rewards. All Latin America, he says, shows a decided preference for American made films, with the Argentine, and particularly Buenos Aires, getting a bulk of first runs. Political differences, he said, interfere only with outright anti-Axis propaganda films in Argentina, with a trend away from war pictures throughout Latin America.

Republic's plans, though still in a general stage, look towards the setting up of distributor centers in other South American spots. At present the company has franchise holders throughout the Latin countries.

Mr. Goodman also announced that Guy P. Morgan would manage the Buenos Aires acquisition, three branch Argentine offices, and would supervise activities in the Chile office.

Rogers Film in 97 Canadian Theatres During August

Ninety-seven theatres in Canada booked Republic's "Song of Texas," starring Roy Rogers, during the month of August. Widespread newspaper and radio coverage was given the openings in important situations. In Toronto, 54 theatres played the picture. "Song of Texas" was to open at the Strand theatre in Montreal on September 10th, under the same promotional plan used during the Toronto engagements.

Managers' Union Signs Two Broadway Houses

The Motion Picture Theatre Managers and Employees, Local 152, CIO, newly-formed managers' union, has effected its first agreement with a theatre by obtaining a contract at the Victoria and Stanley theatres in New York.

The Victoria theatre was formerly the Gaiety and later Laffmovie until acquired by Maurice Maurer as an outlet for Russian releases.

The union announced that its contract includes the previously announced scale of $100 a week for managers; $50 for assistant managers, $30 for doormen and cashiers and $20 for ushers with a 40-hour week and time and one-half for overtime. A closed shop prevails at both theatres.

On Tuesday, it was announced that Noel Meadow, press agent for the Stanley, had taken over operation of the house from Mr. Maurer on a three-year lease, and will continue to run Russian films there. The contract which Mr. Maurer signed with the union covering both the Stanley and Victoria is not expected to remain in force against the new lessee, but Mr. Meadow expects to sign a new contract with the union shortly.

With Western Electric 30 Years

Edward J. Moriarty, general attorney for Western Electric, last Sunday celebrated his 30th anniversary with the company. Joining Western Electric's legal department in 1913, he was appointed to his present position in 1928.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Preparations for systematizing Hollywood's collection of funds for donations to charities moved swiftly toward completion last week when organization representatives approved the long-discussed, carefully-worked-out payroll-deduction plan submitted to them by the Permanent Charities Committee for transmission to memberships.

Representatives of the guilds and unions signatory to the Basic Agreement, the Conference of A.F.L. and the IATSE groups, gave the plan their unanimous approval or Monday. Representatives of independent guilds did likewise on Tuesday.

Edward Arnold, executive vice-chairman of the Permanent Charities Committee, presided at both meetings.

The proposal goes now to consideration of the guild and union memberships at their next meetings.

Implementation date of the plan, to adoption of which no opposition has been uttered to date, is January 3, 1944.

In operation, the plan would effect payroll deductions on the following scale:

Annual Earnings	% of Deduction
Up to $ 2,500	½
5,000	¾
10,000	1
15,000	1½
30,000	2
50,000	2½
100,000	3
150,000	4
Over 150,000	5

Benefits to be derived from systematizing collection of charitable donations as contemplated are of two kinds, according to information supplied organization representatives:

A: If only 50 per cent of the gross studio payroll is made subject to the deduction, a greater amount of money will be collected than was obtained last year in the seven separate campaigns conducted for national charities by the Permanent Charities Committee.

B: Thousands of man-hours previously consumed by necessary canvassing of workers in successive campaigns will be conserved.

Other aspects of the plan, revealed in answers to anticipated questions from prospective participants, are:

Participation in Plan To Be Voluntary

"All charities which seek funds from the motion picture industry, and which are approved by the board of directors of the Permanent Charities Committee, will be included. This includes the War Chest (composed of the 92 Community Chest agencies and 16 American and Foreign Relief Agencies), the Infantile Paralysis Fund and the Red Cross.

"Participation in the plan is voluntary.

"Strictly denominational charities which do not make an industry-wide appeal will not be included.

"It will be possible to allocate sums to worthy local charities which are receiving little or no industry support at this time.

"The board of directors of the Permanent Charities Committee, which is representative of all branches of the industry, will allocate funds on a budget basis to those agencies which apply and can stand scrutiny of an investigating sub-committee. Amounts will be allocated on a basis of the extent to which the agency figures in the social structure of the community, the amount of the budget for the Los Angeles area and the total amount which is actually raised in their campaign. This will prevent the motion picture industry from contributing disproportionately to any campaign effort.

"The Permanent Charities Committee operates on a gross overhead of only three per cent of the total amount subscribed, for collection, administration and campaign, one of the lowest costs in the entire country. The board of directors is confident that, under this plan, even more of the charity dollar than at present will be delivered to the charity agencies."

M-G-M Starts "Kismet"

Metro-Goldwyn-Mayer's "Kismet" is the standout among the seven new pictures started during the week. In that period the studios of the community finished camera work on 11 pictures, bringing the previous week's all-1943 high production index figure down from 58 to 54.

"Kismet," a Technicolor enterprise undertaken on large scale, stars Ronald Colman in the role made immortal by the late Otis Skinner. Marlene Dietrich, James Craig, Edward Arnold, Joy Page, Hugh Herbert, Harry Davenport and Hobart Cavanaugh are others in principal roles. Everett Riskin is producing, William Dieterle directing.

Monogram started two pictures. "The Million-Dollar Kid" is another in the Sam Katzman-Jack Dietz series presenting the East Side Kids, Leo Gorcey, Huntz Hall and others, with Wallace Fox directing. "Big Brother" is a Jack Coyle production, directed by Lambert Hillyer, presenting Rick Vallin, Wanda McKay, Veda Ann Borg.

Columbia started shooting "The Day Will Come," produced by Sam Bischoff, with Burt Kelly as associate, and directed by Andre De Toth. It presents Marsha Hunt, Alexander Knox, Henry Travers, Eric Rolf, Richard Hale, Trevor Bardette.

Universal started "The Third Glory," starring Donald O'Connor, a Bernard Burton production directed by Charles Lamont. The cast includes Ann Blyth, Helen Broderick, Peggy Ryan, Walter Catlett.

PRC started "The Return of the Rangers," an Alexander-Stern Western directed by Elmer Clifton.

Republic began filming "Overland Mail Robbery," with Bill Elliott, Ann Jeffreys and George "Gabby" Hayes. Lou Grey is producing, John English directing.

The status of production at weekend:

COMPLETED

Columbia
Roundup for Victory
Tropicana

Monogram
Mr. Mugg Steps Out
Hitler's Women

Paramount
Standing Room Only
Ministry of Fear

Rko Radio
Ghost Ship

Universal
Mummy's Ghost
Marshal of Gunsmoke
Ali Baba and 40 Thieves

STARTED

Columbia
Day Will Come

MGM
Kismet

Monogram
Million-Dollar Kid
Big Brother

PRC
Return of the Rangers

Republic
Overland Mail Robbery

Universal
Third Glory

SHOOTING

Columbia
Return of the Vampire
Ten Percent Woman
Cover Girl
There's Something About a Soldier

Goldwyn
Up in Arms

MGM
Canterville Ghost
Rationing
Andy Hardy's Blonde Trouble
Broadway Rhythm
Meet the People
White Cliffs of Dover
See Here, Private Hargrove
Mr. Co-Ed
Gaslight

Monogram
Sweethearts of the U.S.A.
Sultan's Daughter

Paramount
Going My Way?
Henry Aldrich, Boy Scout
Story of Dr. Wassell
Frenchmen's Creek
Hail the Conquering Hero
Our Hearts Were Young and Gay

RKO Radio
Curse of the Cat People
Dangerous Journey
Rookies in Burma
Tender Comrade
Higher and Higher
Revenge
Falcon and the Co-Eds

Republic
Hands Across the Border
In Old Oklahoma

20th-Fox
Buffalo Bill
Pin-Up Girl
Tampico
Lifeboat
Lodger

UA
Jack London (Bronston)

Universal
When Ladies Fly
Passport to Dakar
Gung Ho
His Butler's Sister

Warners
Uncertain Glory
In Our Time
Shine On, Harvest Moon
Rhapsody in Blue
Passage to Marseille
Destination Tokyo



Judy Canova

SLEEPY

Dennis DAY
Ruth DONNELLY
Joe SAWYER
Ernest TRUEX
Douglas FOWLEY
and Mike RILEY
and his Orchestra



A REPUBLIC PICTURE

LAGOON



Joseph Santley—Director

Screen Play by Frank Gill, Jr.
and George Carleton Brown

Based On An Original Story
by Prescott Chaplin

BUY U. S. WAR SAVINGS BONDS

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

HEAVEN CAN WAIT (20th-Fox)

Final Reports:

Total Gross Tabulated	$844,165
Comparative Average Gross	662,200
Over-all Performance	127.5%

BALTIMORE—New, 1st week 107.5%
BALTIMORE—New, 2nd week 102.1%
BALTIMORE—New, 3rd week 86.0%
BALTIMORE—New, 4th week 109.4%
BUFFALO—Great Lakes, 1st week 128.0%
(DB) Night Plane from Chungking (Para.)
BUFFALO—Great Lakes, 2nd week 97.5%
(DB) Night Plane from Chungking (Para.)
BUFFALO—Hippodrome, MO, 1st week. . . 89.4%
(DB) Night Plane from Chungking (Para.)
CINCINNATI—RKO Palace 111.1%
CINCINNATI—Keith's, MO, 1st week . . . 96.1%
CINCINNATI—Keith's, MO, 2nd week . . . 86.5%
CINCINNATI—Keith's, MO, 3rd week . . . 76.9%
DENVER—Denver 142.8%
(DB) Passport to Suez (Col.)
DENVER—Esquire 93.0%
(DB) Passport to Suez (Col.)
DENVER—Aladdin, MO, 1st week 116.2%
(DB) Passport to Suez (Col.)
DENVER—Broadway, MO, 2nd week 91.9%
(DB) Passport to Suez (Col.)
KANSAS CITY—Esquire, 1st week 150.0%
KANSAS CITY—Esquire, 2nd week 110.0%
KANSAS CITY—Uptown, 1st week 142.8%
KANSAS CITY—Uptown, 2nd week 116.4%
LOS ANGELES—Carthay Circle 157.1%
LOS ANGELES—Chinese 111.8%
LOS ANGELES—Loew's State 108.1%
LOS ANGELES—Ritz 114.5%
MILWAUKEE—Wisconsin, 1st week 132.0%
(DB) Bombers Moon (20th-Fox)
MILWAUKEE—Wisconsin, 2nd week 130.1%
(DB) Bombers Moon (20th-Fox)
MILWAUKEE—Strand, MO, 1st week . . . 110.0%
(DB) Bombers Moon (20th-Fox)
NEW HAVEN—Loew's Poli 91.4%
(DB) Passport to Suez (Col.)
NEW HAVEN—College, MO, 1st week . . . 103.7%
(DB) Passport to Suez (Col.)
NEW YORK—Roxy, 1st week 168.6%
(SA) Veloz & Yolanda, Jerry Colonna, Ilona Massey
NEW YORK—Roxy, 2nd week 159.6%
(SA) Veloz & Yolanda, Jerry Colonna, Ilona Massey
NEW YORK—Roxy, 3rd week 145.1%
(SA) Veloz & Yolanda, Jerry Colonna, Ilona Massey
OKLAHOMA CITY—Criterion 128.5%
OMAHA—Paramount 157.9%
(DB) Report from the Aleutians (WAC)
OMAHA—Omaha, MO, 1st week 73.5%
(DB) Report from the Aleutians (WAC)
PHILADELPHIA—Boyd, 1st week 122.1%
PHILADELPHIA—Boyd, 2nd week 76.7%
PITTSBURGH—Harris, 1st week 166.6%
PITTSBURGH—Harris, 2nd week 105.3%
PROVIDENCE—Majestic 101.2%
SAN FRANCISCO—Fox 106.6%
(DB) Henry Aldrich Swings It (Para.)
SAN FRANCISCO—St. Francis, MO, 1st week 108.4%
(DB) Henry Aldrich Swings It (Para.)
SAN FRANCISCO—St. Francis, MO, 2nd week 116.8%
(DB) Henry Aldrich Swings It (Para.)
CINCINNATI—Keith's, MO, 3rd week . . . 76.9%
SEATTLE—Fifth Ave. 90.4%
ST. LOUIS—Fox, 1st week 158.2%
(DB) Gals Incorporated (Univ.)
ST. LOUIS—Fox, 2nd week 107.5%
(DB) Gals Incorporated (Univ.)
ST. LOUIS—Missouri, MO, 1st week 123.2%
(DB) Frontier Bad Men (Univ.)
WASHINGTON—Loew's Palace, 1st week . . 105.1%
WASHINGTON—Loew's Palace, 2nd week . . 96.6%

THIS IS THE ARMY (WB)

Intermediate Reports:

Total Gross Tabulated	$894,480
Comparative Average Gross	472,800
Over-all Performance	189.2%

CINCINNATI—RKO Capitol, 1st week, AA* . 354.8%
CINCINNATI—RKO Capitol, 2nd week . . . 306.4%
CINCINNATI—RKO Capitol, 3rd week . . . 266.1%
INDIANAPOLIS—Indiana, 1st week 191.3%
INDIANAPOLIS—Indiana, 2nd week 100.0%
KANSAS CITY—Orpheum, 1st week, AA* . 210.0%
KANSAS CITY—Orpheum, 2nd week 140.0%
KANSAS CITY—Orpheum, 3rd week 150.0%
LOS ANGELES—Warner Hollywood, 1st week 197.0%
LOS ANGELES—Warner Hollywood, 2nd week 158.5%
LOS ANGELES—Warner Downtown, 1st week 199.3%
LOS ANGELES—Warner Downtown, 2nd week 148.7%
LOS ANGELES—Warner Wiltern, 1st week . 212.4%
LOS ANGELES—Warner Wiltern, 2nd week . 168.6%
MILWAUKEE—Warner, 1st week 150.0%
MILWAUKEE—Warner, 2nd week 120.0%
MILWAUKEE—Alhambra, 1st week 140.0%
MILWAUKEE—Alhambra, 2nd week 110.0%
NEW HAVEN—Roger Sherman 174.2%
NEW YORK—Hollywood, 1st week, AA* . . 221.7%
NEW YORK—Hollywood, 2nd week 213.0%
NEW YORK—Hollywood, 3rd week 210.8%
NEW YORK—Hollywood, 4th week 200.0%
NEW YORK—Hollywood, 5th week 191.3%
PHILADELPHIA—Mastbaum, 1st week, AA* 240.1%
PHILADELPHIA—Mastbaum, 2nd week . . 235.8%
PITTSBURGH—Stanley, 1st week, AA* . . 234.3%
PITTSBURGH—Stanley, 2nd week 130.2%
SAN FRANCISCO—Fox 151.6%
SEATTLE—Music Hall 137.3%
SEATTLE—Orpheum 156.9%
ST. LOUIS—Ambassador, 1st week, AA* . . 216.0%
ST. LOUIS—Ambassador, 2nd week 184.0%
ST. LOUIS—Ambassador, 3rd week 160.0%

* Advanced admissions on opening performance only.

SO PROUDLY WE HAIL (Para.)

First Reports:

Total Gross Tabulated	$119,200
Comparative Average Gross	76,600
Over-all Performance	155.6%

BUFFALO—Great Lakes, 1st week 127.1%
BUFFALO—Great Lakes, 2nd week 157.5%
CINCINNATI—RKO Palace 150.8%
KANSAS CITY—Newman 174.3%
PHILADELPHIA—Aldine 188.3%
TORONTO—Imperial 151.0%

HI DIDDLE DIDDLE (UA)

First Reports:

Total Gross Tabulated	$94,500
Comparative Average Gross	75,300
Over-all Performance	125.5%

BALTIMORE—Century 126.6%
INDIANAPOLIS—Loew's 121.2%
(DB) What's Buzzin' Cousin (Col.)
KANSAS CITY—Midland 158.5%
(DB) What's Buzzin' Cousin (Col.)
PROVIDENCE—Loew's State 106.2%
(DB) The Kansan (UA)
WASHINGTON—Loew's Capitol 118.2%
(SA) Sammy Kaye's Orchestra

Paper Shortage Limits Theatre Advertising

Newspapers in various parts of the country continue to curtail theatre advertising space due to the newsprint shortage. The Cleveland *Plain Dealer,* only morning daily there, has notified first run downtown theatres to cut their advertising 50 per cent.

In Philadelphia, the *Daily News* has discontinued its Saturday listing of coming attractions for the week at all neighborhood theatres in the city. Recently, the *Evening Bulletin* ordered theatres to limit their advertising.

Theatres in Chicago have not received definitive rulings covering the amount of space they can use, but newspapers are saving paper in other ways. Margins have been reduced in some cases, the Chicago *Tribune* reducing from 29 to 28 picas. The book and amusement section in the Sunday edition now appears in tabloid form. The *Daily Times* prints its datelines vertically now instead of horizontally.

The estimated increase of space taken by theatres, meanwhile, is 25 per cent more than last year. For the month of July, the number of lines of advertising space amounted to 281,700 exceeding the July mark in 1942 by 50,000 lines.

A decrease in use of Hollywood news and pictures is reported following a survey of newspapers in cities of the Great States Circuit, made by Norman Kassell, 20th-Fox publicity representative in Chicago. Restrictions of newsprint and an increase in editorial space given to government affairs has made the reduction necessary. One editor estimated that Washington news used last year was enough to fill more than 26 full editions.

Local managers still are able to get good news breaks, especially on openings. Studio releases, however, have been blue-pencilled to a greater extent than ever before.

Non-Essential Film Workers Given Last Warning

Men in non-essential jobs in the theatre and other industries listed last month by the War Manpower Commission this week received a last warning to get into war jobs or go into the Army. New regulations for the guidance of the Selective Service in dealing with non-deferrable jobs were issued Labor Day.

All men of draft age now in non-essential occupations were given until September 15th to register with the United States Employment Service for transfer to essential industry. Upon registering, they will be granted a period of 30 days in which to get placed. Men who fail to register may be called for induction immediately when the provisions calling fathers to service go into effect October 1st. Those who register but fail to get war jobs will be liable to induction after October 15th. The order applies to those jobs specifically listed as non-deferrable.

New Haven industry men have been warned to enter essential job categories or they will be subject to draft regulations under the Selective Service Act. Following the publication of non-deferrable classifications, some of those receiving notice to register with the Connecticut Employment Agency by September 20th were Earl Wright, 20th Century-Fox salesman; Lou Brown, Loew-Poli publicity head; Joseph DiFrancesco, operator of the Cheshire and Fairmount theatres, William Brownstein, assistant manager at the Loew-Poli in Springfield, and others. Mr. Brownstein, although 4F, has resigned in order to comply with the latest order.

Ohio Censors Cut 17 Films

The Ohio censors at Columbus reviewed a total of 145 reels representing 500 films in August, ordering eliminations in 17 films.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 1—New *Hornet* launched....Japs chased from Kiska....Red Army victories....Reunion in Sicily....New Jersey beauty parade....Joe Louis in ring again....Diving champs perform.

MOVIETONE NEWS—Vol. 26, No. 2—Chinese build airport....Supplies for MacArthur....Blast Japs in Pacific....Train wreck....Mary Churchill with WACS....Film stars sell bonds....Women's tennis final....Army, Navy practice football....Movietone forum.

NEWS OF THE DAY—Vol. 14, No. 303—Hitler on run in Russia....Allies take Kiska....Louis B. Mayer honored in Mexico....New ship launched....Reunion in Sicily....Women on Guard....Joe Louis returns to ring.

NEWS OF THE DAY—Vol. 15, No. 200—Yanks blast Salamau....Supplies for MacArthur....Chinese build field....Italy invasion sidelights....Churchill buys first Bond in War Drive....Hollywood aids campaign....Train wreck....Army, Navy practice football....Mary Churchill and WACS....Tennis champs.

PARAMOUNT NEWS—No. 2—Jack Benny visits Egypt....Joe Louis fights for Army....Corporal sees family in Sicily....Launch battleship and merchant ship....Yanks occupy Kiska....Russian summer offensive.

PARAMOUNT NEWS—No. 3—Women's tennis final ....Bob Hope returns from abroad....Train wreck ....Allies bomb Japs on Pacific front.

RKO PATHE NEWS—Vol. 15, No. 4—U. S. Takes Kiska....Reds push toward the Dnieper....Doughboy meets parents in Sicily....Launch new *U.S.S. Hornet.*

RKO PATHE NEWS—Vol. 15, No. 5—Bombers blast Japs....Supplies fill Australian depot....Chinese build airport by hand....Ducks destroy rice fields ....Kid jeeps help on home front....New ship sinks 80 per cent below water....Mary Churchill WAC's guest....Hollywood Cavalcade Bond Tour.

UNIVERSAL NEWSREEL—Vol. 16, No. 221—Russia routs Nazis....Allies take Kiska....New *Hornet* launched....Reunion in Sicily....Divers perform.... Beauty parade....Tommies march up Broadway.

UNIVERSAL NEWSREEL—Vol. 16, No. 222—Fortress Europe blitzed....Churchill at U. S. shrine.... Mary Churchill visits WACs....Army and Navy football practice....Air power dooms Japs....Hollywood stars on Bond tour....Build U. S. war base.

ALL AMERICAN NEWS—Vol. 2—No. 46—National Business League convenes....Split baseball double header....Kent University tries experiment....Army trainees learn judo....Bishop Gregg back from war zone.

Jacob Beilin, Pennsylvania Exhibitor, Dies at 58

Jacob G. Beilin, 58, exhibitor in eastern Pennsylvania, died September 1st in St. Luke's Hospital, Bethlehem, Pa., of a heart condition. He was stricken the previous night at his office in the Palace theatre there, which he operated for the past 22 years. Previously, for nine years he operated the Bijou and Pastime theatres in Bethlehem, coming to the city from Reading, Pa., where he operated houses for several years. His wife, two daughters, three sisters and a brother survive.

Fred D. Felt

Fred D. Felt, 61, former operator of a circuit of theatres, died September 1st in Atlantic City, where he was vacationing, after he suffered a heart attack. With his brother, Eugene, he built the Aldine theatre in Philadelphia, city in which he resided, and also operated other houses in Philadelphia, Pittsburgh and Wilmington, Del. His four sons, Cecil, Michael, Morris and Max, operate theatres independently in the Philadelphia territory.

Frank Crumit

The sudden death of Frank Crumit, 54, of a heart attack last Sunday morning, broke up the famous stage and radio team of Mr. Crumit and his wife, Julia Sanderson. After two decades as musical comedy favorites the pair retired in 1928, but the following year saw them back, then on the radio, through which medium they won immediate popularity. Mr. Crumit was buried in Springfield, Mass.



GEORGE A. HUNT

G. A. Hunt Killed In Auto Accident

George A. Hunt, 58, owner of a circuit of eight theatres in southern Oregon, was killed on August 31st in an automobile accident in Medford, Ore.

Mr. Hunt was driving his own car alone when it collided with another car driven by 18-year-old Lowell W. Fleser. Death was instantaneous, the subsequent coroner's investigation giving the causes as a punctured left lung and crushed chest.

Mr. Hunt was president of George A. Hunt Theatres, which operates four theatres in Medford. He also was president of the Grants Pass Amusement Company, operating two theatres in Grants Pass and owner of the Umpqua Amusement Company, with two theatres in Roseburg.

He was born in Nebraska and entered exhibition shortly after the World War. He was an active member of the Independent Theatre Owners of Oregon and gave much of his time to civic affairs in Medford and to state-wide charitable work.

Funeral services were held September 2nd. Mr. Hunt is surivived by his widow; his son, George, Jr., and two sisters.

Walker, Circuit District Manager for Warners

Carl J. Walker, 55, northwestern district manager for the Warner circuit, died of a heart attack Monday in his West Los Angeles home.

Mr. Walker, who was born in Loogootee, Ind., had been identified with show business for 35 years. Before joining the Warner organization, he was general manager of the Pantages vaudeville circuit.

He leaves a widow, Mrs. Margaret Walker, and a daughter, Mary Lois.

Louis W. Brand

Services were held September 4th for Louis W. Brand, 85, noted Cincinnati musician and composer, who died at his home there September 2nd following a lingering illness. He was a member of the Cincinnati Symphony orchestra, and at the age of 15 years, held his first job, a trombonist in the old Grand Opera House orchestra, in Cincinnati. His widow and three sons survive.

Transferred to St. Louis

Wayne Shepler, formerly of Loew's in Columbus, O., has been transferred to Loew's State in St. Louis as assistant manager.

Holiday Grosses At Record High In Key Cities

Holiday grosses for Labor Day weekend in key city theatres across the land equalled, and in many houses, exceeded grosses for the Fourth of July weekend, according to reports received in New York Tuesday. Practically all first run theatres gave extra shows, and the quality of product helped to direct war workers and others seeking holiday entertainment to the nation's box offices.

On Broadway, where business was the best since the July 4th weekend, seven houses opened earlier, closed later and ran extra shows in order to handle the crowds. Radio City Music Hall and the Roxy put on five shows each Saturday, Sunday and Monday, instead of the customary four, and opened their doors at 8:45 A.M. The Rialto remained open all night, ran 13 shows Saturday, 11 on Sunday and 12 Monday.

The Paramount opened at 9:45 on Saturday and Sunday and ran five shows on each of the three days. The Capitol ran six shows each Saturday, Sunday and Monday, and the Astor screened its last show at 1:43 A.M. instead of 12:50 on Labor Day. In order to run extra shows on Saturday and Monday, the Globe theatre opened its doors at 8:30 A.M.

An all-time record was set by Warners' "Watch on the Rhine" at the New York Strand, where the picture ended its first week's run last Thursday. The film version of Lillian Hellman's play, starring Bette Davis and Paul Lukas, grossed $1,500 better than the previous record holder, "In This Our Life," another Bette Davis picture. The film was nationally released over the weekend.

Columbia announced this week that "My Sister Eileen" set a new record for the company by playing 12,082 theatres in the first 45 weeks of its release. This marked the greatest number of situations ever played by a Columbia picture in that period of time, it was said.

MGM annnounced that "Best Foot Forward," in its tenth week topped the business of the two previous weeks at the Astor theatre, New York, where the picture began its 11th and final week Tuesday before the next Astor tenant, "Thousands Cheer" has its world premiere next Tuesday. Other MGM holdovers on Broadway were "DuBarry Was a Lady," which began its fourth week at the Capitol Thursday; "Hitler's Madman," started its third week at the Rialto on Friday; "Salute to the Marines" began a third week at the Globe Saturday. "Swing Shift Maisie" began its first week at Loew's State on Thursday.

"So Proudly We Hail" Has Music Hall Opening

Paramount's "So Proudly We Hail" opened at the Radio City Music Hall on Thursday. The film is about Army nurses on Bataan and stars Claudette Colbert, Veronica Lake and Paulette Goddard. The screenplay is from an original story by Allan Scott. On the Music Hall stage, the featured artists are Molasses 'n' January, heading a production titled "Minstrel Show."

Named District Manager

Arthur Steagall has been appointed Oak Park district manager for the Essaness Circuit of Chicago. He will supervise operations of seven theatres. Formerly manager of the Woods theatre, he has been replaced by Jack Belasco.

Joins Universal as Booker

James Ricketts, formerly with the 20th-Fox exchange in Indianapolis, is now booker at Universal's Des Moines exchange.

"EXCELLENT SINGING, GOOD C

MONOGRAM'S

MELODY







with

Mary Beth HUGHES
Eddie QUILLAN
TIM and IRENE
Mantan MORELAND
ARMIDA



and TWO GREAT BANDS

ANSON WEEKS and His Orchestra
TED FIO RITO and His Orchestra

3rd WAR LOAN
Starts SEPT. 9!

Directed by ARTHUR DREIFUSS
Produced by LINDSLEY PARSONS
Screenplay by TIM RYAN and CHARLES R. MARION

Booked into RKO Circuit; Fox-Paramount, Denver; Great States, Chicago; Earle Theatre, Philadelph
Palace, N. Y.; Schine Circuit; Central States; Keith's Memorial, Boston; M & P Circuit, New Engla

EDY, PLENTY OF PRODUCTION!"

—Motion Picture Herald

"Clever specialties, a half dozen click songs."
—HOLLYWOOD REPORTER

"Lots of selling angles...pretty girls and music."
—THE EXHIBITOR



ABROAD

MONOGRAM PICTURES

Pier, Atlantic City; Minnesota Amusement Co.; Paramount, Brooklyn; Florida States Circuit;
, Hartford, Conn.; Tri-States, Des Moines and Omaha; Warners' Youngstown & Canton, Ohio; etc.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

DARING YOUNG MAN, THE: Joe E. Brown, Marguerite Chapman—Good little "B" picture, enjoyed especially by the kids and a few adults, mostly men. Played Sunday, Monday, July 18, 19.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

FIRST COMES COURAGE: Brian Aherne, Merle Oberon—Another story of anti-Nazism in Norway. Slow moving at start. Has been done before in other and better pictures. Played Friday, Saturday, Aug. 27, 28.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

IT'S A GREAT LIFE: Penny Singleton, Arthur Lake—One of the best of the Blondie series.—F. R. Crist, Crist Theatre, Loveland, Ohio.

LAUGH YOUR BLUES AWAY: Bert Gordon, Jinx Falkenburg—Just a fair picture. It could fill in on a strong double bill. They seemed to like the mad Russian, the kids especially. Played Sunday, Monday, July 25, 26.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

LOST HORIZON OF SHANGRI LA: Ronald Colman, H. B. Warner—Most critical patrons at both camp and regular theatres declared this their best picture since "Mrs. Miniver." Sound and photography excellent; with Ronald Colman and H. B. Warner in the leading roles and Frank Capra directing it was a pleasure to run. Am sure it will do business for those who ran it before as well as those that have not. Played Saturday-Tuesday, Aug. 7-10.—W. R. Pyle, Box 116, Assiniboia, Sask., Canada. Airport and small town patronage.

MORE THE MERRIER, THE: Jean Arthur, Joel McCrea—The only complaint I can make is that we don't get enough pictures like this. Played Sunday-Tuesday, Aug. 29-31.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

TWO SENORITAS FROM CHICAGO: Jinx Falkenburg, Joan Davis—Nothing out of the ordinary. Just a second feature. Played Wednesday, Thursday, Aug. 25, 26.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

Metro-Goldwyn-Mayer

CABIN IN THE SKY: Rochester, Ethel Waters—A little draggy here and there as far as story goes and perhaps a little too much of Miss Waters' singing—but it seemed to please everyone. Doubled with "Devil With Hitler" from Hal Roach. This turned in excellent Friday, Saturday business in spite of hot weather. Played Friday, Saturday, Aug. 13, 14.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HARRIGAN'S KID: Bobby Readick, William Gargan—Here is a little picture about horse racing that everyone seemed to like. Not a woman in the cast. Played to average business midweek. Played Wednesday, Thursday, Aug. 25, 26.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

HITLER'S MADMAN: Patricia Morison, John Carradine—This is the same story as that told in "Hangmen Also Die," although the facts seem slightly different. We wonder if either is correct. Anyway, it's interesting and we didn't hear any complaints. Played Saturday, Aug. 21.—Army Theatre No. 2, Ft. Bragg, N. C.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—This is the big winner—a great audience picture, which everyone seems to know about, and which everyone enjoyed, and which rang the box office gong good and loud. It seems to have something for everyone, as young and old alike were loud in their praises. —Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—Mickey brought them in the first night. It was not his kind of picture. The people heard about it and stayed away the second night.—F. R. Crist, Crist Theatre, Loveland, Ohio.

JOURNEY FOR MARGARET: Robert Young, Laraine Day—Very good picture. No super special but did nice business and seemed to please. Played Friday, Saturday, Aug. 13, 14.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

KEEPER OF THE FLAME: Spencer Tracy, Katharine Hepburn—No man could sit through this picture and not say that he got his money's worth. Tracy and Hepburn were at their greatest. Played Monday, Tuesday, Aug. 23, 24.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

PANAMA HATTIE: Ann Sothern, Red Skelton—The superb comedy talents of Red Skelton seem to have been subdued by the theme. As one of a trio of comedy sailors, and with an exceedingly stupid character to portray, Skelton gives plenty of indication of that ability to hold a lead part for more than an hour. Ann Sothern, Rags Ragland and Ben Blue, along with Marsha Hunt, Alan Mowbray, Virginia O'Brien, help to make this one of the season's best. Miss Sothern, as a pretty mannikin, sings several catchy songs. Played Saturday, Sunday, Aug. 7, 8.—A. W. Bates, Florida State Prison, Raiford, Fla.

PRESENTING LILY MARS: Judy Garland, Van Heflin—Reaction outstanding. This is what the boys have been waiting for. Give us more of these and fewer war pictures and you really have something. So far, this picture has been one of the finest that we have received this year. We just hope that we can get more like it. Played Sunday, Monday, July 18, 19.—War Dept. Theatre, Winter Field, Bakersfield, Calif.

PRESENTING LILY MARS: Judy Garland, Van Heflin—A fairly good program picture which did a fair business. The story is pleasant, written by Booth Tarkington, but it drags a little here and there. It isn't a musical in spite of its songs and bands. And Tommy Dorsey's band is seen so little, only in the final scene, that it seemed misleading to headline his name. Played Sunday, Monday, Aug. 8, 9.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—Although handled slightly different, this is the same old Beery, with the bad man at his best. The boys here liked it, although Fay Bainter seemed slightly miscast as the sergeant's wife. Yes, I said Sergeant Beery's wife. But don't pass it up. Played Thursday, Friday, Aug. 19, 20.—Army Theatre No. 2, Ft. Bragg, N. C.

SEVEN SWEETHEARTS: Van Heflin, Kathryn Grayson—Thoroughly enjoyed by everyone as it has laughs, beautiful music and Van Heflin. Played Wednesday-Saturday, Aug. 4-7.—W. R. Pyle, Box 116, Assiniboia, Sask., Canada.

TENNESSEE JOHNSON: Van Heflin, Ruth Hussey—A dandy show that pleased the "Americans." But I must add that several of our young people found the historical background boring and walked out. Business was only average. Played Sunday, Monday, Aug. 22, 23.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

THREE HEARTS FOR JULIA: Ann Sothern, Melvyn Douglas—A comedy that was much enjoyed by my patrons. I was rather afraid of this, as the title has no appeal for rural patrons, but was agreeably surprised. Would recommend this one. Played Saturday, Aug. 14.—Arthur L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

TORTILLA FLAT: Spencer Tracy, Hedy Lamarr—A very good picture but not as good as patrons expected; not as good as other Tracy pictures I have played in the past. Played Sunday, Monday, Aug. 15, 16.—Cecil Atkinson, Star Theatre, Star City, Ark. Small town patronage.

Paramount

DIXIE: Bing Crosby, Dorothy Lamour—Another good one from Paramount. Everyone pleased—me, too.—F. R. Crist, Crist Theatre, Loveland, Ohio.

DIXIE: Bing Crosby, Dorothy Lamour—Much as I hate to say it, it's awful. Didn't think Crosby would ever play it. Can't feature Crosby playing this type of role. Attendance very poor for the first night, and the second night was terrible. The pictures does have some very nice color, one or two good songs, but that's as much as I can say for it. Played Thursday, Friday, Aug. 12, 13.—War Dept. Theatre, Minter Field, Bakersfield, Calif.

HAPPY GO LUCKY: Mary Martin, Dick Powell—Did only fair business. Nice picture.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HAPPY GO LUCKY: Mary Martin, Dick Powell—A dandy musical. Many thought it as good as or better than "Star Spangled Rhythm." In any event, it is good entertainment and worthy of good playing time. Played Sunday, Monday, Aug. 15, 16.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

HENRY ALDRICH GETS GLAMOUR: Jimmy Lydon, Charlie Smith—Business only fair. Should have double billed it.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HENRY ALDRICH GETS GLAMOUR: Jimmy Lydon, Charlie Smith—As good as any I have seen of the Aldrich series.—F. R. Crist, Crist Theatre, Loveland, Ohio.

I LIVE ON DANGER: Chester Morris, Jean Parker—Just a fair picture. My patrons expected lots of action and were disappointed. Too much dialogue, but I personally liked it. Played Sunday, Monday, Aug. 1, 2. —M. L. London, Gem Theatre, East Boston, Mass. General patronage.

LUCKY JORDAN: Alan Ladd, Helen Walker—We enjoyed no business on this picture. Owing to the scarcity of customers and the clam like silence of the few who came, it is difficult to say what the trouble was. Personally, we pass a bouquet to the old lady for a swell piece of acting. Played Wednesday, Thursday, Aug. 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MY HEART BELONGS TO DADDY: Richard Carlson, Martha O'Driscoll—People enjoyed this little show. Nothing big, but it filled the spot perfectly on our weekend double bill. Played Friday, Saturday, Aug. 20, 21.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

STICK TO YOUR GUNS: Bill Boyd, Andy Clyde—Went over well here. It is far ahead of the average Western. Played Saturday, Aug. 20.—Cecil Atkinson, Star Theatre, Star City, Ark. Small town patronage.

WRECKING CREW: Richard Arlen, Chester Morris—A good show; business above average. Doubled it with Autry reissue, "Mexicali Rose." Played Friday, Saturday, Aug. 27, 28.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

Producers Releasing Corp.

JUNGLE SIREN: Ann Corio, Buster Crabbe—This jungle picture pleased on Friday and Saturday. Played Aug. 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SUBMARINE BASE: John Litel, Alan Baxter—This is the type of picture that would cause Thomas Edison to regret ever having invented the motion picture camera. A pure waste of film, which is just what those who came to see it told us. Played Sunday, Aug. 22.—Army Theatre No. 2, Ft. Bragg, N. C.

Republic

CHATTERBOX: Joe E. Brown, Judy Canova—I still don't know why, but had the best midweek gross in two months. People evidently want something very light with plenty of comedy. They all seemed to be pleased as they left the theatre. Played Tuesday-

(*Continued on page* 38)


No greater thrill!...
hotter than ever...
better than ever
...in a picture
to make you
stand up and
cheer!
COLUMBIA PICTURES
BACK THE ATTACK!
BUY WAR BONDS!
THIRD WAR LOAN!

(*Continued from page 36*)

Thursday, Aug. 24-26.—Charles A. Brooks, Ritz Theatre, Mansfield, Mo. Small town and rural patronage.

HI! NEIGHBOR—Lulubelle and Scotty, Jean Parker—This little picture was a surprise package. A dandy picture full of entertainment, music, dancing and comedy. What else could you want? Play it and enjoy it. Played Tuesday-Thursday, July 20-22.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

HOME IN WYOMING: Gene Autry, Smiley Burnette—About three Autrys a year seems to be the way to make bim do business. This was my second and business was very good. It's the same old stuff, but tbey seem to like it. Played Monday, Tuesday, Aug. 16, 17.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

MAN FROM THUNDER RIVER: Bill Elliott, George Hayes—Good Western, but Republic will ruin Bill Elliott if they insist on trying to dignify tbeir Westerns with songs like church music and sentimentality by the lady in the picture, which do not belong in fast Westerns. Played Sunday, Monday, Aug. 1, 2.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

MEXICALI ROSE: Gene Autry—One of the better Autry reissues. They seem to satisfy and I seldom hear anybody say they have seen them, although I previously have played them all. Played Friday, Saturday, Aug. 27, 28.—Charles A. Brooks, Ritz Theatre, Marsbfield, Mo. Small town and rural patronage.

SANTA FE SCOUTS: Three Mesquiteers—This combination of Western stars always delivers the goods. Never a dull moment. Well liked by all who came. I hope Republic continues with tbis combination next season. Played Sunday, Monday, July 25, 26.— M. L. London, Gem Theatre, East Boston, Mass. General patronage.

SUNDOWN KID: Don Barry, Linda Johnson—A fair Western that seemed to please. Played Friday, Saturday, Aug. 20, 21.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

RKO

ALL THAT MONEY CAN BUY: Edward Arnold, Walter Huston, Anne Shirley—Above tbe average, this unusual picture. Superb acting and fine technique in producing tbis remarkable story. A standout. Was enpoyed by all. Played Saturday, Sunday, Aug. 21, 22. —A. W. Bates, Florida State Prison, Raiford, Fla.

ARMY SURGEON: James Ellison, Jane Wyatt—So far as we are concerned, this was a total loss. No draw. The 1918 planes in action surely struck the kids as amusing. Played Friday, Saturday, Aug. 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

BEHIND THE RISING SUN: Margo, Tom Neal, Robert Ryan—Strictly war. However, for this type of picture it was very good. Other than the usual complaints, everyone seemed to like it. Wouldn't recommend it for a two-day billing as our second day dropped considerably. Played Sunday, Monday, Aug. 15, 16.—War Dept. Theatre, Minter Field, Bakersfield, Calif.

BEHIND THE RISING SUN: Margo, Tom Neal, Robert Ryan—Because of the long string of Jap atrocity stories, this picture seemed only slightly more horrifying than a yawn. However, it is nonetheless a good story and did all right for us. The fight between an American athlete and a Japanese jiu-jitsu expert was particularly interesting. Played Thursday, Friday, Aug. 12, 13.—Army Theatre No. 2, Ft. Bragg, N. C.

FOREVER AND A DAY: British and American Stars—Lovely picture, but no star value. Costume picture. Starved to death the second night.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

GILDERSLEEVE'S BAD DAY: Harold Peary, Jane Darwell—Entertaining little comedy which got by on Family Night. Played Tuesday, Aug. 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small Town patronage.

MR. LUCKY: Cary Grant, Laraine Day—Very well received. However, the love scenes seemed "mushy." No walkouts or complaints from the patrons. Therefore, it must have been pretty good. Played Thursday, Friday, July 15, 16.—War Dept. Theatre, Minter Field, Bakersfield, Calif.

MY FAVORITE SPY: Kay Kyser, Ellen Drew—Just about like all the other Kyser pictures. My fans thought it just grand. Had big house on this. Played Thursday, Aug. 19.—Cecil Atkinson, Star Theatre, Star City, Ark. Small town patronage.

PIRATES OF THE PRAIRIE: Tim Holt—Good action Western. Tim Holt is improving all the time. Cliff Edwards with his ukelele is very entertaining. Music is needed today in all Westerns. Played Sunday, Monday, July 18, 19.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

SCATTERGOOD SURVIVES A MURDER: Guy Kibbee, Margaret Hayes—This is a pleasant comedy filler. It won't bore anyone, but its box office quality is doubtful. We spotted it with Warners' "Action in the North Atlantic" to make an enjoyable comedy addition. Played Friday, Saturday, Aug. 6, 7.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SPITFIRE: Leslie Howard, Rosamund John—Had a wonderful turnout for this show. Also had many disappointments. The picture had too many newsreel shots in it. Another thing, too much English. I think that the large turnout was due to the people thinking that tbis was Leslie Howard's last picture. Played Tuesday, July 20.—War Dept. Theatre, Minter Field, Bakersfield, Calif.

SUSPICION: Cary Grant, Joan Fontaine—There was very little business on this feature and most of those who took a chance went away grumbling. Distributors should realize the little revenue obtained by forcing this type of picture on a small town exhibitor will, in the end, act as a boomerang. Played Wednesday, Thursday, Aug. 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

THEY GOT ME COVERED: Bob Hope, Dorothy Lamour—They didn't get me covered. I had plenty of room. Not worth the money I paid for it. Played Thursday, Aug. 12.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

THEY GOT ME COVERED: Bob Hope, Dorothy Lamour—Our original dates on this picture were canceled and we were forced to play it late. Don't know if that was the reason why very few people attended, but business was badly off. We would not be interested in playing another similar feature were it only a week old. Played Sunday, Monday, Aug. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

THIS LAND IS MINE: Charles Laughton, Maureen O'Hara—Good picture with Charles Laughton at his best. Business was average. Played Sunday, Monday, Aug. 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YOUNGEST PROFESSION, THE: Virginia Weidler, Edward Arnold—No complaints, no compliments; so guess it must have been pretty good. However, the attendance was below normal. Played Tuesday, Aug. 10.—War Dept. Theatre, Minter Field, Bakersfield, Calif.

Twentieth Century-Fox

CONEY ISLAND: Getty Grable, George Montgomery—This is the kind that dusted off all my seats. And they came away well pleased.—F. R. Crist, Crist Theatre, Loveland, Ohio.

DIXIE DUGAN: James Ellison, Lois Andrews—The kids came out for tbis and it was very entertaining. Played Tuesday, Wednesday, Aug. 3, 4.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—Very fine. Liked by all that attended. Good color, good story and definitely did not include anything about war, which was the best part of it. Charles Coburn stole the picture. Received many requests to bring this one back. Played Sunday, Monday, Aug. 8, 9.—War Dept. Theatre, Minter Field, Bakersfield, Calif.

MOON IS DOWN, THE: Cedric Hardwicke, Henry Travers—Lovely picture. Enjoyed mediocre business. —Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MOON IS DOWN, THE: Cedric Hardwicke, Henry Travers—A grand show, but no extra business. Another war picture. A great story, but they don't come out to see them as they should. Played Sunday, Monday, Aug. 1, 2.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—Did sellout business. Wish we had booked it an extra day.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

THEY CAME TO BLOW UP AMERICA: George Sanders, Anna Sten—But they nearly blew up my business. Could have done very well without this one. F. R. Crist, Crist Theatre, Loveland, Ohio.

THUNDER BIRDS: John Sutton, Gene Tierney—Played this late, but it was well received. Very good story and the color and sound were excellent. Twentieth Century-Fox seems to beat them all along these lines. Played Friday, Saturday, Aug. 20, 21.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

YOUNG MR. PITT: Robert Morley, Robert Donat—If 20th-Fox has to make this kind of stuff why don't they send it to England? Had more walkouts than any picture I ever ran. Some people even asked me to give them their money back; said they should have been paid to sit through it.—F. R. Crist, Crist Theatre, Loveland, Ohio.

United Artists

HANGMEN ALSO DIE: Brian Donlevy, Walter Brennan—A good war picture is all right but my patrons don't like a picture with Germans in it. This is another gruesome picture; no pleasure to look at. —F. R. Crist, Crist Theatre, Loveland, Ohio.

HOPPY SERVES A WRIT: William Boyd, Andy Clyde—Hoppy is always hot stuff here. Business good, picture good; what more could one ask? Played Friday, Saturday, July 16, 17.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

MOON AND SIXPENCE, THE: George Sanders, Herbert Marshall—Be careful, exhibitor! Don't take this for a small town; it won't make film expenses. It's a fair story, but not what this town wanted to see. Played Sunday, Monday, Aug. 1, 2.—V. C. Kinchen, Avon Theatre, Poteet, Tex. Small town and rural patronage.

POWERS GIRL, THE: Anne Shirley, George Murphy—Sold as a gold brick—turned out to be brass. Played Friday, Saturday, Aug. 6, 7.——H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

TAXI, MISTER: William Bendix, Grace Bradley—Only 46 minutes, but there was no time lost; entertainment every minute. It will help out on a double bill.—F. R. Crist, Crist Theatre, Loveland, Ohio.

Universal

ARABIAN NIGHTS: Sabu, Maria Montez, Jon Hall —This is what a small town needs. It really drew well bere and it is a swell picture. The Technicolor made it twice as good. Played Sunday, Monday, July 25, 26. —V. C. Kinchen, Avon Theatre, Poteet, Tex. Small town and rural patronage.

CAPTIVE WILD WOMAN: Evelyn Ankers, John Carradine—Good circus picture with plenty of lions and tigers, which pleased the kids and action fans. Not a Sunday show, however. Played Wednesday, Thursday, Aug. 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HIT THE ICE: Abbott and Costello—Another slaphappy Abbott and Costello picture. Nothing extraordinary. Can't say it's better or any worse than their usual picture. However, it got a lot of laughs. Ginny Simms was well received. As a whole, not bad at all. Played Thursday, Friday, July 22, 23.—War Dept. Theatre, Minter Field, Bakersfield, Calif.

KEEP 'EM SLUGGING: Dead End Kids — Very good. Hope Universal makes more of them. Played Friday, Saturday, Aug. 13, 14.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MR. BIG: Donald O'Connor, Gloria Jean—This one brought out all the kids and teen-age youngsters, who thought it swell. Many came back the second night. Our older patrons seemed to enjoy it, too. Very good. Played Wednesday, Thursday, Aug. 18, 19.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

NEXT OF KIN: Basil Sydney, Nova Pilbeam—If your patrons do not object to English dialogue, this drama may please them. Played Wednesday, Thursday, Aug. 25, 26.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

PITTSBURGH: Marlene Dietrich, John Wayne—Didn't do anything extra with this picture. Miss Dietrich no draw.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

PITTSBURGH: Marlene Dietrich, John Wayne—Give us John Wayne and we make money. This is a swell picture with a darn good cast. Played Sunday. Monday, Aug. 8, 9.—V. C. Kinchen, Avon Theatre. Poteet, Tex. Small town and rural patronage.

WHEN JOHNNY COMES MARCHING HOME: Allan Jones, Jane Frazee—Not quite what expected, but was fair. Drew fair for this town, I guess. Played Sunday, Monday, July 11, 12.—V. C. Kinchen, Avon Theatre, Poteet, Tex. Small town and rural patronage.

WOLF MAN MEETS FRANKENSTEIN: Lon Chaney, Bela Lugosi—They might as well put Frankenstein away after this. The parents kept all the kids at home, but the old thrills that belong to Frankenstein were not there. Lon Chaney was good. Played Thursday, Friday, Aug. 19, 20.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

Warner Bros.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—This is just what the title implies—action—and its two hours of action just about keeps the audience on the edge of their seats all the way. I wish some of these pictures were just a bit shorter; two hours is long for a feature. Splendidly produced with lots of real ocean-going shots. Swell business, doubled with "Scattergood." Played Friday. Saturday, Aug. 6, 7.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

CAPTAINS OF THE CLOUDS: James Cagney, Brenda Marshall—The personal story of the bush pilots who became RCAF members, with varying degrees of success, is in itself a departure from and an improvement upon the plot patterns commonly used for aviation pictures. This is a picture for all the theatres and all the United Nations. Very good. Played Saturday. Sunday, Aug. 14, 15.—A. W. Bates, Florida State Prison, Raiford, Fla.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—A dandy show that fell below my expectations at the box office, which I feel for the most part was due

(*Continued on page 40*)

Before Pearl Harbor



1928
SINGLE DENSITY



1932
SINGLE DENSITY
SQUEEZE



1934
PUSH-PULL
DENSITY
100 MIL



1937
PUSH-PULL
DENSITY
200 MIL



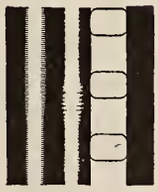
1938
PUSH-PULL
AREA
200 MIL



1940
SINGLE DENSITY
WITH 5 MIL
CONTROL TRACK



1941
COMPREX DENSITY
WITH 100 MIL
CONTROL TRACK



1941
COMPREX BILATERAL
AREA WITH 100 MIL
CONTROL TRACK



1941
STEREOPHONIC
AREA
3 SOUND TRACKS
1 CONTROL TRACK



1941
STEREOPHONIC
DENSITY
3 SOUND TRACKS
1 CONTROL TRACK



POST-WAR
194X
?

Above you see ten different sound tracks made with Western Electric Equipment from 1928 up to the beginning of the war.

. . . during the war

Wonderful new weapons—based on the engineering principles learned in recording sound for motion pictures—are being developed and perfected today. They will help to end this war sooner. Where and how they are serving will make an interesting story when it can be told. In the course of this wartime development program, the scientists at Bell Telephone Laboratories and Western Electric are constantly adding to their already unique knowledge of sound-recording and transmission.

. . . and after

When V-day comes, the post-war sound track—no matter what it may look like—will reflect the new ideas and developments now coming out of our work on war projects. The Voice of the Screen will be still finer!

Back the Attack! During the Third War Loan Drive—and till the day of Victory —buy all the War Bonds you can!

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED
195 BROADWAY, NEW YORK, N. Y.

(*Continued from page 38*)

to my late date on the picture. Played Tuesday-Thursday, Aug. 17-19.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

EDGE OF DARKNESS: Errol Flynn, Ann Sheridan—We played this one a little late, but it still did a healthy business at the box office in spite of hot, torrid weather. It's a war story, but excellently done, and that makes the difference. Played Sunday, Monday, July 25, 26.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

EDGE OF DARKNESS: Errol Flynn, Ann Sheridan Exceptionally good entertainment. No doubt a true story of the ruthlessness of the Huns towards conquered peoples. All parts were well played, especially Helmut Dantine in the part of Captain Koernid. This is one of the first pictures of German occupation that I have played. It is a sure box office winner and can recommend it for any spot. Played Saturday, Aug. 21.—Arthur L. Dove, Bengough Theatre, Sask., Canada. Rural and small town patronage.

EDGE OF DARKNESS: Errol Flynn, Ann Sheridan—Too much brutality. Exhibitors are supposed to run a theatre, not a funeral home. The public wants to laugh.—F. R. Crist, Crist Theatre, Loveland, Ohio.

HARD WAY, THE: Ida Lupino, Dennis Morgan—Good action picture enjoyed by the audience. Played Friday, Saturday, July 23, 24.—Tom Poulos, Paonia Theatre, Paonia, Colo.

HIGH SIERRA: Humphrey Bogart, Ida Lupino—This picture was played as a repeat instead of one I didn't want. It is an excellent picture, but did no business for me as they all remembered it from before. Played Friday, Saturday, July 23, 24.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

MISSION TO MOSCOW: Walter Huston, Ann Harding—Regardless of what has been said, this is a big motion picture. We advertised it as such, played it from its many angles and we are happy to report that it ranked next to "Yankee Doodle Dandy" on the Warner product for gross. Production is as polished as it could be. Walter Huston and Ann Harding shine in their roles. It took courage to make this picture and it needs courage to show it. Be sure to have some comedy on the program—we ran a Hal Roach streamliner, "Calaboose," with it, and the show was immense. Played Friday, Saturday, July 30, 31.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TRUCK BUSTERS: Richard Travis, Ruth Ford—Used on second half of double bill with "Army Surgeon." It was a deadlock as to which film was the most worthless. Won't the Powers That Be in Hollywood ever realize that it is impossible to fool the picture goers any more? Played Friday, Saturday, Aug. 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Short Features

Columbia

I CAN HARDLY WAIT: All Star Comedies—The stooges are going from worse to dreadful. Where are the funny men of old? They have a standing engagement here if they can be found. Less laughs than I ever heard from a Stooge comedy.—Army Theatre No. 2, Ft. Bragg, N. C.

Metro-Goldwyn-Mayer

THE BOY AND THE WOLF: Technicolor Cartoons—A very good cartoon; interested the older ones as well as the kids.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

INCA GOLD: Miniatures—Very interesting historical short subject.—Arthur L. Dove, Bengough Theatre, Bengough, Sask., Canada.

WHO KILLED WHO? Technicolor Cartoons—A fair cartoon.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Paramount

SUPERMAN IN THE MUMMY STRIKES: Superman Color Cartoons—This lacks cartoon appeal—a little too serious to win the audience. Let's keep cartoons for what they are intended—to keep our audience laughing.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO

DONALD'S SNOW FIGHT: Walt Disney Cartoons—Good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

A QUIET FOURTH: Edgar Kennedy—Good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SYMPHONY HOUR: Walt Disney Cartoons—Another good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SHORT PRODUCT PLAYING BROADWAY

Week of September 6th

ASTOR
- Glamour Girls of 1943.....RKO
- Dog House .....MGM
- The Lonesome Mouse.....MGM
- *Feature: Best Foot Forward*..MGM

CRITERION
- Glamour Girls of 1943.....RKO
- One Ham's Family.....MGM
- *Feature: Destroyer* .....Columbia

GLOBE
- Glamour Girls of 1943.....RKO
- Wacki-Ki Wabbit .....Vitaphone
- *Feature: Salute to the Marines*.MGM

MUSIC HALL
- Private Pluto ..... RKO
- *Feature: Mr. Lucky*.....RKO

PARAMOUNT
- Popular Science, No. 5.....Paramount
- Speaking of Animals in Current Events .....Paramount
- Unusual Occupations, No. 5.Paramount
- Ration for the Duration.....Paramount
- *Feature: Let's Face It*.....Paramount

RIALTO
- Superman in Destruction, Inc.Paramount
- *Feature: Hitler's Madman* ...MGM

ROXY
- Glamour Girls of 1943.....RKO
- *Feature: Heaven Can Wait*..20th Cent.-Fox

STRAND
- Mountain Fighters .....Vitaphone
- Tropical Wonderland .....Vitaphone
- *Feature: Watch on the Rhine*.Warner Bros.

THE VILLAGE SMITHY: Walt Disney Cartoons—Donald tries to shoe the mule, and this turns out just as funny as any of them. If it's laughter you need for a show, don't overlook this one. Good on any kind of bill.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Twentieth Century-Fox

CAMOUFLAGE: Terrytoon Special—We held a stop watch on this to discover the period between laughs. We didn't find out. Not even a smile cracked.—Army Theatre No. 2, Ft. Bragg, N. C.

ONE DAY OF WAR—RUSSIA 1943: March of Time—If they like the March of Time and are interested in what is happening in Russia, this ought to please. Some of our patrons walked out on it, but, personally, it was interesting to me.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

United Artists

FOOD—WEAPON OF CONQUEST: World in Action—An excellent subject about getting food to starving peoples, and very interestingly told. The scenes are very well photographed and the commentary all that could be desired.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WAR FOR MEN'S MINDS: World in Action—If propaganda pictures are necessary, this type certainly isn't. It's too long and tells us nothing new. Ditch it.—Army Theatre No. 2, Ft. Bragg, N. C.

Universal

ACE IN THE HOLE: Color Cartune—Average cartoon.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

RATION BORED: Color Cartune—A real good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SOUTH SEA RHYTHM: Musicals—We are happy to report that this is a good musical short.—Army Theatre No. 2, Ft. Bragg, N. C.

Victory Film

WINGS UP: Victory Film—Good Victory reel with narration by Clark Gable.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

ARMY SHOW: Broadway Brevities—Here is a dandy short. Very worthy of a playdate.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

DING DONG DADDY: Merrie Melodies Cartoons—A very good cartoon that found much interest among the kids.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

HAPPY TIMES AND JOLLY MOMENTS: Broadway Brevities—Good comedy introducing many old-time favorites, including the Keystone Cops.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE HEP CAT: Looney Tunes Cartoons—A dandy; play it.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

KING OF THE ARCHERS: Sports Parade—Very interesting short on skill of archery. Will hold interest well.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

LIGHTS FANTASTIC: Merrie Melodies Cartoons—I did not like this one so well. Neither did the kids.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich.

MOUNTAIN FIGHTERS: Technicolor Specials—Good two-reeler in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MY FAVORITE DUCK: Looney Tunes Cartoons—A good cartoon.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

U. S. ARMY BAND: Melody Master Bands—One of the best shorts I have played. I thought it very, very good.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

U. S. SERVICE BAND: Melody Master Bands—Good musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WACKI-KI WABBIT: Merrie Melodies Cartoons—Good color cartoon with Bugs Bunny.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE WISE QUACKING DUCK: Looney Tunes Cartoons—Loads of laughs from the audience.—W. H. Ledbetter, Osage Theatre, Kansas City, Kans.

YANKEE DOODLE DAFFY: Looney Tunes Cartoons—Good cartoon, but where does it get its name?—Ralph Raspa, State Theatre, Rivesville, W. Va.

YANKEE DOODLE DAFFY: Looney Tunes Cartoons—Average color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Equipment Men to Hold Meeting in Chicago

A meeting sponsored by the Theatre Equipment Dealers Protective Association will be held by all theatre equipment dealers and all manufacturers of theatre equipment and supplies in the United States at the Bismark Hotel in Chicago, September 17-19. The purpose of the meeting is to give dealers and manufacturers all possible aid and advice in keeping theatres running during wartime. A. G. Smith, chief of the amusement section of the WPB, will address the group and hold a school of instruction besides advising on individual dealer problems.

Extortion Case Trial Is Delayed to October 4th

Boris Kostelanetz, assistant U. S. Attorney General prosecuting the eight gangsters indicted in connection with extortion in the motion picture industry, has disclosed that the trial of the case has been set definitely for October 5th. The case came up for hearing on September 7th, but since no judge will be available in New York Federal Court until October 5th, adjournment until that time was not opposed.

Acquire New York House

Rugoff & Becker have acquired the Sutton Cinema on 57th Street in New York. It is closed temporarily and will reopen following alterations.

Bob Hope Back From Tour

Bob Hope, screen and radio star, just returned from a 20,000-mile tour of Army camps and bases overseas, told the press in an interview Monday at the Waldorf-Astoria Hotel in New York that the trip to European war zones made him understand the real meaning of bombing reports carried daily in the newspapers. He said the morale of the U. S. forces everywhere he visited was inspiring. "They're great fighters, doing a wonderful job and they know they're going to win," he said.

With the comedian in the USO-Camp Show unit were Frances Langford, screen and radio singer; Sgt. Jack Pepper, U.S.A., singer and comedian, and Tony Romano, guitarist and pianist who was a one-man band for the unit. The troupe left the United States June 20th and for the next 11 weeks entertained service men in the British Isles, North Africa and Sicily. They were the first USO entertainers to appear in Sicily, arriving by plane three days after its capture. One of the performances was staged in King Victor Emmanuel's Sicilian palace. Another was given in a gully near Palermo before 19,000 men, the largest audience of the tour.

The troupe traveled 5,000 miles in the British Isles and gave 121 regular performances and 47 hospital shows. They were in North Africa for three weeks and played 75 shows there.

In discussing his Sicilian experiences, the comedian said, "I used to read the reports of bombings in the morning newspapers, but when I got near the action, I was never so scared in my life. You've got to be in there close to it, hear those explosions, watch buildings rock, to really feel it."

He said that his trip brought him in contact with "the only mosquitos I have ever seen that have fighter escorts."

While in England, the unit met Captain Clark Gable, and in London they joined with another USO show, starring Adolphe Menjou and Hal LeRoy, in putting on a gala performance.

Mr. Hope was fifth in the 1942 MOTION PICTURE HERALD-*Fame* poll of the top ten money making stars and was "champion of champions" in the *Motion Picture Daily-Fame* poll of radio stars for last year.

Columbia Reissues End Run at RKO Theatres

Columbia's reissue combination of "It Happened One Night" and "Lost Horizon" has completed its run in 38 RKO theatres in Manhattan and Brooklyn. The company reported satisfactory results. A successful run of the combination also was reported in the Philadelphia zone. Its first engagement about a month ago at Keith's in that city was held over for a second week.

Books Republic's Entire New Season Product

J. R. Grainger, president of Republic Pictures, announced last week on his return from Detroit, that the company's entire 1943-44 product has been booked by the Butterfield Michigan Theatres. E. C. Beatty, the circuit's head, represented Butterfield while Sam Seplowin, central district sales manager, and I. W. Pollard, Detroit branch manager, assisted Mr. Grainger in closing the transaction.

Approve Sunday Vaudeville

Sunday stage shows for the Roxy in New Britain, Conn., have been approved by the City Council.

County Fairs Aid Iowa Theatres

Although no state fair has been held in Iowa this year, due to the leasing of the state fair grounds to the Government for storage purposes, at least 80 of the 99 counties of the state will have held county fairs by the time the season closes September 15th, although many have shortened their programs from the usual four to two days.

Theatre operators in the towns where the fairs have been held also have profited by increased attendance on the evenings the fairs are held.

The attendance has been very good. Iowa county fairs are family gatherings to which many families take basket dinners and meet relatives and friends for picnics. The exhibits are all of personal interest, as 4-H boy and girl exhibits have been the main attraction this year and almost every family has some child belonging to one of the clubs.

Canning projects, victory gardens, and live stock exhibits vie for interest, although the sugar shortage has halted some of the culinary department contests. The special horse shows, usually held in the evening, have been one of the most popular attractions this year. Although some fairs have had traveling units for their evening show entertainment, many have had home talent.

The gas shortage has prevented many Iowa people from taking their usual vacations and the war time county fair has filled a real need for the stay-at-homes. The fairs usually are centrally located in each county. The Iowa Fair Managers Association feels the venture has been well worth while.



WARTIMELY!

METHODS IN MANAGEMENT

new department in

Better Theatres

for newcomers to theatre operation

THE WAR has called many theatre managers and members of their staffs to the service of their country, causing theatres to be increasingly manned by persons not previously trained for motion picture theatre management.

METHODS IN MANAGEMENT is addressed to them, offering information on their common problems and individual counsel in response to inquiries.

IN THE NEXT ISSUE (Sept. 18th) the series of articles by Chester Friedman that has inaugurated the new department will deal further with the training of members of the house staff.

Questions from managers and their assistants are welcome. Although it is asked that inquiries be signed, their sources will not be identified in the event replies are published.

Warner Circuit, Musicians Sign In Philadelphia

A new contract entered into by the Warner theatre circuit and the Philadelphia musicians' union for the 1943-44 season provided a wage increase for the pit musicians and the employment of a pit orchestra for the first time in five years at the circuit's Allegheny theatre, Philadelphia neighborhood house.

Effective September 15th, the new contract affords a seven per cent wage increase for the 32-piece orchestra at the Earle theatre, also covering Sundays at the Stanley theatre in Camden, N. J. The Earle stage remains dark on Sundays because of the state blue laws. Increasing the pay for the pit men to $68 a week, the wage increase is subject to approval of the War Labor Board. The new contract covers a 52-week period, although the circuit originally held out for a 20-week guarantee only because of the uncertainties in booking stage attractions. The Earle uses the name dance bands almost exclusively, with the playing of the pit orchestra restricted to entrance and exit music.

In returning vaudeville to the Allegheny theatre for the first time in five years, the circuit will experiment at first with Thursday, Friday and Saturday operation, expanding to a full week if the policy proves successful. The music contract calls for the employment of eight men at $36 each for the three-day week.

The new season will find a real re-birth of vaudeville in Philadelphia. In addition to the full week of regular vaudeville at Sam Stiefel's Carmen theatre, stage shows will return to Stiefel's Fay theatre, reopening on September 24th.

Vaudeville to Be Used by Fabian

In the face of a lengthening of extended runs of "A" product on Broadway, the Fabian Theatre Circuit has adopted stage show policies for about a quarter of its first run houses. Plans, according to Bernie Brooks, head booker and buyer, are still in the formative stage, but likely will include use of "B" pictures to accompany the vaudeville bills.

According to Mr. Brooks, the clogging of schedules resulting from extended runs of "A" pictures has made necessary the revival of vaudeville to carry the program along with a single feature, "B" product policy. The houses adopting the policy will schedule from five to eight acts including one name band.

The problem resulting from long first runs on Broadway is confronting most of the circuits with first run houses, and industry observers citing this fact agree that the Fabian action may well develop into a general move and the widespread revival of vaudeville.

A glance at the New York picture boards defines the plight of the bookers. At the Astor, "Best Foot Forward" is in its 11th week; "For Whom the Bell Tolls," is in its ninth week at the Rivoli; "This Is the Army" is in its sixth week at the Hollywood; "Let's Face It," is also in its sixth week, at the Paramount; "Heaven Can Wait" is at the Roxy in its fifth week; "Mr. Lucky" has just concluded seven weeks at the Music Hall to give way to "So Proudly We Hail"; while at the Capital "DuBarry Was a Lady" is in its fourth week.

Ends Season of Opera

The St. Louis Municipal Opera ended its silver anniversary season on August 29th, playing to 833,363 persons during its 86-day run. The mark broke all previous records.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

The Grass *Looks* Greener

We still hear occasional complaints from managers who refer to "big wages" being paid to defense workers as compared to their own.

The average manager is being paid more now than he was a year ago and two years ago, in spite of salary ceilings. The increase is due to the rise in living costs.

The fabulous salaries being paid to defense workers is a myth. Highly skilled and specialized technicians are earning about $100.00 a week. The unskilled worker starts at about $38.00 to $45.00 and can gradually increase his earnings to about $50.00 to $60.00. These figures are based on the usual time-and-a-half overtime rates where the employee works 60 hours or more a week. The figures quoted are generalizations, but we will venture they are proportionately correct in various parts of the country. The 60-hour week to which we refer above consists of labor hours demanding hard toil rather than administrative effort.

We don't want to appear unpatriotic by urging that the manager stay in his own field. We think he can best serve his own purpose and continue to aid the country's needs by remaining at his post and doing what he knows how to do. There he can function in behalf of the "home front morale" and "Keep 'Em Buying".

△ △ △

Tieups

The manager has been instrumental in developing the tieup into one of the most common forms of exploitation. The tieup is the device by which the party who suggests an idea attempts to get "something for something", or "something for nothing" from a second party. Usually, the second party is approached on a cooperative basis, being told that he is the one who will derive most benefit from the deal but that the theatre will "share" the cost or contribute some other way to the mutual project.

Many excellent feats of promotion have been worked out in this direction. The general benefits derived by the second party in many of these promotions are questionable from a commercial standpoint, but there is little doubt that the advantages to the theatre usually are definite.

Newspaper tieups in particular and similar radio promotions have been very beneficial, offering the theatre effective publicity which is frequently "squared" by judicious use of a few passes. Also, we believe that the seasonal "giveaway" tieups, such as Thanksgiving turkeys, Christmas toys, etc., not only stimulate business but help to establish goodwill.

There is one form of promotion which comes under the heading of tieups that could be dispensed with. We are referring to the cooperative herald. We believe that whatever good effects are derived from this tieup are dissipated in the abuses which usually accompany such promotions.

A short time ago this type of tieup was very popular with circuit heads, who erroneously believed that they were saving money on program and circular costs. The condition reached such proportions that managers who were successful with these promotions as a weekly feature were held in high esteem. One circuit we know of hired men solely for their ability to make these tieups and overlooked other basic qualifications.

In order to avoid accounting details, the managers in this circuit were permitted to collect and disburse for programs and other literature pertinent to tieups. This idea was approved by several managers, who immediately pocketed the surplus money as compensation for the low salaries they were then receiving. It is generally conceded as unwise to throw temptation before people entrusted with the responsibility of handling large sums of money.

The greatest evil which developed, however, was the pass abuse. Harassed by the constant pressure from the home office for more tieups, the manager in many instances was forced to give the merchant quantities of passes. These passes were offered as a gesture of goodwill. The merchant realized that twenty or thirty passes was easily worth the five or six dollars he paid for his cooperative advertisement.

The merchant, his family and some of his chosen friends were thus converted from cash paying patrons to "deadheads" or "freeloaders". But the theatre was "saving" on expenditures.

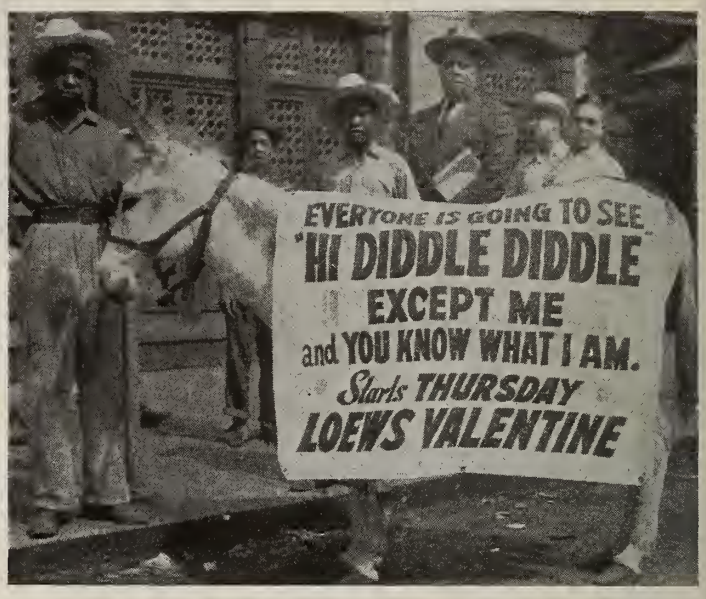
We think the manager is enough of a showman to "know" when a tieup is worthwhile and means anything commercially. Certainly he knows that a circular loses a part of its effectiveness when someone else is cashing in on the institutional glamour of his theatre. We hope by this time the executives have learned that a $10.00 expenditure for heralds can and should bring back to the box office several times that amount. At any rate, it is cheaper for them to stand the expense than to take the local butcher in as partner in the theatre.

—CHESTER FRIEDMAN

STREET BALLYHOOS POPULAR



In Cleveland, Ohio, Hugh N. Scott had a couple of "Jitterbugs" jitterbugging on the streets as a current plug for Loew's Broad theatre.



One of the stunts Ted Teschner used for "Hi Diddle Diddle" at Loew's Valentine, Toledo.



Exhibit of "old time stars" displayed at N. Y. State. Pat Rooney, veteran vaudevillian, and MGM star Tommy Dix are shown.



James King arranged a Frank Sinatra Contest at the RKO Boston. Patrons couldn't miss this display on the box office.



$43,375.00 was raised for Army Emergency Relief at Palm State theatre, Detroit, from premiere of "This Is the Army". E. J. Hudson, president of U. D. T., watches Abner E. Larned present check to Col. A. Krech.

Creating the Showman's Ad

Typography as an Aid in Selling the Show—Second in a Series of Articles on Theatre Advertising Makeup

Effective advertising of the theatre, its coming and current programs, is closely associated with the commercial success of show-business. The word commonly used to indicate the various forms of advertising is *exploitation.* When the average manager thinks of himself as a showman, he is thinking of his ability to attract patronage to his theatre through some form of exploitation. Exploitation is of course another name for *selling* and covers whatever methods may be used to sell.

The series of discussions and demonstrations with which these articles are concerned are primarily devoted to newspaper advertising. They are closely correlated, however, with all the various forms of advertising which involve the use of the printed word, such as displays, handbills, the house program, billboards, window cards, etc. Unless otherwise specified, the word advertising in this series will mean newspaper advertising; the term *theatre advertising* will of course apply to *motion picture* theatre advertising.

Theatre a Community Project

The motion picture theatre is characteristically an institution serving a community as a source of psychological experiences, mainly dramatic and entertaining, always essentially emotional. From this distinctive position, its advertising problems become distinct, suggesting an individual method completely apart from other commercial advertising formulas, wherein the seller is offering a tangible product. Also, the theatre has itself to sell as a source of a "class" of goods apart from any particular program.

The advertising that serves this specialized, dual purpose, is indeed a matter of copy. Showmanship expresses itself fundamentally in what it selects to say and how it says it. It is a matter of typography, too —of type styles, illustrations, ornamentation and arrangement. An advertisement should have a physical personality. This can be adapted to what is being sold and to those it is being sold to. "Looks" not only attract the eye but enter into the emotional scheme of the sales argument, as well.

To show the relationship of the physical structure of advertising to the message, let us suppose your theatre is located in a factory town and that tomorrow's attraction is to feature a drama of metropolitan life—Business, Romance and Politics. As a showman who knows his customers, you will choose the ideas and words that will interest them. We are concerned here only with the possibility of making the physical structure of your advertisement *picture* those appeals to re-enforce your message.

The extent to which such typographical expression may be possible depends initially upon the amount of space available. We will assume that ample space has been purchased. If your community of factory workers is a typical one, we may expect you to select type that is vivid, "swift" and quite "noisy." Your copy is likely to be descriptive and therefore large in quantity. To avoid monotony, you would want to "break up" the mass of advertising into paragraphs of several different styles. The general pattern would conform to the mechanical requirements thus laid down, rather than to any need for artistic effect.

It is of course always better to obtain a pleasing balance of elements, otherwise the appearance may create a sense of confusion. In this instance you are supremely interested in creating above all else a sense of emotional variety and "punch."

In a community of prosperous merchants, business and professional people, your message on the same picture would be quite different. Especially would be the difference in "tone." Even if you thought them responsive to a certain amount of sensationalism, you probably wouldn't shout at them in the boldest terms. Many of the ideas selected for appeal to the industrial community probably would be effective in the latter situation, but the personality of your advertising had better be more refined —firm, but quieter, simpler, graceful rather than "racy" in type, patterned to create an impression of clear, intelligent conviction, of sincerity.

These very considerations suggest one of the things that determine the institutional character of your advertising. You do not want your theatre to be out of place in your community. To the contrary it is important that it be an intimate part of your community, and this means that everything about it should be as much in harmony with the temperament, background, general interests of the people in your drawing area as possible. Pictures come and go but your theatre stays right there in your community and so your advertising should reflect the *constant* significance of your property locally, as well as attempt to "bring them in" for this week's show.

The other institutional factor in your advertising is *identification.* That is, in most situations it is important to adopt certain devices which become characteristic of your advertising and identify it at a glance as representing your theatre. But by its very nature, identification at a glance calls for physical characteristics readily apparent, and therefore a matter of typography.

Thus institutionally, also, the purpose of theatre advertising is importantly served by its physical structure. By contributing to its *tone,* the typography can aid in adapting the message to the character of the community. By providing trademarks and other tags, it can consistently identify the theatre as a permanent source of a certain class of entertainment.

While it is the primary purpose of this group of articles to give those who prepare theatre advertising a knowledge of printing, engraving, type selection and layout technique that will permit them greater facility in their work, these mechanical processes cannot be separated from their ultimate purpose, which is to create effective theatre advertising. We therefore have approached them as parts of the whole typographical method, which in turn is a part of the entire advertising method advised by the nature of the motion picture theatre, its merchandising of an intangible product.

The whole business is psychological—in copy, of course, but in typography, too. How that is true, and how that truth may be applied, will develop as the mechanical processes involved in advertising, and specific problems of typography, are discussed in the articles to follow.—George Schutz.





Above: Commodity advertising. Right: A showman's ad.

The Selling Approach ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

CLAUDIA (Twentieth Century-Fox): Movie fans are probably anxious to see this picture, as the title will be familiar to the readers of Redbook magazine, the best-selling novel and to the many who saw the road show which toured the large cities. Radio fans will also recall Claudia and Dorothy McGuire; its star has been a guest on numerous other programs. Obviously, newsstands, libraries and book shops are logical places for letting your patrons know the picture is here. For newspaper promotion there are several angles which may fit in nicely on the women's page. Advice may be offered around the idea of "Claudia Says", with hints on homemaking, etc. Another column may be devoted to The Perfect Wife, with a contest asking, "Why is Claudia the girl every man wants to marry?" Dorothy McGuire is a perfect foil for publicity stories and art breaks, as there is evidence of her popularity everywhere. Tie-in fashion layouts and fashions for the young bride. All types of mother-in-law contests are suitable, as Claudia's mother has an important and likeable role. Accessories and ads are smart and sure to attract people who are looking for escapist fare. Robbins Music Corp. has just published "From Yesterday Till Tomorrow", a new song hit featured in this picture, the cover of which is a great plug.

MY KINGDOM FOR A COOK (Columbia): Charles Coburn's rising popularity with movie fans should bring lines to the box office for this. Ads are smart and follow comedy lines. The title lends itself to all kinds of cooking contests and tieups with newspapers and radio programs concerned with the art of preparing food. A chef's hat on the doorman with copy might attract advance attention. A classified ad reading "My Kingdom For A Cook" also looks good. Extra publicity may be garnered by admitting all army cooks to see the show or by arranging a special screening. Maybe the local newspaper will go for a Wartime Cooking School at the theatre. All advertising should emphasize the comedy angle and the star. Marguerite Chapman, who is also coming into prominence as a star, is in the cast.

Girl's Softball Team Guests in Providence

David Levin, manager and Rita Morton, publicist, at the RKO Albee, in Providence, invited a girls' popular softball team as special guests for the opening of "Hers To Hold." The firm which the team represented paid for and distributed 2,000 heralds at its plant. The girls were introduced from the stage as some of the women war workers fighting on the home front.

A tieup with the Vega Aircraft program, netted a free radio plug. All ads were underlined five days in advance of the playdates, several advance stories and art-breaks were obtained from the papers and the Postal Telegraph office displayed an entire window on the attraction.

Donkey Ballyhoo in Toledo For "Hi Diddle Diddle"

In his campaign on "Hi Diddle Diddle" at Loew's Valentine theatre, Toledo, Ohio, Manager Ted Teschner put over several effective ballyhoos, tie-ups and stunts which got his attraction the attention of the entire town.

Seven days prior to the film's opening a donkey paraded the streets of the city with a bannered blanket reading: "Everyone is going to see 'Hi Diddle Diddle' except me and you know what I am." During the picture's run, a cow was substituted with a sign reading: "This is no Bull, 'Hi Diddle Diddle" is the funniest picture." Both stunts got plenty of laughs and brought the crowds to the boxoffice.

Ten thousand special heralds were distributed at all local war plants. The special quiz heralds mentioned in the press sheet were distributed at the theatre and 100 parking meter cards were used downtown. In addition special cards were placed in all hotels and department store elevators. Special banners were placed on newstrucks.

Through the co-operation of a department store a co-op ad was used. A screwy sale was held in which various articles contained tickets to "Hi Diddle Diddle." Tickets to the attraction were awarded all ballplayers hitting home runs at the local park.

Several spot announcements were secured via radio station WTOL and through a tieup with local jeweler a limerick contest was run via WTOL with tickets awarded.

Classified Ad Tieup Offers Tickets to "Du Barry"

In advance of "DuBarry Was a Lady" at Loew's, in Indianapolis, Bill Elder effected a tieup with the classified section of the local daily, whereby guest tickets to the picture were offered each weekday to ten people whose names were chosen at random from the directory and scattered through the want ad section of the paper. To secure tickets, readers had to identify themselves at the want ad counter within 48 hours.

Press Ovation In Omaha For "Claudia" Star

A big world premiere campaign of "Claudia" at the Paramount theatre, Omaha, Neb., was staged under the direction of Tri State Theatres' General Manager Ralph Branton, and publicist Dale McFarland. Omaha accorded their home town girl, Dorothy McGuire, star of "Claudia," a heart warming reception.

The opening was tied in with city-wide cooperation for a "Smokes for Service Men" Drive, the entire receipts turned over to the "Smokes" Fund.

The premiere showing was front page news in all the Omaha papers. Over six major page one breaks were obtained and dozens of stories were devoted to the star. The picture and the charity tie-up flashed from pages of the newspapers. The *World-Herald* gave a double truck pictorial feature two Sundays before opening and followed it with a full page pictorial feature Sunday before opening.

The radio campaign was elaborate, all local stations carried spot announcements directly plugging the picture and, in addition, featured the premiere as spot news, giving a day by day break to the campaign as it progressed. On opening night KOWH went on the air with an on-the-spot theatre broadcast, telling of the activities in the theatre, reporting the personalities attending the gala event, etc.

Paper Sponsors "Smokes" Show

The *World-Herald,* as co-sponsor for the "Smokes for Service Men" premiere, supplied slugs to all retailers and invited them to join in the promotion drive by using the slugs in their ads.

Over 300 trolleys carried car cards announcing the premiere, and this they did gratis. Easel cards, 20 x 28, were placed in all downtown stores. The city was blanketed with three-sheets that covered every ideal location.

The theatre itself was specially dressed up for the engagement. The flash front featured a giant banner that covered the entire building and, in addition, a 100 ft. valance was strung around the marquee, giving a gala but sound selling flash to the theatre.

Much added interest was aroused by the offering of a war bond to the first "Claudia" born during the week preceding the opening. The war bond was offered to the first baby girl born during that time whose parents would name her "Claudia."

War Loan Manual Sent to 1,400 New York Theatres

Approximately 1,400 theatres served by New York exchanges received copies of a manual on the Third War Loan Drive. The manual was prepared by Harry Mandel, RKO theatres' publicity director and public relations chairman for the WAC in the area.

The manual, designed to aid theatre men in preparing their Drive campaigns, contained constructive ideas and practical suggestions. A complete list of accessories, banners and ad mats was offered and furnished the distributors' names and addresses.

Tin Can Matinee Held by Bovim

Held in cooperation with the Franklin County Salvage Committee, Russell A. Bovim at Loew's Ohio theatre, in Columbus, held a tin-can matinee to which children were admitted upon the presentation of 10 properly prepared tin cans. The matinee was held at the first morning show on Monday, with "Presenting Lily Mars" as the top feature.

More than 75,000 tin cans, equal to a day's collection through the regular channels in the county, were deposited on the State House plaza across from the theatre. The matinee was preceded by a week of newspaper publicity and perhaps the widest radio notices given similar collections. Every radio news commentator on all of the local stations used items on the matinee.

Offers Ride in Jeep To Bond Purchasers

Free rides in a real Army jeep, loaned by the Presidio at San Francisco, in return for purchases of War Bonds, was the lure with which manager Edward Scheeline of the neighborhood Balboa theatre drew a large crowd to the house on a recent Saturday morning. Presidio authorities cooperated with Scheeline in the bid to sell Bonds by turning over a jeep and driver for the entire day, during which sales were brisk. Most of the riders were youngsters whose parents bought the Bonds in order that the juniors might satisfy their desires to ride the jeep.

Arranges Ceremony for Coast Guard Anniversary

Fred Greenway of the Palace theatre in Hartford, in co-operation with the local SPARS recruiting station, directed a special program commemorating the 153rd anniversary of the Coast Guard service at the Victory House in downtown Hartford. Previous to that, Mr. Greenway did a fine job as master of ceremonies at the Victory House for the Hartford Molly Pitcher Day Program and assembled a host of local talent that provided a regular matinee extravaganza. An audience of at least 3,000 persons jammed the downtown area to witness the event and make purchases of war stamps and bonds.

Lifesize Grable Cutout Delivered to Sub Base

Ahead of his date on "Coney Island" at the Poli Broadway, in Norwich, Conn., Joe Boyle made arrangements for a lifesize bathing beauty cutout of Betty Grable to be delivered to the recreation officer of the Submarine Base nearby. The cutout with playdates and theatre credit was taken to the Base by the members of the shore patrol in one of their station wagons and attracted much attention as it covered the streets.

A local penny arcade devoted one of its machines to the use of stills from the attraction and these were shown without charge to all who entered. Amusement slugs were provided by the proprietor. A co-op ad was promoted on the return of discarded records and music windows on the hit tunes from the picture were promoted.

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the war effort. Their material is eligible for consideration by the Judges for the Quigley War Showmanship Award.

PAUL BINSTOCK
Sheepshead, Brooklyn, N. Y.

HARRY BOTWICK
State, Portland, Me.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

RUSSELL A. BOVIM
Ohio, Columbus, Ohio

GORDON CARSON
Royal, Ft. William, Ont.

MARLOWE CONNER
Capitol, Madison, Wis.

PHILIP DE PETRO
Jamaica, Jamaica Plain, Mass.

ED ENKE
Rivoli, Hempstead, L. I.

MILDRED FITZGIBBONS
Roosevelt, Flushing, L. I.

WILLIAM GALLIGAN
Commercial, Chicago, Ill.

J. D. HILLHOUSE
State, Galveston, Tex.

HALL C. HOUPE
Canover, Canover, N. C.

SAM B. KIRBY
Malco, Little Rock, Ark.

SIDNEY KLEPER
Bijou, New Haven, Conn.

GEORGE LABY
Palace, Pittsfield, Mass.

JACK MARKLE
Coolidge Corner, Brookline, Mass.

JACK MATLACK
Broadway, Portland, Ore.

STEVE McMANUS
Elgin, Ottawa, Ont., Canada

CARL MEEKER
Glendale, Glendale, Calif.

FRED PERRY
Olympic, Watertown, N. Y.

JIM PISAPIA
Harbor, Brooklyn, N. Y.

ORVILLE RENNIE
Paramount, Cedar Rapids, Ia.

LOUIS L. SIMONS
Park, Windsor, Ont., Canada

MARY A. SMITH
Winchester, Winchester, Mass.

EDWARD SUDDUTH
Capitol, Los Angeles, Calif.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

AL WHEELER
Shady Oak, St. Louis, Mo.

Samartano Opens Canteen For "Stage Door Canteen"

As part of his advance publicity on "Stage Door Canteen" at Loew's Poli Palace, in Meriden, Conn., Joe Samartano broke the front pages of the dailies with stories on the opening of a canteen for dispensing milk and doughnuts to servicemen on a Saturday and Sunday in front of the theatre. Local dairy and baker were promoted for the giveaway, while members of the Junior Auxiliary of the Y.M.C.A. acted as hostesses. There were opening ceremonies with the City Park drum corps providing the music. Joe's assistant, Mrs. Helen McLaughlin, promoted a cooperative ad for the date.

In connection with "Lily Mars," Joe ran a scrambled names screen sweetheart contest in the local daily with guest tickets going to those correctly assembling the "love" teams. In addition, a four-column art break was landed, depicting the similarity of Judy Garland's screen career with that of Lily Mars.

Memo Pads A Reminder To See "Flicka"

Lige Brien distributed 4,000 memo pads around town with copy and playdates imprinted to advertise the showing of "My Friend Flicka" at the Kenyon theatre, Pittsburgh, Pa.

Lige also used a horse and buggy ballyhoo, arranged an animated display in the lobby of the theatre, and had numerous window displays in prominent locations. A tieup was arranged with a local photographer offering free photos to Kenyon patrons during the run of the picture. 2,000 heralds proclaiming this giveaway were distributed.

200 post cards were promoted from a New York hotel and mailed to a select list in Pittsburgh carrying a personal endorsement of the attraction. Other promotions included directional signs posted at important locations and imprinting 5,000 candy bags at the local 5&10-cent store.

Elliott Dresses Staff For "Desperados"

For atmosphere, Elliott Johnson, advertising manager of the Malco and Strand theatres, in Memphis, Tenn., dressed the entire house staff in cowboy costumes with sombreros for his date on "The Desperados." Spot announcements were landed on WMC and WHBJ and for teaser attention, he distributed pay envelopes with copy on the outside reading: "If you know your oats, you will see," etc., etc. Needless to say, a handful of oats were enclosed in the envelope.

Hillhouse Promotes Timely Institutional Ad

J. D. Hillhouse, assistant manager at the Capitol Theatre in Dallas, Texas, made a vital contribution to theatres in that city by an unusual tie-up he effected with the Dallas Railway and Terminal Company there which operates all street car lines.

Hillhouse supplied 200 two-color red and blue cards which were displayed on all cars for a period of two weeks. The copy was of a patriotic theme suggesting that people could save rubber and gas by using trolleys when going to the movies.

Our SPECIAL SAME DAY SERVICE
SEND YOUR NEXT ORDER TO TRAILERS
FILMACK TRAILER CO.
WILL SELL YOUR SPECIAL SHOWS!
1327 So. Wabash Avenue Chicago

Grable Art Sparked "Coney" Campaign in Washington

Hardy Meakin at the RKO Palace theatre, Washington, D. C., emphasized the star value of Betty Grable throughout the campaign on "Coney Island." On the exploitation side, he spotted full size cutouts of Miss Grable in many spots trafficked with heavy circulation of pedestrians and onlookers.

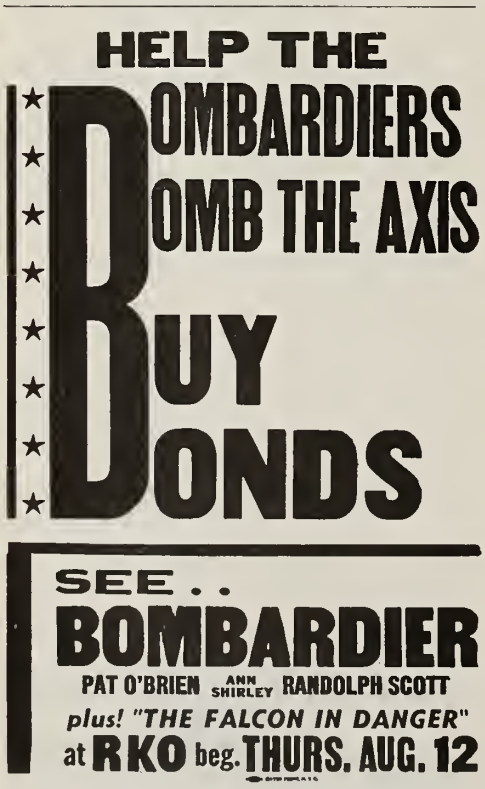
Many service men's and women's soft drink booths displayed Grable figures together with playdate credits and there were animated windows in the town's leading department stores.

Campaign was rounded out with a fine music tie-in, which included dealers' windows and counters and some plugs via the air and night spots. Coney Island hot dogs, from Miss Grable, were sent to all newspaper critics.

Adams Ties Kid Club To "Crash Dive"

Elmer Adams at the Yucca theatre, in Midland, Tex., enlisted the support of different kid clubs in town for his date on "Crash Dive" by admitting one kid free, providing he secured the names of 25 adults to a sheet of paper carrying picture plug and play dates. All Navy men in uniform and their escorts were admitted free to the preview, teaser ads were run in the local paper and cards were planted with hotel clerks plugging the picture.

"Song of Texas" was Elmer's cue to start a Roy Rogers Fan Club, using the photo giveaway to launch it. On the back of each photo, the month's attractions were included, as were safety rules, what to do in case of fire, etc. In addition, the town and rural territory was plastered with three sheets.



This attractive window card, printed red and blue on white, was gotten out by the publicity department for all RKO New York theatres.



Jack Sanson, of the State, in Manchester, Conn., added a new twist to his War Stamp Booth, which can be easily adapted. Stamp sales almost tripled as a result. Left to right: Sanson; Mrs. Marie Finnigan, of the local Ration Board; Cliff Dolsen, American Legion; Mrs. Dolsen, Legion Auxiliary, and Herbert B. House, Chairman of the July Stamp Drive Committee.

Paper Bombs Dropped For "Bombardier" Date

With the opening of "Bombardier," Fred Lee of the Capitol, Wilkes-Barre, Pa., in conjunction with Captain Lamb of the Air Cadets stationed there dropped 25,000 paper bombs over the city plugging the opening and enlistment of Air Cadets at the local recruiting station. The recruiting station had a booth set up in the lobby and one on the public square.

While the "bombs" were dropping, 250 Air Cadets stationed at Bucknell College, led by a local band marched to the front of the Capitol, and there engaged in a drill creating a realistic sight. The paper bombs were dropped by five Civil Air Patrol planes, and, at the psychological moment, three Army pursuit planes passed over the city flying low enroute to Mitchell Field.

Rosenthal Plugs "Bombardier" With Stage Induction

Morris Rosenthal built his campaign on "Bombardier" around the induction of 12 local boys into the Air Corps at Loew's Majestic theatre in Bridgeport, Conn.

The induction was staged at the theatre and concluded an extensive recruiting drive which gave the picture some fine publicity breaks in the newspapers.

Morris distributed cards for the "Bombardier's Boys Club" a week in advance and displayed a miniature bomber which was built by a local youth.

"Hi Diddle Diddle" Trailer Run Upside Down by Gilman

To sell the comedy angle in "Hi Diddle Diddle" at Loew's Regent, in Harrisburg, Pa., Sam Gilman used various "laugh" gags. The first part of his advance trailer was run upside down. A short lead then followed stating, "Whoops, our operators are laughing so much. . . ." etc. The trailer then continued in the usual manner.

Sam also reversed the title on the marquee while the picture was current. Cookie bags were imprinted at a local baker shop, a special card was distributed with a strip of wallpaper pasted thereon with appropriate copy, and peanuts were distributed in imprinted envelopes with copy, "They're all nuts," etc.

Contests Highlight Kearney's Double Mystery Show

For his engagement of "The Lady Vanishes" and "Lisbon Clipper" at the Empire theatre, in Syracuse, Ed. J. Kearney billed them as a double mystery show. Tying up with the Post Standard, cash prizes and tickets were awarded to those bringing piles of mystery books to the theatre. These were turned over to the USO for distribution to men in the armed forces. Local dailies came through with stories.



Sid Kleper's ballyhoo at the Poli-Bijou theatre, New Haven, Conn., for "King of the Cowboys". Boys carried banners appropriately lettered.

PERSONALS ON SHOWMEN

EXPLOITATION TIEUP DATES

October 4th
Battle of Germantown, Pa.—1777

5th
Wright Brothers Made First Long Distance Flight in Aeroplane, 25 1/5 Miles—1905

6th
Missouri Day
Statue of Liberty Unveiled—1886

7th
First Colonial Congress Met in New York—1765

9th
Washington Monument Opened—1884
Battle of Saratoga—1777

10th
U.S. Naval Academy at Annapolis Opened—1845

12th
Columbus Day

13th
Cornerstone of White House Laid—1792

14th
William Penn (Founder of Pennsylvania) Born—1644

18th
Alaska Day

22nd
First Wireless Across Atlantic—1915

27th
Theodore Roosevelt (26th President) Born—1858
Navy Day

31st
Hallowe'en
Admission Day (Nevada)—1864

MILES CONCANNON, who has been with B&K for 25 years, has resigned from the managership of the State-Lake theatre, Chicago, and H. Swan, manager of the Cine theatre, has been inducted into the Army. Other changes include Charles Cottle's transfer from the Roosevelt to the State-Lake; Charles Nesbit from co-manager of the Chicago to manager of the Roosevelt; G. R. Greer, from co-manager of the State-Lake to manager of the Garrick; George Rosenthal from manager of the Garrick to manager of the Luna, and S. Schmidt from manager of the Luna to manager of the Cine.

JOE GOLDBERG, house manager of the Circle theatre, in Indianapolis, has been appointed manager of the Indiana theatre there, succeeding Len Tuttle. Moe Esserman of the Circle theatre has been upped to house manager.

TOM CORRADINE has been named manager of the Era theatre, in Harvey, Ill.

BUCK COLE, has taken over management of the Majestic, Dewitt, Ia.

ELI DREYLINGER has been promoted from manager of the Wilby-Kincey Broadway theatre, in Charlotte, N. C., to city manager of the circuit's houses in Lexington, N. C. He replaces Sanford Jordan, who will take over as manager of the Center and Park theatres, at Hickory.

Graduates from Millinery Buyer to House Manager

J. G. Oppenheim, Jr., who now manages the Academy theatre, in Waukegan, Ill., for Publix Great States Theatres entered the business operating his own theatre only four nights a week, because of ill health. After losing the proposition, he found himself so enamoured of the industry, that instead of looking for other employment in his former field (resident buyer of millinery), he sought a manager's job and was lucky enough to find one for the summer months. Later he again went in business for himself perating a house in partnership with two other men. Oppenheim then joined Filmack, in Chicago, as editor of *Inspiration* before returning to the theatres. Houses that Oppenheim has managed include the Community, in Morrisville; Capitol, Woodbine; Frolic and Rio, Philadelphia; Roxy, Clearfield; Parkway, Chicago. He also was assistant manager at the Family, Bromley and Ogontz, in Philadelphia.



Has Worked in Theatres From Coast to Coast

Charles Boshart, manager of the Garfield theatre, in Alhambra, Cal., for Principal Theatres, Inc., was born in Manhattan, Kans., in 1909 and raised in Batavia, N. Y. He worked as an usher during his high school years and started as part-time usher at Skouras Bros-Warner's Ambassador theatre, in St. Louis, in 1930. Charles gradually rose to a position of treasurer and returned to Kansas to join Fox Midwest Circuit. After a time he left Fox to join Col. R. J. McOwen's stockplayers and spent six years as Col. Mack's publicity and advertising manager and executive assistant. After a fling at clothing store management, in Arizona and restaurant management, in California, Boshart returned to the theatre as manager of the Edwards, for Principal.



JUNIOR SHOWMEN

MERRY KAREN, on Thursday, August 26th, to Mr. and Mrs. Pat McGee. The father is with J. H. Cooper Enterprises, in Denver.

HAPPY BIRTHDAY

September 6th
Harry Sefton
Rockwood D. Bailey
James A. Kakley
Clarence Turbin
Joseph Rubenfeld
William J. Burke

7th
Jack L. Johnson
Herbert Hairrell
Robert Patterson
H. R. Hellerich

8th
Bert Gildersleeve
Ralph Ressler
Art Weber
Herbert Lewis
Sidney Selig
Pete Egan

9th
Frank Solomont
Sam Rothstein
Morris Simms
Harold Heller
Sam Schiwetz
Earle Potter
Albert Crowder

10th
Robert Rydeen
Alan Peters
Ben Blackmon
Frank Boucher
William Miller
Robert Duberstein
Sidney Grill
Clifford Mowry
Herbert Graefe
Budd Guttman
Perry Reavis
Clifford Reid
Leonard Herbert
Harold Turner

11th
Mike Guttman
Wesley Griffith
Vincent O'Leary

12th
Charles Brown
W. H. Hall
L. O. Daniel
Irvin Moffitt
Harry Sayer
George Livingston
Harold Spero
Samuel Stepanian

13th
Thomas R. King
Robert Menches
Harry Beencken
Al Bartolot
R. H. Hightower
Jimmie Redmond
John L. Link
Jerome Greenebaum
Maurice Crew
Ralph L. Trathen

14th
William Truesdell
Lee Naify
H. B. McFarling
Reid L. Crow
Joseph Feldman
John A. Meier
James Nicholson
Paul Schoonmaker

15th
J. Ramos Defontaine
J. H. Berlinger
G. O. Romaine
Leonard Goldberg
Irving Levine
Martin Simpson
Harold Goldman
James B. Rhea
J. Gordon Bason
Thomas Shannon
William Bowers
Edmund B. Noonan
Leroy Boudreau

16th
Robert Robison
Jack Huwig
A. G. Buchanon
Harry Sanders
George Aurelius
W. A. Gallemore
Norman Cohen
Dozier Roberts
Albert K. Cormier
Whit Thornton

17th
Fred Bixby
R. V. McGinnis
Jack Zaitzow
C. L. Hollister
Max Reizes
Stuart Tomber

18th
J. E. Spencer
William Hewitt

WILLIAM MISKELL has been appointed Nebraska and Western Iowa manager for Tri-States Theatres, succeeding Joseph Kinsky, who is moving to Santa Monica, Cal., to opera Aero theatre there. Ted Emerson, now Paramount manager, will take Miskell's place as Orpheum manager; Don Shane, of the Capitol, in Davenport, Ia., replaces Emerson.

MICKEY GROSS, manager of the Orpheum, in Denver, has enlisted in the Marines.

LEO P. TRAINOR, manager of Wilmer & Vincent's Rialto theatre, in Allentown, Pa., for the past five years, has left the industry to enter business for himself in Cincinnati.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York.

NEW EQUIPMENT

NEW U. R. C. SOUND EQUIPMENT, ROTARY stabilizer, high fidelity, stage speaker with tweeder system. Write us for particulars. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

CARBON SAVERS, 98c; 2,000' STEEL REELS, 67c; film splicers, $4.76; exhaust fans, 12", $25.50; acoustical felt, 50 yard rolls, 47½c; streamlined ceiling fixtures, $12.95; 500 watt baby spots, $9.75; chrome snow white sound screens, square foot, 23½c; cashier's illuminated signs, $2.75; quick rechargeable flashlight batteries, $2.20; fifteen ampere rectifier bulbs, $7.95; super quality 868 photocells, $4.95; Presto automatic changeovers, pair, $55.75. Ask for Fall Sale Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

THEATRES

WILL INVEST $10,000 TO $25,000 FOR THEATRE in town between 1,500 and 5,000 population. Prefer Iowa, Missouri or any point West. BOX 1669, MOTION PICTURE HERALD.

FOR SALE THEATRE IN SMALL EASTERN Pennsylvania community farming center. Simplex equipment installed. $2,500 cash. BOX 1672, MOTION PICTURE HERALD.

USED EQUIPMENT

COMPLETE THEATRE EQUIPMENT — PEERless arc lights; Baldor rectifiers; Powers mechanisms, stands, magazines; Syncrofilm soundheads; Operadio dual channel amplification. Ready to operate, guaranteed. Best cash offer takes all. SPURGEON DUNN, Chattahoochee, Fla.

LENSES $8; LENS SETTING FILM $1; PROJECtion Maintenance Bulletins 3c. WESLEY TROUT, Box 575, Enid, Okla.

SIMPLEX 2000' SEMI-PROFESSIONAL SOUND projectors, absolutely complete with amplifier, tubes, loudspeaker, cables and telescoping pedestal. Single projector outfit, $545; double outfit, $975. Good condition, used for roadshowing commercial films. ABELES ADVERTISING SERVICE, 453 W. 42nd St., New York.

550 EXTRA HEAVY DUTY EXCEPTIONALLY good used veneer chairs, $1.50 each. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

225 RE-UPHOLSTERED SPRING EDGE CUSHions, $2.25; coinometer coin changers, $77.50; Motiograph mechanisms, $95; Simplex, Powers Replacement parts, usable, 60% discount; Powers 6B heavy pedestals, $39.50; Brenkert F3 combination effect machine, $495; underwriters 2½ gallon extinguishers, reconditioned, $20. Fall Bargain Bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKS

COMPLETELY REVISED 7TH EDITION OF Richardson's Blue book of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

MOTION PICTURE SOUND ENGINEERING — 547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

Barnett Art Director

Herman Barnett has succeeded Harold Seroy as art director in RKO Theatres' home office publicity department. Mr. Seroy resigned to join the Columbia art department. He was honored by his RKO associates at a dinner last week.

District Managers to Army

Ralph Smitha and Stanley Kreuger, district managers for Essaness in Chicago, have been inducted into the Army.

Thomas Is Named Lyons Agency Vice-President

Earl G. Thomas, recently honorably discharged from the Army where he held a captain's rank, has been named executive vice-president of A. & S. Lyons, Inc., talent agency. The appointment of Mr. Thomas, it was said, was the first step in the contemplated expansion of the agency's activities. Prior to entering the service, Mr. Thomas was radio director of the McCann-Erickson Chicago office. Irene Etkin is Mr. Thomas' assistant.

Paralysis Wave Continues to Hit Theatres

The infantile paralysis epidemic continues to cause dislocations not only in theatres but in schools and business establishments. In Chicago, where new cases since July 1st amount to 500 with 46 deaths reported, theatres in the downtown section have not felt the pinch. In suburban Berwyn, however, the three theatres in the community have suffered a sharp box office decrease with the banning of children as ordered by the Board of Health.

Public schools in Berwyn and nearby Cicero have delayed their openings for a week. While there has been no signs of the epidemic subsiding, it is believed that the peak already has been reached.

Children under 18 have been ordered by Dr. Walter S. Lay, health officer of Hamden, Conn., to refrain from attending theatres and exhibitors who noticed decreases prior to the order believe that receipts will drop even lower.

City officials have enlisted the cooperation of exhibitors in many instances, however. In Kansas City, theatre men are avoiding any promotion efforts to attract children and in many cases bar youngsters from the theatre altogether.

Throughout Kansas and Missouri relatively few cases have been reported. State authorities, nevertheless, have urged that parents use extreme care with their children by keeping them at home. School openings will follow schedule. In some cities, exhibitors said attendance drops amounted to as much as 30 per cent with adults and 90 per cent with children.

National Decency Legion Classifies 14 Films

The National Legion of Decency reviewed 14 films for the current week, classifying five as unobjectionable for general patronage, six as unobjectionable for adults and three as objectionable in part. The Legion has disapproved of "The City That Stopped Hitler—Heroic Stalingrad" on the ground that it "tends to incite hatred of the persons of enemies and to be excessively gruesome." Others disapproved were "A Scream in the Dark" and "The Seventh Victim." The listing follows:

Class A-1, Unobjectionable for General Patronage: "Adventures of a Rookie," "I Believe in God," (Mexican), "Tiger Fangs," "Guadalajara" (Mexican) and "Outlaws of Stampede Pass."

Class A-2, Unobjectionable for Adults: "Down in the Tropics" (Mexican), "Here Comes Kelly," "Johnny Come Lately," "Larceny with Music," "My Kingdom for a Cook," "Tornado." Class B, Objectionable in Part: "The City That Stopped Hitler—Heroic Stalingrad," "A Scream in the Dark," "The Seventh Victim."

Hear Harry M. Warner In Anti-Trust Suit

Harry M. Warner, president of Warner Brothers, was to have been examined on Wednesday at the office of Hays, Podell and Schulman, New York attorneys, in connection with the anti-trust suit brought by the Hillside Amusement Company against eight major film companies and others. Among the defendant companies are Twentieth Century-Fox, Warners, Columbia, United Artists, Paramount, Metro-Goldwyn-Mayer, Universal and Loew's.

Heads Portland Exchange

James Clark, formerly of Philadelphia, has been named Portland, Ore., branch manager for Paramount. He succeeds A. R. Anderson, who was transferred to Philadelphia.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

SHORT SUBJECTS

SHORT SUBJECTS CHART

THE RELEASE CHART

Sherlock Holmes Faces Death

(Universal)

Excellent Sherlock Holmes

This is the first of Universal's new series of Sherlock Holmes detecting stories and it measures up well with the best of the three turned out last season. Although it's a modernized version of the Sir Arthur Conan Doyle stories, it does not deal with Axis spies.

Brought up to date by placing the Doyle story, "Musgrave Manor," in the period of the present war, with the manor being used for a convalescent officers' home, the story sticks closely to the Doyle original.

The master unraveler of baffling crimes is called onto the scene when Dr. Watson's assistant surgeon at the manor is stabbed in what appears to be a murder attempt. In true Doyle character, Holmes arrives with the good doctor just in time to find the manor lord murdered.

Suspense is built up through the antics of the butler and his wife and the strange striking of 13 by the tower clock, marking a murder.

Holmes solves the motive for murder through deciphering the strange Musgrave ritual repeated at the funeral bier of each heir by the second in line.

Basil Rathbone and Nigel Bruce as the clever Holmes and blundering Watson turn in exceedingly smooth performances well supported by Dennis Hoey, the interfering Scotland Yard inspector. Hillary Brooke and Milburn Stone supply the slight romantic thread.

Producer-director Roy William Neill left nothing to be desired in suspense, action, and portrayal of the true Holmes and Watson characters in his direction from a screenplay by Bertram Millhauser, which adheres very closely to Doyle's story. Photography by Charles Van Enger was well done, as was the art direction of John B. Goodman and Harold MacArthur.

Previewed at the studio before an audience of trade reviewers, many of whom expressed approval of the film. Reviewer's Rating: Excellent.—JACK CARTWRIGHT.

Release date, Sept. 17, 1943. Running time, 68 min. PCA No. 9405. General audience classification.

Sherlock Holmes.....Basil Rathbone
Dr. Watson.....Nigel Bruce
Dennis Hoey, Arthur Margetson, Hillary Brooke, Halliwell Hobbs, Minna Phillips, Milburn Stone, Gavin Muir, Gerald Hamer, Vernon Downing, Olaf Hytten, Frederic Morlock, Mary Gordon.

Wintertime

(Twentieth Century-Fox)

Skating to Music

With complete disregard of plot, Twentieth Century-Fox has whipped together some brilliant skating sequences, a few dance numbers, several bright new tunes and some frankly slapstick comedy into an iced confection that will find a waiting audience.

Sonja Henie, whose dainty person and amazing twirls have won her a steady following, has the spotlight in a set of beautifully staged production numbers, including one in dazzling white on glassy black that rivals color in its pictorial beauty. That she skates, too, with her accustomed grace and skill goes without question.

Surrounding her is a wealth of comedy talent including Jack Oakie, S. Z. Sakall, Cesar Romero and Carole Landis, all taking some part in the story without departing from their individual specialties. Romero does a charming ballroom dance with Miss Henie, without skates and somewhat before he loses his pants, and joins Miss Landis in one of the Leo Robin-Nacio Herb Brown songs, "I Like It Here." S. Z. Sakall plays a Norwegian millionaire for a share of the laughs. And Jack Oakie's good-natured buffoonery keeps the audience amused between production pieces. Through it all too, Woody Herman's orchestra offers slightly torrid music that will have the youngsters tapping their toes.

The story of a pretty Norwegian skater and her wealthy uncle playing fairy godmother to a snow-covered hotel is inconsequential enough to be almost totally ignored, while providing the necessary romance between the young proprietor and his star performer.

William Le Baron produced the show with more respect for its headline performers than the screenplay by E. Edwin Morand, Jack Jevne and Lynn Starling, adapted from a story by Arthur Kober. Direction by John Brahm set a fast pace.

Three songs, "Wintertime," "Later Tonight" and "Dancing In the Dawn," receive special treatment with pleasant results.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, Sept. 17, 1943. Running time, 82 min. PCA No. 9312. General audience classification.

Nora.....Sonja Henie
Skip Hutton.....Jack Oakie
Brad Barton.....Cesar Romero
Carole Landis, S. Z. Sakall, Cornel Wilde, Helene Reynolds, Matt Briggs, Don Douglas, Geary Steffen, Charles Trowbridge, Nella Walker, Georges Renavent, Jean Del Val, Arthur Loft, Jean De Briac, Henri De Soto, Charles Irwin, Dick Elliott, and Woody Herman and His Orchestra.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Beyond the Last Frontier

(Republic)

Rangers Triumph

"Beyond the Last Frontier" is the initial picture of a proposed series of Republic Westerns starring Eddie Dew as John Paul Revere which will end with the second one, as Dew requested roles in other features and Republic allowed him to withdraw from his contract.

Lou Gray's production of this one places it a step above the usual Western drama, with fast action and thrill sequences providing the extra upward boost. Howard Bretherton's direction keeps the action flowing smoothly and with sufficient rapidity to give a running bang effect.

Eddie Dew's portrayal of Revere, a Texas Ranger undercover man with the outlaw band, is overshadowed by the comedy of Smiley Burnette and the workmanlike job of Bob Mitchum as the outlaw's plant among the Rangers.

The story deals with the Rangers in the days when the Texas Panhandle was outlaw territory. The outlaws suspect a plant among them and kidnap a new Ranger, replacing him with their own man, Mitchum. Revere outsmarts him, but the Ranger traditions have their effect, and he finally helps them to win out.

Charles Miller's handling of the role of the Ranger Major lifts it a notch or two to make it a neat part.

Seen at the Hitching Post Theatre, Hollywood, before audience of small fry who voiced enjoyment of comedy bits and thrills. Reviewer's Rating: Good.

Release date, Sept. 18, 1943. Running time, 55 min. PCA No. 9490. General audience classification.

John Paul Revere.....Eddie Dew
Frog ..... Smiley Burnette
Bob Mitchum, Charles Miller, Ernike Adams, Lorraine Miller, Richard Clarke, Jack Kirke, Kermit Maynard, Harry Woods, Tom Steele.

First Comes Courage

(Columbia, 1942-43)

Spy Underground Drama

Patrons who are not deterred by the title of this picture will be left with small room for complaint, for here is one of those combination espionage, underground dramas replete with action and romance and acting of the highest calibre.

The plot in outline is not too novel, but its treatment brings a feeling of authenticity to the screen, and cast and director have even made an asset of the propaganda thread of this type of plot, first by making it blend with the characterizations, and secondly by not letting it interfere with the suspense.

The story has to do with a beautiful Norwegian girl patriot—Hollywood's modern Poor Pauline—who, finding herself surrounded by Nazis and Quislings, sets out to emulate Mata Hari, concentrating her wiles and efforts upon

the Commandant of the German garrison in her town of Stavik.

The girl Nicole, played nobly by Merle Oberon, is of high birth, and the Commandant, believing she is a Quisling, courts her and is led to believe his love is not unrequited. Nicole falls into bad repute with her Norwegian compatriots who do not know she is within the enemy's camp only to obtain information which she passes on to the British through her oculist. He relays the messages by means of invisible ink on eye glasses he prepares for Norwegian fishermen.

The Commandant is being needled by his superior, Colonel Von Elser, superbly acted by Reinhold Schunzel, who strongly suspects Nicole of being responsible for numerous leaks.

In time the word goes out and the British send a Captain Allan Lowell, played ably enough by Brian Aherne, to Stavik with a Norwegian Commando with orders to execute the Nazi Commandant. The two are to be followed by Commando forces in barges. From that moment on action and romance dominate the screen, for Capt. Lowell and Nicole had met in pre-war days and fallen in love.

The British captain succeeds in erasing the Nazi Commandant from the scene of action, but not until after the Nazi has married Nicole. In the end she decides to deny love for patriotism and remains behind when Lowell embarks with his fellow Commandos.

The screenplay was in need of an excellent cast, which it got, and an able director with imagination, which it also got, for an old plot needed a fresh treatment—which it got in part. Dorothy Arzner directed, and for a woman showed an almost incongruous sense of realistic brutality in a battle scene following the landing.

Seen at Loew's State, New York, where a mid-afternoon crowd appeared pleased. Reviewer's Rating: Good.—BERT HICKS.

Release date, July 29, 1943. Running time, 86 min. PCA No. 9055. General audience classification.

Nicole Larson.....Merle Oberon
Capt. Allan Lowell.....Brian Aherne
Carl Esmond, Fritz Leiber, Erville Alderson, Erik Rolf, Reinhold Schunzel, Isobel Elsom.

Larceny With Music

(Universal)

Comedy with Music

This item in Universal's procession of minor musicals utilizes Alvino Rey and his orchestra in lieu of a less exploitable band but lifts the level of the category in no other department and lowers it in most. It has a few moments of humor that get laughs, as executed by the dependable Leo Carrillo and William Frawley, but consists in the main of vocal renditions by Allan Jones, Kitty Carlisle and the King Sisters of songs unsuited to their talents.

Jones is cast as a crooner of popular ditties, which he isn't, and Miss Carlisle as a practitioner of the classics, which she may be but gets small chance to demonstrate. Frawley clicks as the agent -manager who tricks former-gangster-now-impresario Carrillo into employing Jones, plus the Alvino Rey orchestra, in displacement of Miss Carlisle. There's some novelty in Robert Harari's basic story idea, but the burden of ineptly staged song numbers stifles it.

The songs range from "Only in Dreams," from a Strauss waltz—which gives Miss Carlisle her only chance to do the kind of thing she's fitted for—to "When You Wore a Tulip," which Jones sings, with the King Sisters, in a manner to bring tears to the eyes of customers who remember his "Donkey's Serenade" in "The Firefly."

Production is credited to Howard Benedict, direction to Edward Lilley.

Previewed at the Fairfax theatre, Hollywood, to a Thursday night audience, drawn by "Hers to Hold," which took it in silence. Reviewer's Rating: Mediocre.—WILLIAM R. WEAVER.

Release date, Sept. 10, 1943. Running time, 64 min. PCA No. 9187. General audience classification.

Ken Daniels.....Allan Jones
Pamela Mason.....Kitty Carlisle
Leo Carrillo, William Frawley, Lee Patrick, Gus Schilling, Samuel S. Hinds, Sig Arno.

Song of the Marimba

(Clasa-Mohme)

Mexican Comedy

Credit Grovas Films with an excellent production for houses which cater to Spanish-speaking audiences. In "Song of the Marimba," nothing has been spared to lift the customers' spirits. Appetites are whetted in the opening scenes with the evolution of a thin but amusing plot.

In characteristic drawing-room comedy fashion, repartee is swift as an ambitious family traps an eligible young hacienda owner into marriage, using the youngest daughter as the attractive bait. Fernando Soler as the father shoulders much of the load with comparative ease and proves his acting ability with casual assurance.

The eligible young man is Emilio Tuero. Marina Tamayo is the daughter. They make an engaging young couple measured by any standard. As the story unravels, the family taps Tuero's financial resources to the straining point and he returns to his ranch. In order to test Marina's love, he practices some deception of his own by changing places with his own foreman. The family, upon arriving at the ranch, finds Tuero threatened with arrest, all part of a preconceived plan, because of the debt they have run up. Their true temper is then revealed when they offer to work out the debt to save Tuero. The final chapter, of course, brings understanding.

Bustillo Oro directed from the screenplay by H. Gomez Landero. Attractive trimmings are supplied by a marimba aggregation described as the leading orchestra of its type in Central and South America, while Emilio Tuero sings a number of pleasant Mexican folk-songs in conjunction with several lively dances. Absence of English titles restricts the film to audiences who understand Spanish, although there is general entertainment in the music sequences.

Seen at the Belmont Theatre in New York where a small audience indicated their approbation. Reviewer's Rating: Good. — LEW BARASCH.

Release date, August 20, 1943. Running time, 131 min. General audience classification.

Father .....Fernando Soler
Mother .....Sara Garcia
Daughter .....Marina Tamayo
Young Man .....Emilio Tuero

ADVANCE SYNOPSES *and information*

THE GANG'S ALL HERE
(20th Century-Fox)

PRODUCER: William Le Baron. DIRECTOR: Busby Berkeley. PLAYERS: Alice Faye, Carmen Miranda, Phil Baker, James Ellison, Charlotte Greenwood, Edward Everett Horton, Sheila Ryan, Eugene Pallette, Tony De Marco, Benny Goodman Band.

SOLDIER'S TANGLED ROMANCES. The plot revolves around the love affair of a wealthy young sergeant on the eve of his shipment overseas. Alice Faye, Carmen Miranda, Phil Baker, Tony de Marco and the Benny Goodman band are the stars of a nightclub show he sees and in which he falls for Alice. He goes over, is decorated, and returns on furlough, at which time he must get rid of the debutante (Sheila Ryan) to which his family has hitched him. Charlotte Greenwood is her mother, Eugene Pallette, his father, and Edward Everett Horton, papa's business manager. The deb settles it herself by falling for De Marco and leaving the road open for Ellison and Faye.

RHAPSODY IN BLUE
(Warner Bros.)

PRODUCER: Jesse L. Lasky. DIRECTOR: Irving Rapper. PLAYERS: Joan Leslie, Robert Alda, Charles Coburn, Morris Carnovsky, Rosemary De Camp, Albert Basserman, Paul Whiteman, George White, Al Jolson, Oscar Levant, Eddie Marr. Also nine of original Whiteman band headed by Al Galladoro, Herbert Rudley, Harry Seymour, Mary Field, Virginia Sale, Christian Rub, George Reilly, Charles Halton, Johnny Downs, Anne Brown, Viola Essenova.

GEORGE GERSHWIN'S LIFE. The life of Gershwin from his lowly East Side New York beginnings where he banged the piano in cheap spots until his rise to success and acclaim in Europe and his recognition as a leading American composer. Paul Whiteman, Oscar Levant, George White, and Al Jolson play themselves in the picture as do nine members of Whiteman's original band which recorded the "Rhapsody in Blue."

ADVENTURE IN IRAQ
(Warner Bros.)

DIRECTOR: D. Ross Lederman. PLAYERS: John Loder, Ruth Ford, Warren Douglas, Paul Cavanagh, Barry Bernard, Peggy Carson, Bill Crago.

NEAR EASTERN MELODRAMA. A former Flying Tiger, crossing the Syrian desert with a man and wife as passengers, is forced down by a leaking gas line in desert wasteland. The party discovers an isolated palace inhabited by a menacing combination of Devil Worshippers, Nazi spies and a vengeful sheik. Threatened with torture and death the flier and the girl are rescued in time by American bombing planes.

THE STORY OF DR. WASSELL
(Paramount)

PRODUCER: Cecil B. DeMille. DIRECTOR: C. B. DeMille. PLAYERS: Gary Cooper, Laraine Day, Carl Esmond, Stanley Ridges, Signe Hasso, Douglas Fowley, Barbara Britton, Carol Thurston, Rennie McEvoy, Elliott Reid, Lester Matthews, Miles Mander, Philip Ahn.

BIOGRAPHY. Cecil B. DeMille will treat of the early years of Dr. Wassell, ending with the story with which the world associates his hero, the tremendous evacuation of the wounded from Java and the narrow escape from the Japs. The story mainly is about the good doctor's work with the natives, his preaching of Americanism and his heroic work. It will tell of his romance with the girl (Laraine Day in the film), who became his wife and the picturesque native girl, Three Martini, who helped him in his work.

DESTINATION, TOKYO
(Warner Bros.)

PRODUCER: Jerry Wald. DIRECTOR: Delmar Daves. PLAYERS: Cary Grant, John Garfield, John Ridgely, William Prince, Alan Hale, Dane Clark.

HEADLINE DRAMA. This is to be a literal filming of the newspaper stories about that one,

lone U. S. submarine that lay lurking off the coast of Japan for three months, sinking more than 15,000 tons of shipping and escaping numerous depth charges directed at it. In the evenings it would surface and the crews would watch trains coming down the coast and even saw a horse race one evening through binoculars. The entire story appeared in *Life* Magazine. The picture will dramatize events only slightly, highlighting the individual lives of the crew members. The sub came safely home to Pearl Harbor.

A SCREAM IN THE DARK
(Republic)

PRODUCER: George Sherman. DIRECTOR: George Sherman. PLAYERS: Robert Lowery, Marie McDonald, Eddie Brophy, Wally Vernon, Hobart Cavanaugh, Elizabeth Russell, Jack LaRue, William Haade, Linda Brent.

MURDER MYSTERY. Based upon a best-selling novel by Jerome Odlum "The Morgue Is Always Open," this concerns the adventures of a young newspaperman in solving an involved and continuing crime wave. He turns detective to locate the slayer with the aid of a pert little secretary whose feigned dumbness is only a cover-up to attract the killer. The killer turns out to be a meek, inoffensive and mild little man in his 50's.

HI'YA, SAILOR
(Universal)

PRODUCER-DIRECTOR: Jean Yarbrough. PLAYERS: Donald Woods, Elyse Knox, Jerome Cowan, Frank Jenks, Matt Willis, Eddie Quillan, Phyllis Brooks, Chaney Trio, George Beatty, Hacker Duo, Delta Rhythm Boys, Neillson Sisters, Wingy Minone.

MUSICAL COMEDY. Donald Woods persuades his merchant seamen pals to put $50 each in a song he has written. They arrive in New York with visions of millions in royalties. They hire a cab driven by Elyse Knox and run up a huge bill. She divines the boys' dilemma and suggests they drive to the swank night club where Phyllis Brooks is starred and have Donald return her lost cigarette case. The singer's boy friend, jealous of Donald, plots to have him beaten up, but Elyse and her gal cabbie pals arrive in the nick of time. Phyllis sings Donald's song at the canteen. It's a hit and bought on the spot. Donald pays the cab fare with a hearty kiss as a bonus indicating the future.

BILLY THE KID IN CATTLE STAMPEDE
(PRC Pictures)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al St. John, Frances Gladwin, Charles King.

BILLY SAVES HERD. Ed Dawson saves Billy from a gang trying to capture him to claim a reward for Billy as an outlaw. To repay the debt, Billy helps Dawson's father to save his big herd of cattle from depredations by outlaws. They start a stampede, but Billy outwits them and saves the herd.

BULLETS AND SADDLES
(Monogram)

PRODUCER: George W. Weeks. DIRECTOR: Anthony Marshall. PLAYERS: Ray Corrigan, Dennis Moore, Max Terhune, Ellen Hall, Harry Woods.

RANGE BUSTERS NUMBER. This employs the plot formula about the greedy land-grabber who is buying up all the surrounding ranches in order to get control of a contemplated railroad right-of-way. When his misdeeds become too much for the poor ranchers to bear, the Busters are sent for. They clean out the land-grabber and his henchmen.

CRAZY HOUSE
(Universal)

PRODUCER: Erle C. Kenton. DIRECTOR: Edward F. Cline. PLAYERS: Olsen and Johnson, Martha Driscoll, Patric Knowles, Cass Daley, Billy Gilbert, Percy Kilbride, Franklin Pangborn, Leighton Noble Band.

SCREWBALL HOLLYWOOD COMEDY. This is the second Olsen and Johnson picture, following "Hellzapoppin'." They come to make a second picture for Universal. The studio refuses to let the stars set foot on the lot. On the day the publicity department gave out this synopsis they were filming the scene where sand-bags are piled in front of the studio and 100 policemen, heavily armed, are seeing that the comics don't get in. Then, the plot continues, the boys decide to make their second film independently and sell it on the open market. They make their picture. It is bought by Universal for release for $1,000,000.

YOU'RE A LUCKY FELLOW, MR. SMITH
(Universal)

PRODUCER: Edward Lilley. DIRECTOR: Felix Feist. PLAYERS: Allan Jones, Evelyn Ankers, David Bruce, Billie Burke, Patsy O'Connor, Stanley Clements.

MARRIAGE IN HASTE. Evelyn Ankers is a girl traveling to Chicago to wed her friend Harvey (David Bruce), in order to fulfill the terms of a will under which she will inherit $95,000 if she is married by her 24th birthday. En route, her train is delayed and she meets a young draftee (Allan Jones). While waiting for the train to get on its schedule, the two have some hilarious adventures and fall in love. She tricks the draftee into marrying her. He finds out about the will, has the marriage annulled. She knows she is in love with him but it is not until she finds she can't draw upon her inheritance that they are finally happy on his $50 a month.

THE GUN MASTER
(Sherman - UA)

PRODUCER: Harry Sherman. DIRECTOR: George Archainbaud. PLAYERS: Albert Dekker, Claire Trevor, Barry Sullivan, Porter Hall, Henry Hull, Clem Bevans, Marion Martin, Teddi Sherman, Herbert Rawlinson.

STORY OF "BAT" MASTERSON. William Barclay ("Bat") Masterson, one of history's fastest men on the draw, went to Dodge City, Kansas, in 1876 to be a reporter, was convinced he could do more for the wicked city by becoming Marshal. There he met Dora Hand, a dance hall girl noted for her charities and kindness to children. King Kennedy, a Texas playboy, came to Dodge City and became Bat's rival for Dora. His playboy friends always wrecked the town on their visits. Dora becomes infatuated with King but helps Masterson become a newspaperman. She is accidentally killed in a street fight but not before she has seen Masterson clean up the lawless town and start to Kansas City as a reporter.

PIN UP GIRL
(20th Century-Fox)

PRODUCER: William LeBaron. DIRECTOR: Bruce Humberstone. PLAYERS: Betty Grable, Joe E. Brown, Martha Raye, Charles Spivek and Band, The Roller Follies, Inc.

MUSICAL COMEDY-DRAMA. A new Betty Grable musical in Technicolor in which a small town girl gets a civil service job in Washington as a secretary. She meets a Naval flier hero just returned from overseas in New York and falls in love with him. She tells him she's a Broadway star. They both go to Washington where she manages to keep her identity concealed by disguising herself as she does her daily secretarial stints. Making the night spots in her pose as a singing and dance star she puts on the dog, finally gets a break in a top night spot and makes good.

BUFFALO BILL
(20th Century - Fox)

PRODUCER: Harry Sherman. DIRECTOR: William A. Wellman. PLAYERS: Maureen O'Hara, Joel McCrea, Linda Darnell, Thomas Mitchell, Vincent Price, Edgar Buchanan, Anthony Quinn, E. J. Ballantine.

BILL CODY'S LIFE. The life of William Cody starts at his beginnings as a frontiersman and trapper and continues on through his rise as a famed Indian scout to his acknowledgement by America as a frontier hero. It traces his drop from grace and subsequent rise to fame again as the Buffalo Bill of wild west show prominence and rodeo artist.

FOOTLIGHT GLAMOUR
(Columbia)

PRODUCER-DIRECTOR: Frank Strayer. PLAYERS: Penny Singleton, Arthur Lake, Larry Simms, Danny Mummert, Daisy, Jonathan Hale and Anne Savage, Thurston Hall, Grace Hayle.

BLONDIE GETS STAGESTRUCK. While the Bumstead Family wends its merry way, in another town a wealthy industrialist is having a time with his stage-struck daughter. When he goes to Blondie's town to make a business deal with Mr. Dithers, Dagwood's boss, he takes the daughter along. She meets Blondie, sells the town on a little theatre project and sends for her director boy friend. The play, the world's worst, which daughter has written for herself, is ruined by Dagwood on opening night.

BILLY THE KID IN BLAZING FRONTIER
(PRC Pictures)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al St. John, Marjorie Manners, Milt Kibbee, I. Stan Jolley, Frank Hagney, Kermit Maynard.

RAILROAD DEFRAUDS SETTLERS. A feud develops between settlers of Red Rock Valley and railroad detectives. Billy and Fuzzy are sent for. They hire out as detectives to get evidence against the chief, who they suspect is working with the land agent of the road defrauding the settlers without the knowledge of their employer. Cattle is rustled to raise money to bid in a ranch and purchase price recorded on a deed is altered. With this evidence, climax is reached when a railroad official is kidnapped and Billy rescues him.

TIGER FANGS
(PRC Pictures)

PRODUCER: Jack Schwarz. DIRECTOR: Sam Newfield. PLAYERS: Frank Buck, Duncan Renaldo, June Duprez, J. Farrell MacDonald, Howard Banks, Alex Havier.

JUNGLE MELODRAMA. Frank Buck is sent on a government mission to Burma, ostensibly one of his wild animal safaris but actually to investigate mysterious depredations of jungle tigers running amuck and killing natives near a big rubber plantation, thus impeding the movement of raw material to the Allies. Buck uncovers a Nazi-Japanese sabotage plot whereby a Nazi doctor injects poison into the tigers causing them to go on a rampages. The saboteurs are killed and Buck's mission successfully terminated with the help of friendly natives and the American nurse who is the German doctor's assistant.

TABLOID REVIEWS

Reviews appearing on page 1532 are condensed versions of reviews of 1943-44 product appearing in Product Digest prior to the issue of September 4, 1943. They are carried for their reference value.

Submarine Base

(PRC Pictures)
Melodrama

Carrying its surprise to the end of the picture, and building suspense as it goes, this Jack Schwartz production gives the follower of melodrama plenty of that which he seeks, and the exhibitor more names for his marquee than most films in its bracket. Besides John Litel and Alan Baxter in the principal role, the film carries the names and talents of Iris Adrian, Fifi D'Orsay and Eric Blore.

John Litel plays a former New York policeman who has joined the Merchant Marine and is picked up, after a torpedoing, by a former New York gangster, wanted for murder, posing as a fisherman while secretly selling torpedoes to Nazi submarines. The two, thrown together by disaster, come into conflict which ends only when the gangster, shot by a Nazi agent and dying, reveals that the torpedoes sold the submarines have blown them to destruction.

Reviewer's Rating: Good.

Jim Taggart.....John Litel
Joe Morgan.....Alan Baxter
Iris Adrian, Fifi D'Orsay, Eric Blore, Jacqueline Dalya, George Metaxa, George Lee, Rafael Storm.

Complete review published July 10, 1943, page 1414

Bomber's Moon

(Twentieth Century-Fox)
Escape Through Europe

This is an action film which follows the pattern of adventure laid down by previous pilots who have crashed in occupied Europe and made their way back to England. Its one notable difference is the presence of Annabella as a Russian Army doctor who takes part in the escape of the American flier.

A Flying Fortress, limping home after a raid over Germany, is set upon by a Nazi fighter, whose pilot machine-guns the crew as they bail out. The American pilot makes a forced landing, is captured, goes to prison and escapes with a Czech officer and a Russian doctor. The Czech turns out to be a Nazi, for the one moment of surprise in the film, but the other two fight on to reach England. The American shots down the German fighter pilot in the final sequence.

Director Charles Fuhr had little opportunity for suspense in the material.

Reviewer's Rating: Fair.

Captain Jeff Dakin.....George Montgomery
Alec .....Annabella
Kent Taylor, Walter Kingsford, Martin Kosleck, Dennis Hoey, Robert Barrat, Richard Graham, Kenneth Brown, Lionel Royce, Victor Kilian.

Complete review published July 10, 1943, page 1413

Fugitive from Sonora

(Republic)
Dual Identity Western

"Fugitive from Sonora" carries the usual amount of gunplay and action, but the quality of performance, direction and script seriously limit its entertainment value.

Don "Red" Barry is in water over his depth in playing a dual role and attempting to shade each character. He plays Dave Winters, a fighting parson, and Keeno Phillips, a very, very bad hombre. They are brothers and "Keeno" was the black sheep, taking up a life of hired killing after being paroled from jail by "Iron Joe" Martin for just that purpose. The parson brother and Iron Joe's niece, however, with the aid of a local tombstone maker and also the help of the bad brother, clean out the thugs.

Far and away the best job of acting is by a pleasing looking youth named Gary Bruce, who plays a killer trying to be honest.

Reviewer's Rating: Mediocre.

"Keeno" Phillips.....Don "Red" Barry
Dave Winters.....Don "Red" Barry
Jackpot Murphy.....Wally Vernon
Dixie Martin.....Lynn Merrick
Tom Lawrence.....Gary Bruce
Harry Cording, Ethan Laidlaw, Tom London.

Complete review published July 10, 1943, page 1414

Victory Through Air Power

(United Artists - Disney)
de Seversky Documents His Case

There is no precedent in the field of motion picture entertainment by which to calculate the commercial career of this latest new use of the medium to come from the Disney studio.

This picture is, in a word, a documentation of the case for the winning of victory through air power which Major Alexander P. de Seversky has been arguing steadily, in person and in his book of the same title.

The picture opens dramatically with a close-up of the late General Mitchell predicting much that has transpired with relation to the use of airplanes in this war. In then drops back to 1903 and traces, utilizing in these early sequences the Disney devices of humor which are dispensed with later, the early development of aviation and the nature of its uses in World War I, continuing on to sketch its periods of neglect and attention in the years that followed.

At a midpoint in the picture the camera picks up Major de Seversky, introduced by a documentation of his illustrious military record, who carries the picture forward from that point, citing experiences, propounding views, expostulating theories and forecasting events.

Major de Seversky's points are made with power and visualized in striking terms by animations and Technicoloration.

As a graphic presentation of the development of aviation, apart from matters of strategy and tactics, the picture is a thing of commanding interest to the aviation-conscious.

As entertainment to be exploited and exhibited by showmen to their customers of all types, ages, interests and tastes, the production is a question mark.

Reviewer's Rating: Good.

Complete review published July 10, 1943, page 1413

Best Foot Forward

(Metro-Goldwyn-Mayer)
'Teen-Age Musical

Taking its cue from the youngsters who provide much of the entertainment in this sprightly musical comedy, M-G-M has planted Harry James and his Music Makers solidly in the foreground. Closely following are Lucille Ball, playing a motion picture star of the same name, and a great set of young performers led by Virginia Weidler, Tommy Dix and Nancy Walker.

Songs, dances, Technicolor and swing in the James manner are arranged in succession and combination around a plot which has Miss Ball accepting an invitation to a prep school prom to the consternation of all but the stag line. The surprised senior who invited her tries to pass her off as his girl friend, Virginia Weidler. The very proper senior prom rapidly becomes a brawl, with souvenir hunters attacking en masse and Lucille retreating in her underwear. She manages, however, to clear things up with the major, the colonel and assorted girl friends.

Arthur Freed produced the show with an eye to its prospective audience and the present popularity of light screen fare.

Reviewer's Rating: Good.

Lucille Ball.....Lucille Ball
Helen.....Virginia Weidler
Bud.....Tommy Dix
Jack O'Reilly.....William Gaxton
Nancy Walker, June Allyson, Kenny Bowers, Gloria De Haven, Jack Jordan, Beverly Tyler, Chill Wills, Henry O'Neill, Sara Haden and Harry James.

Complete review published July 3, 1943, page 1401

Coastal Command

(Paramount - Crown Film)
War Documentary

What "Target For Tonight" did for the Bomber Command—and for British national prestige—"Coastal Command" does for the service which it dramatises, and no less for Britain.

Tearing the curtain from the work of a branch of the Air Force about which not a lot is known save bald official communiques, the film would seem set, on its subject matter, for a box office hit. Exhibitors here will probably sell it as another "Target." On the other side of the Atlantic the film should score, too, on similar lines. Its English qualities are those which appeal, understatement and honesty.

It is a film of thrills, as any documentary of the R.A.F. must be. They are the thrills of suspense and drama in the control room, the thrills of men going out on operations, sleuthing and sinking German submarines, bombing enemy raiders, putting up a fight against long numerical odds and more agile Fock Wulfs. The personnel are the personnel of Coastal Command, just the mixed, matey bag of Britishers who nowadays make up the R.A.F.

Holmes has made a grade one job of his direction and the results are excellent.

Reviewer's Rating: Excellent.

Complete review published Nov. 14, 1942, page 1005

Isle of Forgotten Sins

(PRC Pictures)
South Seas, Pre-war

John Carradine, Sidney Toler and Gale Sondergaard supply marquee importance to this Peter R. Van Duinen production, directed by Edgar G. Ulmer, which reflects Leon Fromkess' recently adopted expanded-budget policy both in cast strength and running time.

The film concerns rival rascals competing for shipwrecked gold in pre-war South Seas, and abounds in violence, the rivals ending their personal conflict just before a monsoon sweeps over the island and reduces all hands to their beginnings.

There are plenty of convolutions in the plot and only speed in untangling it is lacking.

Reviewer's rating: Fair.

Clancy.....John Carradine
Marge.....Gale Sondergaard
Krogan.....Sidney Toler
Frank Fenton, Rita Quigley, Veda Ann Borg, Rick Vallin, Betty Amann, Tala Birell, Patti McCarty.

Complete review published July 3, 1943, page 1402

Yanks Ahoy

(Hal Roach - UA)
Battling Sergeants

A comedy for those who like humor of the slapstick variety, this isn't one of the better "streamliners" in point of plot or production.

The Army in wartime is the setting. Two battling sergeants are the theme. One, William Tracy, is small, gentle, smart. He is a draftee. The other, Joe Sawyer, is large, tough and stupid. He is a veteran, resentful of the other. On a transport sailing for foreign service, Tracy, with a photographic mind, transposes light seen flashed from shore, into a code message—that a saboteur aboard is to sink the ship. The hunt begins.

Sawyer frames Tracy by enticing him into the nurses' quarters, where he's discovered. Sawyer has been demoted for beating the first mate; Tracy now loses his stripes. However, when both later go fishing, they catch, and capture, a two-man Japanese submarine, and are restored to favor.

Reviewer's Rating: Mediocre.

Sgt. Doubleday.....William Tracy
St. Ames.....Joe Sawyer
Phyllis.....Marjorie Woodworth
Minor Watson, Walter Woolf King, Robert Kent, Romaine Callender, William Bakewell, Frank Fayden, Marge Ann Deighton, Tom Seidel, Lt. John Canady.

Complete review published March 13, 1943, page 1203

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES (Average 17 Min.)		
4405	Spook Louder (Stooges)	4-2-43	1251
4432	Blonde and Groom (Langdon)	4-16-43	1281
4433	I Spied for You (Brendel)	4-30-43	1281
4412	His Girl's Worst Friend (Glovesllnger)	5-14-43	1329
4408	Back from the Front (Stooges)	5-28-43	1329
4434	My Wife's an Angel (Allen Jenkins)	6-11-43	1329
4435	Boobs in the Night (Brendel)	6-25-43	1390
4407	Three Little Twirps (Stooges)	7-9-43	1390
4436	Here Comes Mr. Zerk (Langdon)	7-23-43	1415
4408	Higher than a Kite	7-30-42	1472
	1943-44		
5425	Shot in the Escape (Gilbert & Nazarro)	8-6-43	1535
5401	I Can Hardly Wait (Stooges)	8-13-43	1535
5426	Farmer for a Day (Clyde)	8-20-43	1535
5427	Quack Service (Una Merkel)	9-3-43	1534
5409	Pitchin in the Kitchen (Herbert)	9-10-43	....
5402	Dizzy Pilots (Stooges)	9-24-43	....
	COLOR RHAPSODIES (7 Minutes)		
4508	Plenty Below Zero	5-14-43	1329
4509	Tree for Two	6-21-43	1387
4510	He Can't Make It Stick	7-23-43	1415
4511	A Hunting We Won't Go	8-23-43	1472
	1943-44		
5501	The Rocky Road to Ruin	9-16-43	1535
	PHANTASIES CARTOONS (Average 9 Min.)		
4707	Willoughy's Magic Hat	4-30-43	1263
4708	Duty and the Beast	5-28-43	1329
4709	Mass Mouse Meeting	6-25-43	1390
4710	The Fly in the Ointment	7-23-43	1415
4711	Dizzy Newsreel	8-27-43	1472
	1943-44		
5701	Nursery Crimes	10-8-43	....
5702	Black and Blue Market	11-12-43	....
	FOX & CROW		
5751	Room and Bored	9-30-43	....
	FILM VODVIL		
5951	No. 1 Mousle Powell	9-10-43	....
5952	No. 2 Cootie Williams	10-8-43	....
	COMMUNITY SING (Series 7) (9 Minutes)		
4659	No. 9—Rosie the Riveter	5-14-43	1281
4660	No. 10—As Time Goes By	6-25-43	1415
	1943-44		
5651	No. 1 On a Wing and a Prayer	7-9-43	1472
5652	No. 2 Delta Rhythm Boys	8-27-43	1535
5653	No. 3 Patriotic Songs	9-24-43	....
	PANORAMICS (10 Minutes)		
4904	Merchant Convoy	6-11-43	1387
	1943-44		
5901	Birds on the Wing	8-26-43	1535
5902	Babies by Bannister	10-1-43	....
	SCREEN SNAPSHOTS (Series 22) (10 Minutes)		
4859	No. 9	5-21-43	1387
4860	No. 10	6-25-43	1415
	1943-44		
5851	No. 1	8-15-43	1534
5852	No. 2	9-17-43	....
	WORLD OF SPORTS (10 Minutes)		
4807	Aqua Thrills	5-28-43	1329
4808	Jump, Fish, Jump	8-25-43	1390
4809	Sweeping Oars	7-29-43	1472
	1943-44		
5801	Kings of Basketball	8-27-43	1535
5802	Cue Wizards	9-30-43	....
	AMERICA SPEAKS		
4963	Men Working Together	7-1-43	1387

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (Average 20 Minutes)		
	1941-42		
A-306	Plan for Destruction	4-29-43	1263
	1942-43		
A-402	Heavenly Music	5-1-43	1291
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes)		
T-418	Romantic Nevada	4-24-43	1291
T-419	Motoring In Mexico	5-22-43	1329
T-420	Scenic Oregon	6-26-43	1387
T-421	Glimpses of Mexico	8-21-43	1535
	PETE SMITH SPECIALTIES (10 Minutes)		
S-464	Wild Horses	4-17-43	1291
S-465	Fala	4-10-43	1275
S-466	Sky Science	5-23-43	1350
S-467	Dog House	6-12-43	1365
S-468	Seeing Hands	7-3-43	1460
S-469	Seventh Column	7-31-43	1472
S-470	Scrap Happy	9-4-43	1535
	PASSING PARADE (10 Minutes)		
K-482	Who's Superstitious	5-1-43	1291
K-483	That's Why I Left You	6-12-43	1365
K-484	Don't You Believe It	7-3-43	1460
K-485	Trifles That Win Wars	7-17-43	1430
K-486	Forgotten Treasure	7-24-43	1460
K-487	Nursery Rhyme Mysteries	7-31-43	1460
	MINIATURES (10 Minutes)		
M-435	Inca Gold	4-24-43	1304
M-438	Wood Goes to War	5-8-43	1340
M-437	Here at Home	5-22-43	1365
M-438	Memories of Australia	6-12-43	1387
M-439	Journey to Yesterday	7-17-43	1460
M-440	Ode to Victory	7-31-43	1512
	OUR GANG COMEDIES (Average 11 Min.)		
C-493	Family Troubles	4-3-43	1263
C-494	Calling All Kids	4-24-43	1291
C-495	Farm Hands	8-19-43	1387
C-496	Election Daze	7-31-43	1535
	TECHNICOLOR CARTOONS (8 Minutes)		
W-445	The Boy and the Wolf	4-24-43	1291
W-448	Red Hot Riding Hood	5-8-43	1340
W-447	The Lonesome Mouse	5-22-43	1350
W-448	Who Killed Who	6-5-43	1387
W-449	Yankee Doodle Mouse	6-26-43	1460
W-450	The Uninvited Pest	7-17-43	1442
W-451	One Ham's Family	8-14-43	1535

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color) (Average 10 Minutes)		
L2-4	No. 4	4-30-43	1291
L2-5	No. 5	7-9-43	1430
	SUPERMAN COLOR CARTOONS (Average 8 Minutes)		
W2-4	Superman in the Underground World	6-18-43	1340
W2-5	Superman, Secret Agent	7-30-43	1430
	HEADLINERS (Average 10 Minutes)		
A2-6	Moments of Charm	4-16-43	1281
	(Re-Issue)		
A2-7	Letter from Ireland	5-14-43	1094
A2-8	Rationed Rhythm	6-10-43	1390
A2-9	A Revival of Moments of Charm	6-18-43	1430
A2-10	Sing, Helen, Sing	8-6-43	1512
A2-11	Three Bears in a Boat	8-20-43	1535
	MADCAP MODELS (Color) (Average 8 Minutes)		
U2-4	The 500 Hats of Bartholomew Cubbins	4-30-43	1291
U2-5	Jasper's Music Lesson	5-21-43	1340
U2-6	The Truck That Flew	8-6-43	1430
	1943-44		
U3-1	Jasper Goes Fishing	10-8-43	....
	POPEYE THE SAILOR (Average 6 Minutes)		
E2-7	A Jolly Good Furlough	4-23-43	1340
E2-8	Ration for the Duration	5-28-43	1374
E2-9	The Hungry Goat	6-25-43	1415
E2-10	Happy Birthdaze	7-16-43	1535
E2-11	Wood Peckin'	8-6-43	1535
E2-12	Cartoons Ain't Human	8-27-43	....
	POPULAR SCIENCE (Color) (10 Minutes)		
J2-4	No. 4	4-2-43	1281
J2-5	No. 5	6-11-43	1390
J2-6	No. 6	8-13-43	1506
	SPEAKING OF ANIMALS (Average 9 Minutes)		
Y2-3	Speaking of Animals in Current Events	5-7-43	1340
Y2-4	Speaking of Animals at the Cage Door Canteen	6-25-43	1430
Y2-5	Speaking of Animals In .... The Garden	8-20-43	....
Y2-6	Speaking of Animals In The Desert	9-24-43	....
	SPORTLIGHTS (Average 10 Minutes)		
R2-8	The Beach Command	4-9-43	1281
R2-7	Tumble Bugs	5-14-43	1340
R2-8	Amphibious Fighters	7-2-43	1390
R2-9	Where Cactus Grows	7-30-43	1430
R2-10	All Sails Set	9-10-43	1506
	VICTORY SHORTS (Average 14 Minutes)		
T2-4	The Aldrich Family Gets In the Scrap	4-8-43	1251
	MUSICAL PARADE		
	1943-44		
....	Mardi Gras	10-1-43	1506

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color) (7 Minutes)		
34,104	Private Pluto	4-2-43	1251
34,105	Fall Out, Fall In	4-23-43	1315
34,106	Victory Vehicles	7-30-43	1430
34,107	Reason and Emotion	8-27-43	1535
	SPORTSCOPE (Average 8 Min.)		
34,309	Golf Limited	4-23-43	1329
34,310	Racing Royalty	7-21-43	1374
34,311	Cloud Chasers	6-18-43	1415
34,312	Champion Maker	7-16-43	1472
34,313	Barnyard Golf	8-13-43	....
	1943-44 HEADLINER REVIVALS		
43,201	Harris in the Spring	9-10-43	....
	EDGAR KENNEDY (Average 17 Min.)		
33,406	Hot Foot	5-14-43	1340
	LEON ERROL (Average 18 Min.)		
33,708	Radio Runaround	5-7-43	1340
	JAMBOREES (Average 9 Min.)		
34,406	It's Tommy Tucker Time	4-16-43	1304
34,407	Duke Ellington & Orch.	7-9-43	1472
	VICTORY SPECIALS		
34,203	North African Album	6-3-43	1390
	FLICKER FLASH BACKS		
....	No. 1	10-3-43	1535
	THIS IS AMERICA (Average 19 Min.)		
33,106	Medicine on Guard	4-9-43	1263
33,107	Merchant Seamen	5-7-43	1315
33,108	Lieutenant Smith	8-4-43	1365
33,109	Pacific Island No. 43	7-2-43	1415
33,110	Broadway Dim-Out	7-30-43	1472
33,111	Arctic Passage	8-28-43	1522

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	ADVENTURES NEWSCAMERAMAN (Average 9 Min.)		
3202	Climbing the Peaks	4-16-43	1281
	MAGIC CARPET (Color) (9 Minutes)		
3157	Land Where Time Stood Still	4-2-43	1263
	1943-44		
4151	Mormon Trails	8-20-43	1534
4152	Coast of Strategy	10-15-43	....
	SPORTS REVIEWS (Average 9 Min.)		
3305	Streamline and Stamina	7-2-43	1535
	TERRYTOONS (TECHNICOLOR) (7 Minutes)		
3562	Patriotic Pooches	4-9-43	1304
3569	The Last Roundup	5-14-43	1340
3570	Mopping Up	6-25-43	....
3571	Pandora's Box	6-11-43	1387
3572	Keep 'Em Growing	5-28-43	1365
	1943-44		
4501	Mighty Mouse Rides Again	8-6-43	1535
4502	Camouflage	8-27-43	....
4502	Camouflage	8-27-43	1534
4503	Somewhere in Egypt	9-17-43	....
4504	Down with Cats	10-7-43	....
4505	Aladdin's Lamp	10-22-43	....

Prod. No.	Title	Rel. Date	P.D. Page
	THE WORLD TODAY (9 Minutes)		
3402	Accent on Courage	4-30-43	1365
	MARCH OF TIME (Average 19 Minutes)		
V9-9	Inside Fascist Spain	4-23-43	1263
V9-10	Show Business at War	5-21-43	1315
V9-11	Invasion	6-18-43	1362
V9-12	Bill Jack vs. Adolf Hitler	7-16-43	1430
V9-13	And Then Japan	8-13-43	1472
	1943-44		
V-10-1	Airways to Peace	9-10-43	1534
	DRIBBLE PUSS PARADE (9 Minutes)		
3902	Jungle Land	6-4-43	1387
	AMERICA SPEAKS		
3851	Weapons for Victory	5-7-43	1304
3852	Women in Blue	7-16-43	1535

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	WORLD IN ACTION (Two Reels)		
....	Road to Tokyo	4-16-43	1281
....	Invasion of Europe	5-7-43	1304
....	War for Men's Minds	8-13-43	1512
	SPECIAL		
....	Don't Hook Now	4-30-43	1171

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	COLDR CARTUNE (Average 7 Min.)		
7245	Swing Your Partner	4-26-43	1340
7246	The Dizzy Acrobat	5-31-43	1329
7247	Canine Commandos	6-28-43	1430
7248	Ration Bored	7-26-43	1512
	1943-44		
8237	Meatless Tuesday	10-25-43	....
	SWING SYMPHONIES (Average 7 Min.)		
7235	Pass the Biscuits Mirandy	8-25-43	1512
	1943-44		
8231	Boogie Woogie Man	9-27-43	....
	PERSON—ODDITIES (Average 9 Min.)		
7379	Shepherd of the Roundhouse	4-19-43	1340
7380	Tom Thumb In Person	5-24-43	1304
7381	The Armless Dentist	6-26-43	1415
7382	Western Cowgirl	7-19-43	1472
7383	Cactus Artist	8-23-43	1472
	1943-44		
8371	Wizard of Autos	9-20-43	....
8372	Farmer Gene Sarazen	10-25-43	....
	VARIETY VIEWS (9 Minutes)		
7359	Mr. Chimp Goes to Town	4-12-43	1291
7360	Mirror of Sub-marine Life	5-31-43	1329
7361	Confusion in India	6-21-43	1365
7362	Any Chickens Today?	7-26-43	1512
7363	Yukon Outpost	8-30-43	1512
	1943-44		
8351	Who's Next	9-27-43	1535
8352	I-A Dogs	10-18-43	....
	MUSICALS (Average 15 Min.)		
7128	Swing That Band	4-7-43	1263
7129	Dancing on the Stars	5-26-43	1291
7130	Russian Revels	6-23-43	1365
7131	Smoke Rings	7-28-43	1472
7132	South Sea Rhythms	8-25-43	1472
	1943-44		
8121	Hit Tune Serenade	9-29-43	....
8122	Sweet Jam	10-27-43	....
	VICTORY FEATURETTES		
0997	What We Are Fighting For	5-24-43	1291

VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLDR SPECIALS (Average 20 Min.)		
8004	Eagles of the Navy	4-24-43	1291
8005	Mountain Fighters	8-7-43	1460
8006	Champions Training Champions	6-26-43	1390
	BROADWAY BREVITIES (20 Minutes)		
8110	Rear Gunner	4-10-43	1281
8111	Three Cheers for the Girls	5-8-43	1329
8112	Happy Times and Jolly Moments	7-10-43	1442
	HDLLYWOOD NOVELTIES (10 Minutes)		
8303	Stars on Horseback	4-3-43	1251
	SPORTS PARADE (10 Minutes)		
8409	With Rod and Reel on Anticosti Island	5-1-43	1315
8410	Rover's Rangers	5-22-43	1340
8411	Gray, White & Blue	6-19-43	1390
8412	Snow Sports	7-24-43	1460
8413	Dude Ranch Buckaroos	8-14-43	....
	MELODY MASTER BANDS (10 Minutes)		
8507	U. S. Army Band	4-17-43	1329
8508	All American Band	5-22-43	1340
8500	Childhood Days	6-5-43	1398
8510	U. S. Service Bands	7-24-43	1442
	LDONEY TUNES CARTOONS (7 Minutes)		
8607	The Wise Quacking Duck	5-1-43	1291
8608	Tokio Jokio	5-15-43	1340
8609	Yankee Doodle Daffy	7-3-43	1460
8610	Scrap Happy Daffy	8-21-43	1535
8611	Porky Pig's Feat	7-17-43	1460
8612	Daffy the Commando	10-30-43	....
	MERRIE MELODIES CARTDONS (Color) (7 Minutes)		
8712	Super Rabbit	4-3-43	1263
8713	The Unbearable Bear	4-17-43	1291
8714	Greetings Bait	5-15-43	1340
8715	Jack Rabbit and Beanstalk	6-12-43	1390
8716	The Aristo Cat	6-19-43	1390
8717	Tin Pan Alley Cats	7-17-43	1460
8718	Wackiki Wabbit	7-3-43	1460
8719	Hiss and Make Up	9-11-43	1460
8720	Corny Concerto	9-25-43	1535
8721	Fin-n-Catty	10-9-43	1535
8722	Falling Hare	10-23-43	....
8723	Inky and the Mina Bird	11-6-43	....
8724	An Itch in Time	11-20-43	....
	DFFICIAL U. S. VICTDRY FILMS (Distributed by Various Major Exchanges)		
	Farmer at War		1206
	Right of Way		1239
	Food for Fighters		1239
	Doctors at War		1315
	Wings Up		1315
	Mission Accomplished		1329
	Message from Malta		1387
	War Town		1387
	Black Marketing		1535
	WAR ACTIVITIES COMMITTEE (Released Through Warner Bros.)		
	At the Front		1190
	BRITISH MINISTRY OF INFORMATION		
	Silent Village		1415
	In the Drink		1496
	These Are the Men		1496
	The Last Hazard		1496
	Common Cause		1534
	Women of Britain		1534
	MISCELLANEDUS		
	War in the Mediterranean (English Films)		1415

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1943-44		
5120	The Batman (15 episodes)	7-16-43	1415

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
283	Daredevils of the West (12 episodes)	4-17-43	1291
284	Secret Service in Darkest Africa (15 episodes)	7-24-43	1365
	1943-44		
....	The Masked Marvel (12 episodes)	11-14-43	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	1943-44		
8681-93	Don Winslow of the Coast Guard (13 episodes)	3-30-43	1227

SHORT SUBJECTS
reviews and synopses

WOMEN OF BRITAIN
British Ministry of Information

The Women of Britain at war are seen in the Women's Land Army, the Waafs, the Wrens, in railway work, in factories, digging ditches. All are jobs formerly held by the men now in combat service. The commentary is explicit, and expresses pride in these women, as members of the community who have proved their worth. Warners will distribute the subject.

7 minutes

SCREEN SNAPSHOTS, NO. 1 (Col.)
Series 23 (5851)

The first of Columbia's 1943-44 off-the-screen glimpses of life in Hollywood is appropriately devoted to the members of the motion picture colony who have joined the armed forces. Among those pictured are: James Stewart, Gene Autry, Tim Holt, Clark Gable, Gene Raymond, Ronald Reagan, Alan Ladd, John Carroll, George Montgomery, Desi Arnaz, Van Heflin, John Payne, John Howard, Eddie Albert, Wayne Morris, Rudy Vallee, Glenn Ford and Tyrone Power.

Release date, August 15, 1943 10 *minutes*

CAMOUFLAGE (20th-Fox)
Terrytoon (4502)

Gandy Goose and his sergeant work hand in hand for a change and come up with something really new in camouflage. They decide to try it out on the Japs, and land on the Islands for a good fight. After a discouraging period in which the Nipponese refuse to be drawn in, the battle is joined and things explode on schedule.

Release date, August 27, 1943 6½ *minutes*

COMMON CAUSE
British Ministry of Information

Here is a good idea, which does not quite jell. It has the basic strength of a feature and a feature's treatment. But in 11 minutes, it is merely a sharply abridged feature. It is incoherently episodic. It attempts to show the similarity of peoples; especially those in the common cause of war. In Murmansk, an English ship captain and Russian harbor pilot decide that the Russian preference for vodka and the English preference for whiskey, the Russian interest in persons and the English aloofness, do not matter. In China, an American transport pilot and a fighting Chinese airman decide that the American loudness and Chinese passivity, and the differences in skin and color, do not amtter. Distribution will be handled by 20th-Fox.

11 *minutes*

MORMON TRAILS (20th-Fox)
Magic Carpet (4151)

The fame of Utah, once referred to as the Mormon state, has become one of unusual scenic beauty as the wonders of Bryce Canyon National Park, Zion National Park, the great Salt Lake and other spots become better known. Lowell Thomas takes the audience on a proxy tour through the state, stopping off at the copper mining center for shots of interest.

Release dote, August 20, 1943 9 *minutes*

QUACK SERVICE (Col.)
Una Merkel (5427)

The first of the All Star comedies featuring Una Merkel goes into the trials and tribulations of process serving. The lady is a dispenser of summonses and is abetted in her adventures by Gwen Kenyon and Monty Collins.

Release date, September 3, 1943 16 *minutes*

AIRWAYS TO PEACE (20th-Fox)
March of Time

A sidelight on the current discussion of post-war aviation is offered in this latest March of Time release devoted to the Air Transport Command. While illustrating the far-flung service of this division of the Army Air Force in wartime—the delivery of military cargo and personnel to hard-pressed battle fronts, the re-

moval of wounded to base hospitals, the traffic in strategic materials—the film points up also the great commercial possibilities of a world-wide airline with men and equipment available for peacetime service. The subject is an interesting one and many of the shots are pictorially excellent, but too much of the footage is taken up by landings, take-offs and flights through fleecy clouds.
Release date, September 10, 1943 17 *minutes*

BLACK MARKETING (OWI)
Victory Film

The government presents its case against the black market meat operator, carrying it from the ranch through to the retailer and ultimate consumer. It is an appeal to the public to fight the practice by wise shopping.
11 *minutes*

FLICKER FLASHBACKS (RKO)
First of a Series

With its 1943-44 program of short subjects, RKO-Pathe has introduced a one-reel novelty which should find an interested audience among the older generation and their picture-going youngsters. The material it presents is historical but the effect is often hilariously amusing. For the studio has dug back into the picture files of thirty or forty years ago to present brief versions of the comedies, newsreels and heavy drama of another day. The highlight of this issue is a family drama called "The Eagle's Nest," starring D. W. Griffith. Other features are 1908 fashions and a Fatty Arbuckle comedy. Movie technique and public taste have come a long way since.
Release date, September 3, 1943 10 *minutes*

ELECTION DAZE (MGM)
Our Gang (C-496)

The annual digression into politics has its effect on the youngsters who decide to hold an election for gang leader in the style of their elders. Mickey feels sure that entrenched power will gain him another term, but finds he has a few more rules of the game to learn.
Release date, July 31, 1943 10 *minutes*

ONE HAM'S FAMILY (MGM)
Cartoon (W-451)

The old score between the wolf and the pig family is partially settled in this Technicolor cartoon. Junior is in bed on Christmas Eve awaiting the arrival of Santa Claus and hears the Old Saint tumbling down the chimney. It's the wolf, of course, and Junior has a few presents for him.
Release date, August 14, 1943 8 *minutes*

KINGS OF BASKETBALL (Col.)
Sports Reel (5801)

This fast sports reel starts with a practice session in the gym, as the coach of St. John's College gives some pointers on teamwork. It then moves over to the intercollegiate tournament in Madison Square Garden for a game against Wyoming. Bill Stern gives the commentary.
Release date, August 27, 1943 10 *minutes*

WHO'S NEXT? (Univ.)
Variety View (8351)

The password of the barber shop provides the title of this short which discusses the barber's technique and problems with particular reference to a Radio City establishment. There is a bit of history, too, including some relics of former days in the tonsorial arts.
Release date, September 27, 1943 9 *minutes*

SCRAP HAPPY DAFFY (WB)
Looney Tunes (8610)

Daffy Duck, champion of the scrap collectors, receives a challenge from a new quarter. The competition is particularly keen, as his opponent is an old hand at the game. But Daffy noses out the goat, by means more fowl than fair.
Release date, August 21, 1943 7 *minutes*

GLIMPSES OF MEXICO (MGM)
Fitzpatrick Traveltalk (T-421)

James Fitzpatrick pays his sixth visit to Mexico this season taking particular note, this time, of the many places of scenic and historic interest grouped about the capital. The floating gardens of Xochimilco are part of the picturesque scenery, as are the native crafts and dances which have remained since the days of the Aztecs.
Release date, August 21, 1943 9 *minutes*

FIN 'N' CATTY (WB)
Merrie Melodies (8721)

Some scientific principles and a nice blend of shrewdness and logic determine the victor in this life and death contest between the cat and the goldfish. When the kitty makes the smart deduction that goldfish are helpless without water he overlooks the fact that cats are not much better off with it.
Release date, October 9, 1943 7 *minutes*

WOOD-PECKIN' (Para.)
Popeye (E2-11)

Popeye is out hunting for a new mast for his boat but gets a little more than he bargained for in the person of a mighty tough woodpecker. The gruff bird makes his home in the tree which Popeye attacks with his axe. He still has a home there when Popeye sails off in his boat.
Release date, August 6, 1943 7 *minutes*

BIRDS ON THE WING (Col.)
Panoramic (5901)

The annual migrations of birds with the seasonal changes in climate provide the material for this short, produced with the cooperation of the New York Zoological Society. Shots of great pictorial beauty add interest to the informational subject.
Release date, August 26, 1943 9½ *minutes*

REASON AND EMOTION (RKO)
Disney Cartoon (34,107)

The lifelong struggle of reason and emotion for the upper hand in determining policy is given amusing and interesting cartoon treatment in this latest excursion of the Disney studios into the field of public morale. The importance of the triumph of reason in times like these is illustrated with humor and point.
Release date, August 27, 1943 8 *minutes*

I CAN HARDLY WAIT (Col.)
Three Stooges (5401)

The impatience of the title is occasioned, surprisingly enough, by dental work. Curly, it seems, has a toothache. Home remedies are tried and found wanting and professional attention is decided upon. The doctor mistakes his patient, however, and a friend in need is without a tooth before the comedy is over.
Release date, August 13, 1943 16½ *minutes*

THREE BEARS IN A BOAT (Para.)
Headliner (A2-11)

Three bear cubs, adventuring alone in a drifting canoe are followed by the camera in this Headliner. Their antics provide a reel full of unusual laughs. Continuity is smooth with a Joe Laurie commentary and excellent photography.
Release date, August 20, 1943 10 *minutes*

SHOT IN THE ESCAPE (Col.)
Gilbert and Nazarro (5425)

Billy Gilbert and Cliff Nazarro set out to prove gallantry is not dead and wind up wishing they had let sleeping dogs lie. As with Sir Walter Raleigh, the occasion is a mud puddle, but their attentions are misunderstood by the lady's husband and their own respective wives. Dodging bullets from all sides, they decide to join the Army and make it a career.
Release date, August 6, 1943 18½ *minutes*

STREAMLINE AND STAMINA (20th-Fox)
Sports Review (3305)

Another Army Air Force subject, this comes under the sports heading by particular emphasis on the athletic training and recreational activities of the cadets at officers training school. Other phases of their training receive passing attention.
Release date, July 2, 1943 9 *minutes*

COMMUNITY SING, NO. 2 (Col.)
5652

Old-fashioned harmony offers a distinct novelty in this song fest as the Delta Rhythm Boys sing some favorites of another day and invite the audience to join in. The songs include "Honeysuckle Rose," "I'm Just Wild About Harry," "By the Light of the Silvery Moon," "Way Down Yonder in New Orleans" and "A Heart That's True."
Release date, August 27, 1943 9 *minutes*

SCRAP HAPPY (MGM)
Pete Smith (S-470)

Pete Smith follows the adventures of some of the odd bits of metal, once prized possessions, which wind up in the victory scrap pile. The patriotic purpose is there, but the humorous note, with the characteristic Smith comments, is stressed.
Release date, September 4, 1943 9 *minutes*

FARMER FOR A DAY (Col.)
Andy Clyde (5426)

The subject is victory gardens again, as some former screen favorites take to the country with mixed results. Betty Blythe, of the silent screen, and Douglas Leavitt are featured along with the All-Star regular, Andy Clyde.
Release date, August 20, 1943 17½ *minutes*

WOMEN IN BLUE (20th-Fox)
America Speaks (3852)

With all the attention given to the men in our armed forces, here is a subject devoted to the women who are taking their places behind the lines. The Waves, their training and service, are presented briefly in a short that should help recruiting.
Release date, July 16, 1943 9 *minutes*

CORNY CONCERTO (WB)
Merrie Melodies (8720)

Leon Schlesinger brings his two cartoon characters literally face to face in the latest Merrie Melodie. Bugs Bunny and Porky Pig team up in three-quarter time as the orchestra plays Johan Strauss' "Tales from the Vienna Woods" and "The Blue Danube."
Release date, September 25, 1943 7 *minutes*

HAPPY BIRTHDAZE (Para.)
Popeye (E2-10)

Popeye is aboard ship when word comes from Olive Oyl that there will be big times for his birthday, party, birthday cake and all. The man of strength is softened enough to take along a friend, but lives to rue the day.
Release date, July 16, 1943 7½ *minutes*

MIGHTY MOUSE RIDES AGAIN (20th-Fox)
Terrytoon (4501)

The beloved hero of his helpless and friendless countrymen, Super Mouse is again called upon to war off threatening danger. The menace is the usual one of cats and the method is once more brute strength mixed with a little guile.
Release date August 6, 1943 6½ *minutes*

THE ROCKY ROAD TO RUIN (Col.)
Color Rhapsody (5501)

This is a saga in the true American tradition with virtue triumphing over ill-gotten gains. There are stretches in the middle which even Horatio Alger would not have foisted on his paper boy hero.
Release date, September 16, 1943 8 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1533-1534.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1523.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	(tent.) Sept.,'43	91m	May 1,'43	1289	1081	1507
•Action in the North Atlantic	WB	221	Humphrey Bogart-Raymond Massey	June 12,'43	127m	May 22,'43	1325	983	1507
Adventure in Blackmail (British) (formerly Breach of Promise)	English	....	Clive Brook-Judy Campbell	Aug. 5,'43	70m	July 17,'43	1426	....	....
Adventure in Iraq	WB	....	John Loder-Ruth Ford	Oct. 9,'43	104m	.....	....	1530	....
Adventures of a Rookie	RKO	....	Wally Brown-Alan Carney	Block 1,'43-44	64m	Aug. 21,'43	1494	1471	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Adventures of Tartu (formerly Tartu)	MGM	....	Robert Donat-Valerie Hobson	(tent.) Oct.,'43	104m	Aug. 7,'43	1470	....	....
•Aerial Gunner	Para.	4223	Chester Morris-Richard Arlen	Block 5	78m	Mar. 27,'43	1226	1091	....
•Air Raid Wardens, The	MGM	326	Laurel and Hardy	Apr.-May,'43	67m	Mar. 20,'43	1214	1091	....
Ali Baba and the 40 Thieves	Univ.	....	Jon Hall-Maria Montez	Not Set	....	.....	....	1457	....
•Alaska Highway	Para.	4227	Richard Arlen-Jean Parker	Block 6	66m	June 26,'43	1387	1192	....
•All by Myself	Univ.	7043	Patric Knowles-Evelyn Ankers	June 11,'43	63m	June 5,'43	1350	1277	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Sept. 24,'43	....	.....	....	1192	....
America	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	.....	....	1457	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	.....	....	1456	....
Angela	Univ.	....	Susanna Foster-Daniel O'Connor	Not Set	....	.....	....	1416	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Haviland	Not Set	....	.....	....	1431	....
•Appointment in Berlin	Col.	4011	George Sanders-Marguerite Chapman	July 15,'43	77m	July 24,'43	1441	1305	1507
Around the World	RKO	....	Kay Kyser-Joan Davis	Not Set	....	.....	....	1457	....
•Assignment in Brittany	MGM	327	Pierre Aumont-Susan Peters	Apr.-May,'43	98m	Mar. 13,'43	1201	1019	1432
•BACKGROUND to Danger	WB	222	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	1058	1507
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	55m	July 24,'43	1442	....	....
•Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	1507
•Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17,'43	1425	1362	1507
Bells Go Down, The (British)	Ealing-UA	....	Tommy Trinder-James Mason	Not Set	89m	May 22,'43	1326	....	....
Best Foot Forward (color)	MGM	....	Lucille Ball-William Gaxton	(tent.) Oct.,'43	94m	July 3,'43	1532	1191	1507
Beyond the Last Frontier	Rep.	251	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
Billy the Kid in Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	....	.....	....	1531	....
•Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16,'43	....	.....	....	1531	....
•Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	58m	Aug. 28,'43	1506	1305	....
•Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	59m	June 12,'43	1362	1276	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1470	1457	....
•Black Market Rustlers	Mono.	....	The Range Busters	Aug. 27,'43	58m	Sept. 4,'43	1522	1391	....
•Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Sea Fighters	Artkino	....	Documentary	July 27,'43	64m	July 31,'43	1455	....	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct 8,'43	....	.....	....	1509	....
•Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	1507
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Bombsight Stolen (British)	Gains.	....	Leslie Banks-Jeanne Casalis	Not Set	72m	May 15,'43	1315	....	....
•Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	59m	Aug. 7,'43	1471	1276	....
•Border Patrol	UA	....	William Boyd	Apr. 2,'43	67m	Jan. 30,'43	1137	....	....
•Bordertown Gunfighters	Re.	2313	Bill Elliott-Gabby Hayes	July 8,'43	55m	July 3,'43	1402	1375	....
•Boy from Stalingrad	Col.	4025	Bobby Samarzich-Conrad Binyon	May 20,'43	70m	July 10,'43	1414	1191	....
•Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....
Buffalo Bill	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	.....	....	1531	....
Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	....	.....	....	1531	....
•CABIN in the Sky	MGM	323	"Rochester"-Ethel Waters	Apr.-May,'43	98m	Feb. 13,'43	1157	1019	1432
•Calling Wild Bill Elliott	Rep.	2311	Bill Elliott-Gabby Hayes	Apr. 30,'43	54m	Apr. 24,'43	1274	....	....
Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	....	.....	....	....	....
•Captive Wild Woman	Univ.	7014	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
•Case of the Dangerous Blondes	Col.	....	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	....	.....	....	1509	....
City That Stopped Hitler—Heroic Stalingrad	Para.	....	Russian Documentary	Sept. 4,'43	58m	Sept. 4,'43	1521	....	....
•Chatterbox	Rep.	219	Joe E. Brown-Judy Canova	Apr. 27,'43	76m	Apr. 10,'43	1250	1127	....
Cherokee Strip (Reissue)	WB	....	Dick Foran	Oct. 2,'43	..	.....	....	....	....
•Cheyenne Roundup	Univ.	7075	Johnny Mack Brown-Tex Ritter	Apr. 9,'43	59m	Apr. 17,'43	1261	....	....
•China	Para.	4222	Loretta Young-Alan Ladd	Block 5	78m	Mar. 27,'43	1226	1091	1432
•Clancy Street Boys	Mono.	....	East Side Kids	Apr. 23,'43	66m	Apr. 3,'43	1238	....	....
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 4,'43	91m	Aug. 21,'43	1493	....	....
Coastal Command (British)	RKO	....	War Documentary	Not Set	60m	Nov. 14,'42	1532	....	....
Cobra Woman	Univ.	....	Jon Hall-Maria Montez	Oct. 15,'43	....	.....	....	1457	....
•Colt Comrades	UA	....	William Boyd	June 18,'43	67m	June 26,'43	1386	1339	....

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•Coney Island	20th-Fox	343	Betty Grable-George Montgomery	June 18,'43	96m	May 22,'43	1325	995	1507
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	....
•Constant Nymph, The	WB	223	Charles Boyer-Joan Fontaine	July 23,'43	112m	July 3,'43	1401	1391	1507
Corvette K-225	Univ.	....	Randolph Scott-Andy Devine	Sept. 17,'43	....	.....	....	1240	....
Cover Girl, The	Col.	....	Rita Hayworth-Jinx Falkenberg	Not Set	....	.....	....	1416	....
•Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	52m	July 3,'43	1402	1277	....
•Cowboy in Manhattan	Univ.	7036	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
•Crash Dive (color)	20th-Fox	340	Tyrone Power-Anne Baxter	May 14,'43	105m	Apr. 24,'43	1273	962	1507
Crazy House	Univ.	....	Olsen and Johnson	Oct. 8,'43	....	.....	....	1531	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
•Crime Doctor	Col.	4017	Warner Baxter-Margaret Lindsay	June 22,'43	66m	June 12,'43	1361	1305	....
Cross of Lorraine, The	MGM	....	Pierre Aumont-Gene Kelly	Not Set	....	.....	....	1457	....
•DANGER! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
•Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Death Valley Manhunt	Rep.	....	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1506	1402	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
•Desert Victory (British)	20th-Fox	241	War in Africa Feature	Apr. 16,'43	60m	Apr. 3,'43	1237	....	1341
Destination, Tokyo	WB	....	Cary Grant-John Garfield	Not Set	....	.....	....	1530	....
•Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sept.2,'43	99m	Aug. 21,'43	1496	1162	....
•Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26,'43	1385	1091	1507
Dr. Gillespie's Criminal Case	MGM	....	Lionel Barrymore-Van Johnson	(tent.) Nov.,'43	89m	May 8,'43	1302	1192	....
•DuBarry Was a Lady	MGM	333	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	1507
•EDGE of Darkness	WB	219	Errol Flynn-Ann Sheridan	Apr. 24,'43	118m	Mar. 27,'43	1225	982	1507
Empty Holsters (Reissue)	WB	....	Dick Foran	Oct. 2,'43	....	.....	....	....	....
•FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17,'43	1426	1362	....
•Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	Block 5	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Block 1,'43-44	97m	Aug. 21,'43	1494	1182	....
False Colors	UA	....	William Boyd	Not Set	....	.....	....	1431	....
•False Faces	Rep.	222	Rex Williams-Bill Henry	May 26,'43	56m	May 29,'43	1338	1277	....
•Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1,'43	....	.....	....	1391	....
Fire in the Straw (French)	Rosner	....	Lucien Baroux-Jean Fuller	July 2,'43	90m	July 17,'43	1427	....	....
Fired Wife	Univ.	....	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Fires Were Started (British)	Crown	....	War Documentary	Not Set	63m	Apr. 17,'43	1261	....	....
•First Comes Courage	Col.	4008	Merle Oberon-Brian Aherne	July 29,'43	86m	Sept. 11,'43	1529	1362	....
•Five Graves to Cairo	Para.	4224	Franchot Tone-Anne Baxter	Block 5	96m	May 8,'43	1301	1192	1432
Flemish Farm (British)	Two Cities-Gen'l	....	Clive Brook-Clifford Evans	Not Set	82m	Aug. 21,'43	1495	....	....
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
•Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Block 5	101m	Feb. 6,'43	1145	983	1392
•Follies Girl	PRC	306	Wendy Barrie-Gordon Oliver	July 26,'43	72m	.....	....	1104	....
•Follow the Band	Univ.	7033	Leon Errol-Mary Beth Hughes	May 14,'43	61m	May 1,'43	1290	1241	....
•Footlight Glamour	Col.	....	Penny Singleton-Arthur Lake	Sept. 30,'43	....	.....	....	1531	....
Fortress on Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1441	855	....
Frenchman's Creek	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	.....	....	1416	....
•Frontier Bad Men	Univ.	....	Diana Barrymore-Robert Paige	Aug. 6,'43	77m	Aug. 7,'43	1470	1375	....
•Frontier Fury	Col.	4205	Charles Starrett-Arthur Hunnicutt	June 24,'43	53m	July 17,'43	1427	1305	....
Fugitive from Sonora	Rep.	362	Don Barry-Lynn Merrick	July 1,'43	57m	July 10,'43	1532	1375	....
•GALS, Incorporated	Univ.	7046	Leon Errol-Grace McDonald	July 9,'43	61m	July 10,'43	1414	1375	....
Gang's All Here, The	20th-Fox	....	Alice Faye-Carmen Miranda	Not Set	....	.....	....	1530	....
•Gangs, Inc. (Reissue)	PRC	123	Alan Ladd-Joan Woodbury	June 15,'43	72m	June 7,'41	1386	....	....
•Gaucho Serenade (Reissue)	Rep.	2303	Gene Autry	Apr. 15,'43	66m	May 18,'40	1262	....	....
•Gentle Gangster, A	Rep.	220	Barton MacLane-Molly Lamont	May 10,'43	57m	May 15,'43	1314	1276	....
Gentle Sex (British)	Two Cities-Gen'l	....	Rosamund John-Joyce Howard	Not Set	93m	May 8,'43	1303	....	....
•Get Going	Univ.	7045	Grace McDonald-Robert Paige	June 25,'43	60m	June 26,'43	1386	1375	....
•Ghost and the Guest, The	PRC	314	Florence Rice-Jimmie Dunn	Apr. 19,'43	61m	May 15,'43	1314	1241	....
•Ghost Rider	Mono.	....	Johnny Mack Brown	Apr. 2,'43	52m	May 8,'43	1304	1241	....
•Ghosts on the Loose	Mono.	....	East Side Kids	July 30,'43	65m	June 19,'43	1374	1351	....
•Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	(tent.) Nov.,'43	100m	Aug. 7,'43	1469	1191	....
Girl From Leningrad, The	UA	....	Anna Sten-Kent Smith	Not Set	....	.....	....	1457	....
•Girl from Monterey	PRC	....	Armida-Edgar Kennedy	Sept. 24,'43	....	.....	....	1509	....
•Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Good Fellows, The	Para.	4032	Cecil Kellaway-Helen Walker	Block 1,'43-44	70m	Aug. 14,'43	1482	1191	....
•Good Luck, Mr. Yates	Col.	4014	Claire Trevor-Edgar Buchanan	June 29,'43	70m	June 19,'43	1374	1351	....
•Good Morning, Judge	Univ.	7044	Dennis O'Keefe-Louise Allbritton	May 7,'43	67m	Apr. 24,'43	1274	1240	....
Government Girl	RKO	....	Olivia de Havilland-Sonny Tufts	Not Set	....	.....	....	1416	....
Guadalajara (Mexican)	Maya	....	Pedro Armendariz-Chaflin	June 11,'43	100m	June 26,'43	1386	....	....
Guadalcanal Diary	20th-Fox	....	Preston Foster-Lloyd Nolan	Not Set	....	.....	....	1457	....
Gun Master, The	UA	....	Albert Dekker-Claire Trevor	Oct. 29,'43	....	.....	....	1531	....
Guns of the Pecos (Reissue)	WB	....	Dick Foran	Oct. 2,'43	65m	.....	....	....	....
Guy Named Joe, A	MGM	....	Spencer Tracy-Irene Dunne	Not Set	....	.....	....	1431	....
Gyandev of India	Ram Bagai	....	Indian Feature	Apr. 9,'43	63m	Apr. 24,'43	1275	....	....
HAIL to the Rangers	Col.	....	Charles Starrett	Sept. 16,'43	....	.....	....	1055	....
•Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	....
Harvest Melody	PRC	....	Rosemary Lane-Johnny Downs	Nov. 22,'43	....	.....	....	....	....
•Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26,'43	78m	July 31,'43	1455	1339	....
Heart of a Nation (French)	Graetz	....	Raimu-Michele Morgan	Not Set	101m	Apr. 3,'43	1239	....	....
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	113m	July 24,'43	1441	1240	1507
•He Hired the Boss	20th-Fox	334	Stuart Erwin-Evelyn Venable	Apr. 2,'43	73m	Mar. 13,'43	1203	986	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1431	....

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•Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26,'43	1386	1104	....
•Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Sept. 10,'43	64m	July 31,'43	1456	1391	....
•Hers to Hold	Univ.	7006	Deanna Durbin-Joseph Cotten	July 16,'43	94m	July 17,'43	1425	1375	1507
Hi Diddle Diddle	UA	....	Martha Scott-Adolph Menjou	Aug. 20,'43	71m	July 31,'43	1456	1375	1507
•High Explosive	Para.	4221	Chester Morris-Jean Parker	Block 5	62m	Mar. 27,'43	1226	983	....
•Hit the Ice	Univ.	7003	Abbott and Costello	July 2,'43	82m	July 3,'43	1401	1162	1507
•Hitler's Madman (formerly Hitler's Hangman)	MGM	334	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	....
Hi Ya Sailor	Univ.	....	Donald Woods-Elyse Knox	Oct. 15,'43	....	.....	....	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1505	1431	....
•Honeymoon Lodge	Univ.	7047	David Bruce-Harriet Hilliard	July 23,'43	63m	July 31,'43	1455	1375	....
Hoosier Holiday	Rep.	....	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1506	....	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1,'43-44	88m	Aug. 14,'43	1481	1277	....
•Human Comedy, The	MGM	380	Mickey Rooney-Frank Morgan	June-Aug.,'43	115m	Mar. 6,'43	1190	1019	1432
I DOOD It	MGM	....	Red Skelton-Eleanor Powell	(tent.) Sept.,'43	103m	July 31,'43	1453	1192	....
•I Escaped from the Gestapo	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
•In Old Monterey (Reissue)	Rep.	....	Gene Autry	Sept. 1,'43	74m	Aug. 12,'39	1494	....	....
In Our Time	WB	....	Ida Lupino-Paul Henreid	Not Set	....	.....	....	1416	....
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	....
•It Comes Up Love	Univ.	7023	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	...
It's a Great Life	Col.	4018	Penny Singleton-Arthur Lake	May 27,'43	68m	July 10,'43	1414	1241	....
•I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Block 5	68m	Mar. 20,'43	1214	1057	...
JANE Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	.....	.....	....	1240	....
•Jitterbugs	20th-Fox	452	Laurel and Hardy	June 11,'43	74m	May 29,'43	1338	1305	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1505	1375	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1374	1182	....
•Keep 'Em Slugging	Univ.	7040	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189	....	....
•King of the Cowboys	Rep.	254	Roy Rogers	Apr. 9,'43	67m	Apr. 10,'43	1249	1241	....
•LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Block 5	62m	Mar. 20,'43	1213	962	....
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
•Lady of Burlesque	UA	....	Barbara Stanwyck-Michael O'Shea	Apr. 30,'43	91m	May 1,'43	1289	1182	1432
Lady Takes a Chance, A	RKO	....	Jean Arthur-John Wayne	Block 1,'43-44	86m	Aug. 21,'43	1494	1240	....
Land Beyond the Law (Reissue)	WB	....	Dick Foran	Oct. 2,'43	57m	.....	....	....	....
Larceny with Music (formerly Cross Your Fingers)	Univ.	....	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home	MGM	....	Roddy McDowall-Edmund Gwenn	(tent.) Dec.,'43	90m	Aug. 21,'43	1494	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
•Law of the Northwest	Col.	4204	Charles Starrett-Shirley Patterson	May 27,'43	59m	May 29,'43	1338	1018	....
•Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	Aug. 6,'43	58m	Aug. 21,'43	1496	1339	....
•Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
•Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	66m	May 8,'43	1303	1241	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1,'43-44	76m	Aug. 7,'43	1469	1277	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Life of Simon Bolivar, The (Mexican)	Grovas-Mohme	....	Mexican Historical Feature	June 17,'43	152m	June 26,'43	1386	....	....
•Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	May 7,'43	....	.....	....	1277	....
•Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 21,'43	....	.....	....	1509	....
•Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	....	.....	....	....	....
•Lone Rider in Wolves of Range	PRC	366	Bob Livingston-Al St. John	June 21,'43	60m	.....	....	1362	....
•Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6,'43	58m	June 19,'43	1373	1019	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	....	....
MADAME Curie	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	.....	....	1416	....
Man from Down Under, The	MGM	....	Charles Laughton-Binnie Barnes	(tent.) Dec.,'43	103m	Aug. 7,'43	1470	....	....
•Man from Music Mountain	Rep.	....	Roy Rogers	Sept. 16,'43	....	.....	....	1402	....
•Man from Thunder River	Rep.	2312	Bill Elliott-George Hayes	June 11,'43	59m	May 22,'43	1325	1277	....
Man in Grey, The (British)	Gains.	....	Margaret Lockwood-James Mason	Not Set	116m	Aug. 14,'43	1482	....	....
•Mantrap, The	Rep.	217	Lloyd Corrigan-Dorothy Lovett	Apr. 13,'43	58m	Apr. 17,'43	1262	1191	....
Masquerade (Russian)	Artkino	....	Nikolai Mordvinov-Tamara Makarova	May 15,'43	102m	May 22,'43	1326	....	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	.....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1482	1339	..
•Mexicali Rose (Reissue)	Rep.	2305	Gene Autry	July 15,'43	58m	Apr. 1,'39	1373	....	...
•Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17,'43	1426	1402	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
•Mission to Moscow	WB	220	Walter Huston-Ann Harding	May 22,'43	123m	May 8,'43	1304	1058	1507
Miss London Limited (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	99m	May 29,'43	1339	....	....
•Mister Big	Univ.	7013	Gloria Jean-Donald O'Connor	May 28',43	74m	May 29,'43	1338	1277	1507
•Moon Is Down, The	20th-Fox	335	Cedric Hardwicke-Henry Travers	Apr. 9,'43	90m	Mar. 13,'43	1201	1091	1392
•More the Merrier, The	Col.	4001	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	1392
•Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	1507
•Murder in Times Square	Col.	4034	Edmund Lowe-Marquerite Chapman	Apr. 1, 43	65m	May 15,'43	1313	1079	....
Murder on the Waterfront	WB	....	John Loder-Ruth Ford	Sept. 18,'43	48m	July 31,'43	1454	....	....
•My Friend Flicka (color)	20th-Fox	338	Roddy McDowall-Preston Foster	Apr. 23,'43	90m	Apr. 10,'43	1249	962	1432

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•My Kingdom for a Cook (formerly Without Notice)	Col.	....	Charles Coburn-Isobel Elsom	Aug. 31,'43	....	.....	....	1391	....
•My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
NEARLY Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	....	.....	....	....	....
Never a Dull Moment	Univ.	....	Ritz Bros.-Frances Langford	Not Set	....	.....	....	1351	....
•Next of Kin, The (British)	Univ.	7052	Basil Sydney-Nova Pilbeam	May 7,'43	86m	Apr. 17,'43	1262	....	1392
•No Escape (reviewed as I Escaped from the Gestapo)	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
•Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27,'43	71m	Aug. 14,'43	1481	1431	....
Northern Pursuit	WB	....	Errol Flynn-Julie Bishop	Not Set	....	.....	....	1471	....
No Time for Love	Para.	....	Claudette Colbert-Fred McMurray	Not Set	....	.....	....	855	....
North Star, The	Goldwyn	....	Walter Huston-Anne Baxter	Not Set	....	.....	....	1305	....
OKLAHOMA Kid (Reissue)	WB	....	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Old Acquaintance	WB	....	Bette Davis-Miriam Hopkins	Not Set	....	.....	....	1192	....
•Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown	Oct. 15,'43	....	.....	....	1402	....
•Ox-Bow Incident, The	20th-Fox	336	Henry Fonda-Dana Andrews	May 21,'43	75m	May 8,'43	1302	872	1507
•PASSPORT to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19,'43	..	.....	....	1457	....
•Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17,'43	1426	1240	....
•Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27,'43	91m	Aug. 21,'43	1493	1192	....
•Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	1432
Pin Up Girl	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	.....	....	1531	....
•Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	May 21,'43	47m	July 17,'43	1427	986	....
Prairie Thunder (Reissue)	WB	....	Dick Foran	Oct. 2,'43	54m	.....	....	....	....
•Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 8,'43	1290	....	....
•Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	1432
Princess O'Rourke	WB	....	Olivia de Havilland-Robert Cummings	Oct. 23,'43	....	.....	....	962	....
•RAIDERS of San Joaquin	Univ.	7076	Johnny Mack Brown	June 4,'43	59m	June 5,'43	1349	1009	....
Raiders of Sunset Pass	Rep.	....	John Paul Revere-Smiley Burnette	Not Set	....	.....	....	1457	....
•Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Ravaged Earth, The	St. Rts.	....	Documentary	July 30,'43	68m	Dec. 4,'42	1043	....	....
•Redhead from Manhattan	Col.	4024	Lupe Velez-Michael Duane	May 6,'43	63m	May 29,'43	1338	1241	....
Report from the Aleutians	WAC	....	Documentary	July 30,'43	47m	July 31,'43	1456	....	....
•Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
•Rhythm of the Islands	Univ.	7042	Allan Jones-Jane Frazee	Apr. 16,'43	60m	Mar. 13,'43	1203	1127	....
•Ride, Tenderfoot, Ride (Reissue)	Rep.	2304	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
•Riders of the Rio Grande	Rep.	266	Three Mesquiteers	May 21,'43	55m	May 15,'43	1315	1276	....
Riding High (color)	Para.	....	Dorothy Lamour-Dick Powell	Not Set	....	.....	....	1431	....
Right About Face	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	....	.....	....	1241	....
•Robin Hood of the Range	Col.	4206	Charles Starrett-Kay Harris	July 29,'43	57m	Aug. 14,'43	1482	1057	....
Roger Touhy, Last of the Gangsters	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	.....	....	1362	.. .
Russian Story, the	Artkino	....	Historical Feature	June 8,'43	73m	June 5,'43	1349	....	....
Russians at War (Russian)	Artkino	....	Documentary	Not Set	61m	May 1,'43	1290	....	....
•SADDLES and Sagebrush	Col.	4212	Russell Hayden-Bob Wills	Apr. 27,'43	57m	May 8,'43	1302	1240	....
Sahara (formerly Somewhere in Sahara)	Col.	....	Humphrey Bogart-Bruce Bennett	Not Set	....	.....	....	1305	....
Saint Meets Tiger	Rep.	301	Hugh Sinclair-Jean Gillie	July 29,'43	70m	Aug. 7,'43	1471	....	....
•Salute for Three	Para.	4225	Macdonald Carey-Betty Rhodes	Block 5	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines (color)	MGM	....	Wallace Beery-Fay Bainter	(tent.) Sept.,'43	102m	July 31,'43	1454	1057	....
•Santa Fe Scouts	Rep.	265	Three Mesquiteers	Apr. 16,'43	55m	May 15,'43	1314	1276	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
•Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	62m	May 15,'43	1314	1277	....
•Scream in the Dark, A	Rep.	....	Robert Lowery-Marie McDonald	Oct. 15,'43	....	.....	....	1531	....
Seeds of Freedom (Russian)	Artkino	....	Revival of "Potemkin"	Aug. 24,'43	69m	Sept. 4,'43	1522	....	....
Seventh Victim, The	RKO	....	Tom Conway-Kim Hunter	Block 1,'43-44	71m	Aug. 21,'43	1495	1471	....
•Shantytown	Rep.	218	Mary Lee-John Archer	Apr. 20,'43	65m	Apr. 24,'43	1273	1191	....
•She Has What It Takes	Col.	4029	Jinx Falkenberg-Tom Neal	Apr. 15,'43	58m	July 17,'43	1427	1192	....
Sherlock Holmes Faces Death	Univ.	....	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
•Sherlock Holmes in Washington	Univ.	7018	Basil Rathbone-Nigel Bruce	Apr. 30,'43	71m	Apr. 3,'43	1237	983	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	.....	....	1457	....
Shrine of Victory (British)	20th-Fox	....	Documentary on Greece	Not Set	45m	Aug. 21,'43	1495	....	....
•Silver Spurs	Rep.	256	Roy Rogers	Aug. 12,'43	68m	July 24,'43	1442	1351	....
•Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 3,'43	55m	Sept. 4,'43	1521	1391	....
•Sky's the Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17,'43	1425	1162	....
•Sleepy Lagoon	Rep.	228	Judy Canova-Dennis Day	Sept. 5,'43	65m	Aug. 21,'43	1496	1391	....
•Slightly Dangerous	MGM	325	Lana Turner-Robert Young	Apr.-May,'43	94m	Mar. 6,'43	1189	1057	1432
•Someone to Remember	Rep	225	Mabel Paige-John Craven	Aug. 21,'43	80m	Aug. 7,'43	1470	1276	....
•Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	June 11,'43	83m	Feb. 20,'43	1169	....	....
•Souls at Sea (Reissue)	Para.	4254	Gary Cooper-George Raft	Reissue	93m	Aug. 14,'37	1374	....	....
•So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26,'43	1385	1104	1507
So This Is Washington	RKO	....	Lum 'n' Abner-Mildred Coles	Block 1,'43-44	64m	Aug. 21,'43	1495	1471	....
Son of Dracula	Univ.	....	Louise Allbritton-Lon Chaney	Not Set	....	.....	....	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	....	.....	....	1416	....
Song of Russia	MGM	....	Robert Taylor-Susan Peters	Not Set	....	.....	....	1416	....
•Song of Texas	Rep.	255	Roy Rogers	June 14,'43	69m	May 29,'43	1337	....	....
Song of the Marimba (Mexican)	Casa-Mohme	....	Fernando Soler-Sara Garcia	Aug. 20,'43	131m	Sept. 11,'43	1530	....	....
Song of the Saddle (Reissue)	WB	....	Dick Foran	Oct. 2,'43	56m	Apr. 11,'36	1482	....	....
Song to the Wind (It.)	Hoffberg	....	Giuseppe Luqo	Apr. 24,'43	76m	May 8,'43	1303	....	....
Spitfire (British)	RKO	353	Leslie Howard-Rosamund John	Special	90m	Apr. 24,'43	1275	....	1432
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1442	1351	....
•Spy Train	Mono.	....	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	....

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•Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
•Stage Door Canteen	UA	....	Stage and Screen Stars	Special	132m	May 15,'43	1313	1115	1507
•Stormy Weather	20th-Fox	344	Bill Robinson-Lena Horne	July 16,'43	77m	May 29,'43	1337	1192	1507
Story of Dr. Wassell	Para.	....	Gary Cooper-Laraine Day	Not Set	....	.....	....	1530	....
Strange Death of Adolf Hitler	Univ.	....	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
•Stranger from Pecos	Mono.	....	Johnny Mack Brown	July 16,'43	56m	July 17,'43	1427	1277	....
•Stranger in Town, A	MGM	324	Frank Morgan-Jean Rogers	Apr.-May,'43	67m	Feb. 13,'43	1158	1079	....
•Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1532	1305	....
Sweet Rosie O'Grady (color)	20th-Fox	....	Betty Grable-Robert Young	Not Set	....	.....	....	1305	....
Swing Shift Maisie	MGM	....	Ann Sothern-James Craig	(tent.) Oct.,'43	87m	May 8,'43	1302	1191	....
•Swing Your Partner	Rep.	221	Lulubelle and Scotty-Vera Vague	May 20,'43	72m	May 8,'43	1302	1276	....
•TAHITI Honey	Rep.	216	Simone Simon-Dennis O'Keefe	Apr. 6,'43	69m	Apr. 3,'43	1238	1191	....
Tarzan's Desert Mystery	RKO	....	Johnny Weissmuller-Nancy Kelly	Not Set	....	.....	....	1362	....
•Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Apr. 16,'43	46m	Mar. 13,'43	1203	986	....
•Terror House	PRC	322	Wilfred Lawson-James Mason	Apr. 19,'43	70m	May 22,'43	1326	1276	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	....	.....	....	....	....
Thank Your Lucky Stars	WB	....	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1493	1058	....
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	July 1,'43	43m	June 12,'43	1361	1019	....
Theatre Royal (British)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	100m	June 5,'43	1350	....	....
•There's Something About A Soldier	Col.	....	Douglass Drake-Tom Neal	Not Set	....	.....	....	....	....
•They Came to Blow Up America	20th-Fox	339	George Sanders-Anna Sten	May 7,'43	73m	Apr. 24,'43	1273	1162	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Aug. 14,'43	114m	July 31,'43	1453	1276	1507
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	.....	....	1416	....
•This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Block 5	103m	Mar. 20,'43	1213	1162	1392
Thousands Cheer (formerly Private Miss Jones)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	....
•Thumbs Up	Rep.	223	Brenda Joyce-Richard Fraser	July 5,'43	67m	June 19,'43	1374	1351	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	....	.....	....	1531	....
•Tonight We Raid Calais	20th-Fox	337	Annabella-John Sutton	Apr. 30,'43	70m	Apr. 3,'43	1239	1192	....
Top Man (formerly Man of the Family)	Univ.	....	Donald O'Connor-Peggy Ryan	Oct. 1,'43	....	.....	....	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1,'43-44	80m	Aug. 14,'43	1481	1457	....
•Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	....	.....	....	....	....
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1,'43-44	94m	Aug. 14,'43	1481	1079	....
•Two Senoritas from Chicago	Col.	4019	Jinx Falkenburg-Joan Davis	June 10,'43	68m	June 5,'43	1349	1305	....
•Two Tickets to London	Univ.	7011	Michele Morgan-Alan Curtis	June 18,'43	78m	June 19,'43	1373	1339	....
•UNDERDOG The	PRC	....	Barton MacLane-Charlotte Wynters	Oct. 4,'43	....	.....	....	1509	....
Uninvited, The	Para.	....	Ray Milland-Ruth Hussey	Not Set	....	.....	....	1416	....
•Union Pacific (Reissue)	Para.	4250	Barbara Stanwyck-Joel McCrea	Reissue	138m	Apr. 29,'39	1374	....	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	65m	Aug. 28,'43	1505	....	....
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
Up in Arms	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	....	.....	....	1457	....
VICTORY Through Air Power	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1507
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
•WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19,'43	55m	July 31,'43	1455	1391	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lukas	Sept. 4,'43	114m	July 31,'43	1454	986	....
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	1326	....	....
•West of Texas	PRC	353	Dave O'Brien-Jim Newill	May 10,'43	59m	May 15,'43	1314	1277	....
•West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug 23,'43	....	.....	....	1351	....
•We've Never Been Licked	Univ.	7064	Richard Quine-Noah Beery, Jr.	July 30,'43	104m	Aug. 7,'43	1469	1115	....
•What's Buzzin', Cousin?	Col.	4014	Ann Miller-John Hubbard	July 8,'43	75m	July 31,'43	1454	1351	....
Whistling in Brooklyn	MGM	....	Red Skelton-Ann Rutherford	(tent.) Dec.,'43	....	.....	....	1431	....
•White Savage (color)	Univ.	7004	Maria Montez-Jon Hall-Sabu	Apr. 23,'43	76m	Apr. 17,'43	1261	1079	....
•Wild Horse Stampede	Mono.	....	Ken Maynard-Hoot Gibson	Apr. 16,'43	59m	May 1,'43	1290	1276	....
•Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	July 23,'43	60m	June 26,'43	1387	1276	....
Wintertime	20th-Fox	....	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Aug. 6,'43	47m	Mar. 13,'43	1532	1019	....
You Love Me, I Love You (It.)	Hoffberg	....	Alida Valli-Amedeo Nazzari	Apr. 3,'43	95m	Apr. 17,'43	1262	....	....
You're a Lucky Fellow, Mr. Smith	Univ.	....	Allan Jones-Evelyn Ankers	Oct. 22,'43	....	.....	....	1531	....
•Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1507
Young Ideas	MGM	....	Mary Astor-Herbert Marshall	(tent.) Nov.,'43	77m	July 31,'43	1455	1240	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1523.



With time-saving, life-saving movies.... *outgrowth of* Kodak's *pioneer Teaching Films*.....the Army and Navy are giving millions the "know how" of war

HISTORICAL NOTE—Back in 1923, having perfected "safety" film—making classroom projection practical—Kodak made available 16-mm. movie cameras and projectors . . . and shortly afterwards pioneered a program of teaching films for schools.

PUT yourself in the boots of one of these young men. You've been accepted for the Army or Navy. What do you know about this war of 2,000-horsepower aircraft motors . . . Bazookas . . . submarine detectors?

Our Army and Navy Commands realize this lack of experience. They know that you may go up against battle-wise troops or ship crews or flyers.

They have done the worrying for you. They will turn you out a better man—more competent in the use of your weapons, abler to take care of yourself—than any "trainee" who ever went before you.

TRAINING FILMS are a great and growing part of their system. The Army and Navy have made thousands.

Don't get the idea that you're just "going to the movies," though. These movies are different. Each teaches you to do a part of your job in the Service—*do it exactly right.*

Maybe it's how to dig a foxhole. Or inflate a rubber life raft. Or take down and reassemble a 50-calibre machine gun. Or—bake a batch of bread . . .

In an Army and Navy made up largely of "specialists," thousands of films are not too many. (Kodak is a major supplier of film for these pictures—one big reason civilians are not getting all the film they want.)

You'll see battle, in these training movies. You'll hear it—to make your new life and work "second nature" under all conditions. *You'll be hardened . . . ready to "dish it out and take it" . . . up to 40% sooner because of Training Films.*

* * *

After this war is won, you—and millions like you who have learned so much, so easily, through training films—will want your children to learn the Arts of Peace this way.

Teaching through motion pictures and slide film—steadily growing in importance during the twenty years since Kodak made its first teaching films available—will really come into its own . . . Eastman Kodak Co., Rochester, N. Y.

Serving human progress through Photography

PERFECT TIMING



A split second's delay often means disaster... if you're engaged in some enterprise that depends upon precise punctuality of delivery... For years we have been building up a fine "REP" for fool-proof, no-alibi, on-the-dot delivery... Along came the war and away went the "REP"... for you can't hold up a troop train that theatrical advertising may go through... no matter how urgently it's needed... So if we're a little late now and then... have a heart... and if we ask you to relay a trailer to another theatre... be a good sport and help out... Some day when the war is over... everything will be jake again... until then... let's you and I give every fellow-American... an even break.



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

TANDARD ACCESSORIES • TRAILERS • SPECIALTY ACCESSO

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Flesh and Fantasy
Thousands Cheer
Top Man
Follies Girl
Blazing Guns
The Great Mr. Handel
Dear Octopus

The Exhibitor Speaks His Mind on Trade Practices

Part I of a Series

DOUBLE-BILL REISSUES LIFT SUBSEQUENT RUN GROSSES

NEW BUDGETS FOR CONSUMER ADVERTISING SET RECORDS

—in

Better Theatres

GAUGES TO DETERMINE CARBON CONSUMPTION

VOL. 152, NO. 12 SEPTEMBER 18, 1943

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"HEY! WAIT FOR ME!"

"I Dood It" joins the M-G-M Parade on Broadway! It's the same roaring story on every Main ("*Mane*") Street of the Land!



Again and Again!

M-G-M

It's Fun to Be Friendly!

3rd WAR LOAN! BACK THE ATTA

This is the Story

of the Biggest Succession of smashes in show history!



BETTE DAVIS and PAUL LUKAS in "WATCH ON THE RHINE" with GERALDINE FITZGERALD • LUCILE WATSON • BEULAH

Screen Play by Dashiell Hammett • From the Play by LILLIAN HELLMAN • Additional Scenes and Dialogue by Lillian Hellman

Are You Backing the Attack?



Warners' Watch on the Rhine

– actually grossing up to

50% more than any Bette Davis picture yet!

COULOURIS • Directed by HERMAN SHUMLIN
teiner

PRODUCED BY
HAL B. WALLIS



There's another Warner ad on page 27



What a girl... and what a musical!

SWEET ROSIE O'GRADY

Soon from... 20th CENTURY-FOX

BACK THE ATTACK!
BUY WAR BONDS!
THIRD WAR LOAN!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 152, No. 12

September 18, 1943

THE GOODS

A SYMPOSIUM deciding that "strong emphasis on factual and institutional copy . . . as a post-war trend in newspaper ads will find motion picture copy leading the parade" is presented in *The Film Daily*. The writer of this piece decides that the production trend is toward "biographical, sociological and other significant subjects and the industry's copy already has become well grooved along informative lines. . . . "

It will be just as well if the public never hears about that. Many years ago it was demonstrated that the greatest curse which could be put upon a film product was to call it "educational". More recent experience, and some of it very recent, has indicated that those who want to be informed go home and read a book and those who want to be entertained look up the movies.

The theatre with its soft light, soft seats and soft music is a place of soft attitudes—and thinking is hard, for a vast majority. The theatre is a place to feel, and feel good.

No matter about the symposium—the fact will remain and will be demonstrated that the advertisers will be striving, as usual and always, to make the customers have an anticipatory feeling about the product.

Motion picture advertising divides, and sharply, into two categories. To the box office customer it is a purveyance of emotional merchandise, a selling of invitation to entertainment. That requires its own kind of copy, emotional and atmospheric in content. To the retailer, the exhibitor, inside the trade the function of advertising is to convey fact about the content and potentialities of the merchandise to produce that entertainment effect on the customer, his customers. Ballyhoo for the ticket buyers, brass tacks for the ticket sellers.

SIGNIFICANT indication of the place of showmanship and emotionalism in advertising in the newspapers to the great public, which includes our box office public, is to be had by the turning of the pages of any newspaper or national magazine. Bolts and nuts, rubber, life insurance, shoes, pants, breakfast food, and anything you can name, are being sold in appeals of emotionalism and with dramatic hoopla.

"And further," observed Mr. Maurice Bergman of Universal Pictures Company, across the demi-tasse, "just for example—the United States Treasury Department is very full of facts and information about the Third War Loan, but they have a showman, a vendor of romance and glamour and fantasy and entertainment, Oscar Doob, down there doing a selling job."

This is still the show business. Exhibitors buy attractions; their customers buy entertainment. It will always be that way.

△ △ △

¶ All the news on the motion picture's share in the Third War Loan drive is good news. This is a pleasant fact of compliment to the exhibitors of the nation, elected to leadership and responsibility for carrying this all-important war effort to the whole people by the United States Treasury Department. The local showman is doing the national job.

■ ■ ■

¶ *The friendly* News *of old Salem, up in Massachusetts, while praising the screen decides*: "*Movies like the automobile . . . are here to stay*". *That makes it unanimous. The subject is now closed.*

■ ■ ■

¶ Mr. Marshall Field III is to get the last installment of his heritage on his fiftieth birthday a fortnight hence. It is estimated at about $70,000,000. He has previously received about $93,000,000. Thus it would appear possible that the motion picture may expect to enjoy the whimsical attention of Mr. Field's eccentric tabloid New York daily paper, *PM*, for an indefinite period.

■ ■ ■

¶ It is reported that Mr. Gene Fowler of Hollywood writing fame has done or is doing a biography of the late Mr. John Barrymore. That warrants great expectations. No story ever deteriorated in Mr. Fowler's hands, as witness that "Father Goose" which pertained to the life and art of Mr. Mack Sennet, who discovered the bathing beauty even before Mr. Cecil B. DeMille invented the bathtub.

■ ■ ■

¶ *Writing a piece for the New York* Times *Sunday magazine section, Mr. Robert Moses, who has so much to do with the city's park system, considers that in this city the arts are "too much in the control of small groups of wealthy or snooty individuals". And, says he: "The critics have killed as many good plays and movies as they have helped, often by savage, temperamental and unjustified wise cracks".*

■ ■ ■

¶ A certain warming sense of the expansive vigour of our industry, in even these days of complex strife, comes with the reading of the tidings this week that Warner Brothers is opening a branch in that remote town of Beyrouth in Syria, in the east, and that way up yonder at Whitehorse in the Yukon, on the new Alaskan-Canadian Highway, their "This Is the Army" is to open a 500-seat theatre next week. That's far flung.

△ △ △

THE cool of evening flows down the Connecticut hills into the bowl of the valley. Another summer nears the waning and from the thickets the katydids start now their annual chorus of incessant maracas. White lotus gleam in the dusk against black water where lazy pickerel loaf in the shallows. Feeding trout rise and pattern the pond with interlacing ring patterns like Gothic church windows. Here and there a stirring in the ferns and sedges subtly tells that wild things are on the hunt. It is a scene of quiet, lush with peace, but there under the lily pads and in the reed jungles there is pursuit and strife, the struggle of all things living. Across the miles from the village an air raid signal sounds. It's a rehearsal, and an overtone of the war afar.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Dominion Draft

CANADIAN theatre managers are operating their houses by sufferance of the Dominion's war labor officials. Managers are receiving six-month "permits." At expiration they are to appear before regional labor officials and explain why they should be allowed to continue as managers and be exempted from Canadian war law which requires males from 16 to 40 to register for essential war industry. The permits are also being given film exchange employees. Those who do not receive them may be conscripted for war work on seven days' notice.

In Washington Wednesday Robert P. Patterson, Under-Secretary of War, urged Congress to enact promptly a national service law which would lift men of military age out of occupations listed by the War Manpower Commission as non-essential. He made the plea for the drafting of workers in connection with his opposition to any deferment of the induction of fathers during testimony before the Senate Military Affairs Committee.

Meanwhile President Roosevelt was reported to be preparing a message to Congress asking for a labor law which would make all workers subject to orders of the Government with respect to the jobs they are to fill for the remainder of the war.

Animated Secret

"UP IN ARMS," the Danny Kaye Technicolor picture now in production, is to have an animated sequence, according to an announcement made this week by Samuel Goldwyn and Walt Disney. The Disney organization is currently at work on the sequence, based on an idea by Don Hartman, co-author and associate producer of "Up in Arms." It is being planned as part of the climax of the film. All that is being said about the nature of the animated material is that it will be entirely different from animated sequences which Mr. Hartman has brought previously to the screen, especially as collaborator on Paramount's "Road" pictures. All that is being said of what isn't being said is that for the time being at least it will not be said.

Quota Breakdown

London Bureau

INDICATION of the impracticability of the existing Quota Act as far as exhibitors are concerned is given in an analysis of theatre compliances and non-compliances for the year ended September 30, 1942, issued by the Board of Trade. There it is revealed that in the quota year there were 1,814 defaulters out of an approximate 4,500.

Of all cinemas analyzed, only 119 showed less than 10 per cent of British long films.

The quotas for the year in question were 17½ per cent for long films and 15 per cent for short films.

The return shows that 4,498 returns had been received by February 1st, and that there were then outstanding 206 returns. A further 99 returns had been received covering periods ended before September 30.

For the 4,358 returns covering the full quota year, the defaults are: 11 for both long and short film quota; 1,646 for long film quota only; 7 for short film quota only.

An analysis of the long film defaults shows that: 101 were under 10 per cent; 250 showed between 10 per cent and 12½ per cent; 548 showed between 12½ per cent and 15 per cent; 758 showed between 15 per cent and 17½ per cent. .

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"Back Salerno" Day

GRIM news of an American Army fighting desperately near Salerno, Italy, to maintain its first beachhead in the invasion of Europe, this week spurred the Treasury's Third War Loan. Friday was designated by the Treasury's War Finance Committee as "Back Salerno" Day. L. C. Griffith, chairman of the film industry's participation in the loan campaign, wired War Activities Committee state chairmen for special support of the designated day. The chairman said: "I can think of no more just and right support to give the American boys who are giving their lives before Salerno than to set aside one day in which all Americans will be asked to back the specific attack in which they are involved. Many of these boys are from your own state. Here, certainly, is a job for all showmen . . . "

Following the Flag

IN anticipation of global victory and the resumption of film trade throughout the world, the Paramount foreign department, after a lapse of five years, has resumed publication of its organ, *Paramount International News*, which is distributed to sales offices around the world. The publication will be issued fortnightly. Albert Deane is the editor.

A feature of each issue will be a description of local territorial changes brought about by the war in foreign countries where film trade is still possible.

In a special message published in the first issue, John W. Hicks, Jr., vice-president in charge of foreign activities, describes the resumed publication as one of the symbols of the new era of freedom which will follow victory. "But, even more importantly, we will be able to tangibly express our deep gratitude to Paramounteers in all parts of the world for their sacrifices and devotion to duty made through the dark days which are now beginning to pass," Mr. Hicks' message says.

Articles of special interest to Latin America are published in Spanish and Portuguese in addition to English.

Mae West Going East

REPORTS from the west coast have it that all of Mae West will make a tour of the nation's stages in connection with her newly finished picture "Tropicana," a Gregory Ratoff production. If the tour develops as planned, Miss West will be the first top star in a number of years to go on a ballyhoo tour.

No Bull

RALPH W. BUDD is personnel director of Warner Brothers. He is also one of the four thousand most important citizens of the town of Wyckoff, N. J. (population, 4,000), and is chairman of the Wyckoff Defense Council. At present he is leading a defense of his fellow citizenry against every day being meatless day in Wyckoff. There have been three town butchers, and the one who has been dispensing 50 per cent of retail business to carnivorous Wyckoffians has been drafted.

"The meat situation," Mr. Budd said gloomily, "is serious enough without having 50 per cent of our meager supplies cut off."

The butcher's name is Philip Temple, and Mr. Budd has announced a plan of action calling for a plea to Army authorities for a deferment of Mr. Temple. If the fact that he is the father of a two-year-old son and the town's main source of meat fails to bring the desired results, Mr. Budd and his fellow townsmen plan to continue the search for a sympathetic carnivorous gourmand among the authorities. Failing in that they will attempt to take over the shop themselves on a cooperative basis and employ some one to run it.

Basic Agreement Up

THE studio basic labor agreement will come up for its annual reexamination in New York next month, when representatives of the producers and of the seven signatory International American Federation of Labor unions meet. Hollywood opinion is that emphasis in the discussions may shift from hours per week to money per hour; and that the unions, representing 20,000 employees, will attempt to devise a method of raising wages without disturbing Governmental war standards or violating the "Little Steel" formula. Leaders of the seven unions will meet shortly with those of 10 International Alliance of Theatrical Stage Employees unions, not in the pact. Contract discussions with the IATSE will be held in January. The basic agreement, with three years to run, is reexamined annually.

"It's All True"

THAT much publicized, hotly disputed footage which Orson Welles brought back from South America in May of 1942 under the title of "It's All True" and under circumstances which made all the newspapers, is in process of being assembled, edited and otherwise added to for release by RKO Radio shortly after the first of the year. Between now and then there will be shooting of additional footage, in Mexico, for inclusion with that which is retained of the variously reported 60,000 to 200,000 feet brought back by producer-director-writer-actor Welles under the terms of his employment, in that four-dimensional capacity.

It will be recalled that the Welles project, in which the Office of the Coordinator of Inter-American Affairs was and still is interested to the extent of guaranteeing the film against exhibition loss to the extent of $300,000, consisted of a three-ply story made up of a sea drama, a treatment of carnival time in Rio and a Mexican narrative which included a bull fight, two of these in black-and-white, the other in Technicolor. It is the Mexican section of the footage which requires amplification.

Much misunderstanding has prevailed in the matter of the CIAA guarantee. It was and is a post-distribution, post-exhibition guarantee against loss, up to the amount of $300,000. It doesn't operate until the picture has been distributed, exhibited and, of course, audited.

The amount of RKO Radio's investment in the project up to this point is not made known, but is understood to be considerable. Expense of putting the material into final shape is relatively small. The title of the picture continues to be "It's All True."

Indicative of the sag in the Welles saga, nobody in Hollywood remembered to remark that his marriage last week was covered, complete with picture, by the Hearst newspapers which had doomed him to exclusion for committing "Citizen Kane."

Shooting the Harvest

HARVEST activity in Madison, Ind., population 7,000, was interrupted recently by the biggest excitement since the Ohio was in flood, back around planting time. Farmers and townsfolk of the little community in Indiana's southern hills paused to watch camera crews, sound men, writers and director Josef Von Sternberg make a documentary record of rural America in wartime, for audiences abroad.

The Chicago *Tribune* sent a staff man to Madison and for several days gave front page space to the Hoosier reactions to Hollywood and Washington film makers. Madison didn't like being called a typical small town, the *Tribune* reported. The farmers were rankled too by the director's instructions on how chickens should be stripped, and other chores performed before the cameras.

Another Chicago newspaper, Marshall Field's *Sun,* also was involved with the OWI last week. It was learned that "Chicago," the overseas unit's film about "the real Chicago," long in the script stage, was to include scenes from the Harvest Festival sponsored by the *Sun.* Citizens would be shown holding prize pumpkins from victory gardens, instead of machine guns, according to the script. They might also have a *Sun* in hand, for the medium or background shots.

DuPont to You

"SOLDIERS of the Soil," a 36-minute film produced by the William Pine-William Thomas organization on order from the DuPont corporation for exhibition on the farm grange circuit to a computed 5,000,000 agriculturists, is to be coming to exhibitors gratis via Columbia or RKO Radio if and when final details of an arrangement now in negotiation are worked out. Department of Agriculture and the War Manpower Commission interest in getting the picture the multi-million audience which this form of distribution implies is aligned with DuPont's interest in the larger public.

DuPont obtained the film stock required for production through intercession of the Department of Agriculture. The original intention of reducing the 35mm original to 16mm for the grange circuit was abandoned when the War Manpower Commission decided the film would assist in solving the old and now pressing problem of "how you're going to keep them down on the farm." It is a detail of the impending arrangement for release that the DuPont trademark of sponsorship will be removed.

Directed by William Berke and presenting Russell Hayden, Carrol Nye, Fay Helm, Grant Withers, Irving Bacon and other Hollywood players, the film, screened for the press last weekend, depicts the return of a blinded soldier to the family farmstead and traces the story of the family, plus that of the development of the farm under scientific ministrations of organizations like the DuPont Company. It ends with the soldier in church telling the farmer congregation that the farmer's place is on the farm instead of in the armed services.

Lt. Spires Reports

V . . . — MAIL brings tidings from Lieutenant George Spires, tank expert, formerly of the HERALD's editorial staff, and now deep in Africa, that he has been to an Arabian party of especially ornate quality. The host was a chief who had five of his sons marrying five of the daughters of a neighboring desert potentate. The ritual is different there, of course, but probably George was the best man anyway. There was a big feast, but they sat on the floor so nobody got under the table.

Front Line Movies

OUR fighting men overseas, through the courtesy of the American film industry and the cooperation of the Army, have seen 30,983 programs of 16mm films. Major J. W. Hubbell, chief of the Army's overseas films division, so reported last week, adding that the free admissions to date have been 13,550,000, and that approximately 500,000 soldiers go to the shows nightly.

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THIS WEEK the Camera reports:



THIRD WAR LOAN conference, in Rochester, New York. At the meeting, called by J. Meyer Schine, Schine circuit co-owner, and War Activities Committee New York State chairman, the city's exhibitors planned participation in the Bond drive. Above are Harry Long, Schine city manager; Lester Pollack, manager of Loew's Rochester; Jay Golden, RKO city manager; Mr. Schine; and Ray Ball, Monroe County chairman.



Staff Photo

P. A. McGUIRE, appointed public relations director of National-Simplex-Bludworth, distributor for International Projector Corporation. He was International advertising manager since 1926.



IN KHAKI, and as representatives of the Office of War Information, Paul Radin and Morris Helprin pose at the "In Which We Serve" opening in Algiers. Mr. Radin was formerly with Columbia; Mr. Helprin was with Korda, UA, and Goldwyn.



"MYSTERY BROADCAST," now in work at Republic, is discussed here by Ruth Terry, who has the leading feminine role, and Herbert J. Yates, on the set at his company's studios in Hollywood.



By Staff Photographer

JAMES AND WILLIAM CAGNEY will produce from nine to 15 features for UA during the coming five years, William, above, president of Cagney Productions, announced last Friday at a New York press luncheon. James will star in at least five. His next will be "Port Royal," a pirate story.



PARTY on the Selznick lot. Celebrating the beginning of another David O. Selznick production, "Since You Went Away," his first since "Rebecca," above, are: Tony Gaudio, cameraman under Selznick contract, but not, however, working in the new film; Mr. Selznick; Claudette Colbert, star; Gradwell Sears, vice-president of United Artists, of which Mr. Selznick is producer-partner, and which will distribute.



MEETING among visitors at the Paramount New York home office, left: Gordon Lightstone, general manager for Paramount in Canada; Sonny Tufts, who was given stardom in the company's "So Proudly We Hail"; and John J. Fitzgibbons, president of Famous Players Canadian circuit.

SILVER JUBILEE. Below, in two versions, that of 25 years ago, and that of today, is RKO Midwest district manager Jack Osserman, celebrating his silver jubilee in Chicago this month. An anniversary present from RKO was his promotion to general supervisor for Brazil, Uruguay and Argentina. He joined RKO in 1931.







PROMOTION. Sid Rogell, for the past eight years RKO Radio Pictures studio manager, has been appointed production executive. He will produce, or supervise, approximately 50 per cent of the product, both "A" and "B," the company announced. Leon Goldberg, RKO treasurer, succeeds him as studio manager in October.



SEA FIGHT. How his ship battled Nazi bombers attacking a convoy from North Africa to Britain was related recently by Ensign Marvin Goldman, above, to his parents in New York, and to his father-in-law, Fred Kogod, of the K-B Theatres, Washington. His father, Mack, is with a Warner music subsidiary.

Exhibitor Speaks Mind On Trade Practices

THE EXHIBITORS of the United States and Canada have been invited by MOTION PICTURE HERALD to express their opinions on any or all industry problems. This was incidental to the polling of exhibitors for the Stars of Tomorrow. More than one-quarter of the showmen responding choose to discuss trade practices. They are chiefly concerned about rentals, to which the majority of them object as too high. They are especially emphatic on the matter of percentage terms. Their comments on trade practices follow:

FLOMATON, ALABAMA

The greatest thing at present on my mind is the policy the companies have of using checkers from some town in which theatre is to be checked is located. This should not be allowed, even in view of gas and rubber shortage, especially in small rural towns where everything is everybody else's business. What do you think?—*Sammie Jackson, Jackson Theatre.*

LOS ANGELES

The worst thing about the industry, to a small exhibitor, is the way he has been forced to buy films since the Consent Decree. It practically puts the small theatres in a spot that has been adversely affected by war conditions out of business. The Consent Decree is one unmitigated curse.

ORLAND, CALIFORNIA

It can be improved in one way—by giving us a sliding scale deal on percentage pictures, based on the unit overhead of the theatre so maybe one Sunday out of the year we would make a profit.—*M. A. Lathrop, Orland Theatre.*

VACAVILLE, CAL.

The railroads of America have been and are waging a vigorous campaign to be allowed to retain part of their increased earnings to tide them over periods of depression (which may or may not come soon after the war) and to rehabilitate and improve their plants when times return to normal, which will also take up the slack in employment. Instead of Government-made work, they want to furnish work from their reserves earmarked for this purpose.

The present situation of the independent exhibitor is somewhat similar. We haven't been able to keep up our plants. There is a tremendous backlog of orders for new projectors, lamps, sound systems, carpets, seats, heating and cooling plants, renovations and alterations, etc. Increased taxes and operating expenses are relatively minor items as affecting the net to which we are entitled due to increased grosses. Due to the rapacious demands of the distributors for more and higher percentage pictures and higher flat rentals based on the average earnings of the percentage pictures, the backlog of earnings or reserves which every far-sighted exhibitor should strive for isn't enough. Despite increased grosses the small independent is just working for a salary as he always has. I have CPA figures to back up my statement.—*D. P. Isabella, Vacaville Theatre.*

SO. NORWALK, CONNECTICUT

There is nothing wrong with our industry. If the squawkers in this business would stop squawking and do some real work for a change, they would do themselves and the industry in general a great deal of good.—*H. M. Lyman, Palace Theatre.*

WATERTOWN, CONN.

Eliminate percentage terms on all features in towns with a population of 5,000 or less, also in situations where theatres have a seating capacity of 650 or less. Flat rental terms could be determined based on a reasonable percentage of average weekly gross receipts in each situation. Other than top bracket features could be scaled down proportionately. If distributor and exhibitor alike would open their eyes and work out such a plan, it would result in a tremendous advantage to both distributor and exhibitor. It also, in effect, would cure the industry of one of its worst evils. Current selling methods have been a nightmare to the independent exhibitor ever since its inception what with some rentals demanding up to 50 per cent of the gross receipts on which terms an independent exhibitor cannot hope to successfully operate his theatre.—*N. A. Del Rosso.*

EUSTAS, FLORIDA

I would like to see the industry get together on post-war planning, in regard to product, distribution and exhibition. Of particular interest to many an exhibitor should be the effect of television on the theatre as we know it today. Some definite program ought to be formulated to plan for the protection of present investments in all branches of the industry when television does come to the front after the war. Certainly technological developments in electronics will make nationwide networks in television possible. If the industry can get together now and work out the necessary plans, it would take a lot of indecision out of the business, especially for us younger hands, who plan to make it a career.

BURLEY, IDAHO

There should be a ceiling price placed on film rentals of 35 per cent. Some day, when this war is over, every theatre in the land will have to be overhauled from front door to stage door. Many new improvements are already known, and if television hits like talking pictures, exhibitors won't have the money to keep up with the industry. Too much of the box office dollar is going into film rentals. If the industry is going to be able to continue on a sound footing and small town theatres are going to be able to continue giving the best to their patrons, they must accumulate some cash now with which to undertake remodeling when the time comes. The producers should cushion the future by giving fair rentals now, and not wait until the business is mortgaged to the last cent for improvements, at which time they'll have to listen to the exhibitor's cries.—*I. H. Harris, Harris-Voeller Circuit.*

CHICAGO

Unwarranted increased film rentals will slowly but surely drive out the independent exhibitor who is the backbone of the industry.—*Oscar A. Brotman, Avaloe Theatre.*

CHICAGO

Not enough pay for the people who do most of the work—like the cashiers and ushers. The pictures do not get distributed across the country equally.

HIGHLAND, ILLINOIS

Nothing that common sense and distributor-exhibitor cooperation won't cure.

MILFORD, ILL.

The distributors are forcing so many percentage pictures that a price ceiling on percentage pictures set up by the Government seems to be about the only hope for saving the smaller exhibitor. Thirty-five per cent is about all small towns can stand and show a profit.

NORTH CHICAGO

The industry has a consent decree for distributors owning theatres. Can't something be done about the other companies Shouldn't they be governed, too? Also, there should be a top to film prices. MGM is still the fairest in allocations, treatment of small accounts and in clean business.

BLOOMINGTON, INDIANA

Too high film rentals and holding out of features to create a sellers' market. Too, too many war pictures.

NORTH JUDSON, IND.

Not enough good advertisements about the film industry. The movie industry is doing a lot for the whole world. But bad writeups such as on the front page of the Chicago *Tribune* July 25th about Hollywood do the theatres no good.

TERRE HAUTE, IND.

Need slapstick two-reelers to help poor features—more outdoor pictures with good casts.

MILFORD, IOWA

Forty pictures in one group, one contract, 20 per cent elimination.

WICHITA, KANSAS

From the standpoint of a manager for a well-known circuit, I think it would be a great incentive to us fellows if the large circuits would work out a far-sighted plan of advancement, not necessarily in position, but in salary, so that we could look ahead of us and know what to expect in the way of income with our advancing years. I have talked to several of my fellow-managers, and their opinion is the same as mine. We would like to see a definite personnel plan for managers laid out so we'd know that if our work was satisfactory we could expect a salary increase every 12 months or 18 months, or whatever period was agreeable to all concerned. In the past, a man might go along for two or three years without a salary increase simply because he was a quiet, conscientious type of individual (not necessarily timid), who felt that if the boss thought he was entitled to a raise, the boss would see that he got one. However, I have come to the conclusion that many bosses unconsciously and unintentionally overlook this important little detail unless it is called to their

(*Continued on page 14*)



Overconfidence shrinks the War effort!

DON'T LET IT HAPPEN!

Our job in the 3d War Loan is bigger than ever now!
Fight complacency in the public mind with
Hard-hitting Red-White-and-Blue showmanship!
The war is not in the bag for the boys who die today!
The road to Berlin and Tokio is long and bloody!
Our theatres must rally patriots to the nation's call!
Our parades and ballyhoo must never let down!
Your enthusiasm will inspire your patrons to
Back the attack!

War Activities Committee of the Motion Picture Industry, 1501 Broadway, New York City.

"Industry is heading for Government regulation"

(Continued from page 12)

attention by the individual himself. And some of us, not having enough of the extrovert in our makeup, hesitate to do this.

PADUCAH, KENTUCKY

Elimination of present selling system which permits distributors to designate any number of percentage pictures, demand best playing time as well as set ridiculous percentage up to 70 per cent.

BALTIMORE, MARYLAND

Why not more reissues of big musicals or comedies at this time? Ziegfeld's "Whoopee," with Eddie Cantor and some of the earlier Marx Brothers hits would go good right now in these trying times—and please—we've had our fill of war pictures. Thanks.

BOSTON, MASSACHUSETTS

Too much of our business of a confidential nature is being exposed to the public, thereby removing a source of the glamour in the mystery of our industry and theatre operation in general.—*M. Shapiro.*

WORCESTER, MASS.

What's wrong? Too much chiseling. Too long playing time on many pictures. Too much sameness—one producer following the other, especially in cycles of pictures. Barnum is dead and so is his method of doing business. The industry should recognize this fact. What's right? The industry patriotism.

BRONSON, MICHIGAN

Hoarding pictures, too many percentage pictures, high film rentals will soon put the exhibitor out of business. Something should be done.

CARO, MICH.

Percentage pictures in small towns where grosses are less than $100 a day, especially percentage on preferred playing time.—*C. H. Schuckert, Temple Theatre.*

DOWAGIAC, MICH.

Film rental very high because of the war. Film companies are trying to gouge the small theatre owners. Too many war pictures that keep harping on the same subject. Should have more comedies and musical comedies.—*M. C. Spadafore, Berry Theatre.*

DUNDEE, MICH.

If we could buy fewer pictures per company and buy from all the companies, we would have a chance to see all the stars. With most of them holding out for near 100 per cent contracts it is impossible.

EDMORE, MICH.

It's the best industry in the world, giving more people enjoyment and relaxation than all other entertainment put together; the farmer, the war worker and all walks of life can view and enjoy the motion picture at a live and let live admission.—E. L. Wood, Coliseum Theatre.

IRON MOUNTAIN, MICH.

Still too many war pictures are produced. Film rentals are not in line with the changing conditions in the smaller towns. Generally speaking, it's still a great industry.—*Colonial Theatre.*

LANSING, MICH.

I think houses letting their service go to H..... with the war situations as an excuse (even though they could do far better) are making a bad mistake. I have in mind a circuit of more than 100 houses and the comment I hear is not doing its present or future business any good.

In this issue,* Motion Picture Herald *presents exhibitor opinion on trade practices. Subsequent issues will record the expressions of the exhibitors of the country on

War Pictures
Production
Double Bills

STOCKBRIDGE, MICH.

Too much "high pressure" selling. In order to get a few good pictures you have to take all of the producer's product along with news, shorts, trailers, and "what have you."

FARIBAUL, MINNESOTA

Under the Consent Decree, exhibitors have lost all cancellation privileges. This should and must be corrected. Unfair and inequitable percentage demands by distributors. There should be a ceiling on percentage terms not to exceed 35 per cent, and that should be scaled down to 20 per cent or even 15 per cent. Few if any theatres now operating can break even, not to mention realize any profit whatsoever, on higher terms than 35 per cent. Eliminate the waste of paper, time, effort and expense in press sheets such as those furnished by Columbia, United Artists as glaring examples, with quarter, half and full page reproductions of display ads that even the largest cities cannot afford to utilize. Warner Bros. can likewise be included. We look in vain through page after page of these so-called press sheets for good usable two-column display ads, five to seven inches deep. Universal, Metro, RKO are usually good. Twentieth-Fox is good and bad. They too waste effort in those impossible four, five and six column display ads. This is an 11,400 population town with no defense work income.

FRASER, MINN.

Too much high pressure salesmanship. Distributors could save money by classifying their theatres on a population basis, setting uniform prices on pictures, and cataloging their pictures. This would do away with the salesmen and save a lot of time as well as money.—*Mrs. M. S. Carlson, Lynn Theatre.*

MINNEAPOLIS, MINN.

Too many percentage pictures for a subsequent run suburban theatre to make any money, which is a crime, considering the tremendous money being made in first run theatres.

RED WING, MINN.

The uncompromising attitude of the major producers in their demands from the independents is heading the industry straight for Government regulation—better that than slow strangulation!

NATCHEZ, MISSISSIPPI

There are a lot too many percentage pictures.

MARYVILLE, MISSOURI

Prohibitive rentals, resulting from Consent Decree selling, will eventually eliminate independent operators. Let's return to "live and let live" in this grand business.—*C. E. Cook.*

FORT BENTON, MONTANA

Sales policy is unjust. More of a fair annual percentage cost should be established.—*Fort Benton, Mont.*

RENO, NEVADA

Double features are responsible for 75 per cent of the industry's problems. Competition for the exhibitor's business has been practically eliminated. Duals have driven many "habit" patrons from the theatres.

The distributors' attitude toward the exhibitor needs a change for the better. The distributors are piling up immense profits—at the exhibitors' expense. There is need for a more sincere cooperation between the two branches of the business. At the present time theatres are being operated according to the dictates of the producer-distributor. The exhibitor has little to say as to run, price policy, length of run, type of pictures to be shown, or when they shall be shown. Exhibitor has to stand the full brunt of criticism from the public for matters over which he has very little, if any, control.

Greatest difficulty in solving industry problems is the lack of unity among the theatre owners. If they once would stand together on problems which concern them so vitally, they eventually would find a common ground of cooperation with the other branches. When they unite as firmly as the producer-distributor branches have united, they will find the solution in their own hands. Petty jealousies, lack of confidence and distrust in each other is what makes the exhibitors such "easy picking" for the distributors.—*N. Dow Thompson, District Manager, T. & D., Jr. Enterprises, Inc.*

HAMPTON, NEW HAMPSHIRE

The same old complaint—film rental generally too high, impossible to show legitimate profit on yearly basis—on the "big" ones, the film gets the money.

PIEDMONT, NEW MEXICO

There is a lot wrong with the industry. First the film companies are making more money now than they have made for years. It is costing them less to produce pictures than ever before. The independent theatre does not have much of a chance today. I am manager of two theatres in a town of 4,500 population. This week a picture was played in the "A" house and the terms were 50 per cent of the gross. No theatre can stay in business with this kind of film rental. The small towns that do not have any defense work have lost 50 per cent of their business, yet film companies are asking more each day for rentals. A circuit theatre tells the film companies, "We will give you this—take it or leave it." If an independent makes the same proposition to a salesman, the salesman in turn goes out of his way to try and get some circuit to come into town. This is what has happened in this territory.

ALFRED, NEW YORK

As far as I am concerned, the greatest difficulty is the fact that salesmen keep right on aiming up in price when business is about one-third of normal and has been for nine months. They make adjustments afterward, but I do not like that at all. I just want fair deals in the first place.

BROOKLYN, N. Y.

Better appreciation for managers—especially circuit operation.

MERRICK, N. Y.

1. Stop blind checking. 2. Shorter trailers.

OGDENSBURG, N. Y.

I think the time is ripe for a couple of good Irish shows with music, dancing and comedy. The Irish can do all these things, and that's what makes a show.—*L. E. Quinlin.*

(Continued on opposite page)

"Let's return to a 'Live and Let Live' policy"

(*Continued from opposite page*)

PORT WASHINGTON, N. Y.

I am a neophyte at the business—own a small "end of the line" stand. "Percentage" selling to us small exhibitors should be sold out. For five days both sides of a "percentage" picture my box office is bled white. Thus I know ahead of time that any week that has a "percentage" picture in it is going to be in the red as to actual profits to me. Let the good old theory of supply and demand determine the prices of pictures on a fit rental basis.

I can't think of another business today where the seller still has his finger in the product he has sold. Ross Federal and other checkers are the typical flat-foot type that, when hanging around a small town theatre, casts suspicion on the owner and his theatre in the eyes of the customers. It's heaping on coals, to me, when I realize that basically I am paying these dullards to check my veracity. Also being at war and gasoline short, it irked me to know that the last checker had to travel the 38 miles from his home to my place four times in two days—a total of 152 miles—about equal to 15 gallons.

Another weakness to me is the selling setup. I have had salesmen call six times before they finally got down to earth as to prices for my situation. But that didn't consummate the sale. Oh, no! It has to be submitted to the branch office. If they O.K. it, it goes to the main office. If they O.K. it—it's a deal. Such asinine selling would wreck any other business. The salesmen are all of the higher type, necessitating a good salary to maintain them. They drive the better brands of cars and must burn up considerable gas. I am 20 miles from the branch office and they go 75 or more miles beyond me to cover their territory. They tell me they must report to the office in person once a week. They render but one service to me—quoting prices, which function could easily be taken care of by mail.

I'd like to hear from other small exhibitors re my arguments—through your fine periodical.

ROCHESTER, N. Y.

Well, it is a big order to speak on the subject of what is wrong with the industry! From the point of view of a small theatre owner, let the big producers put a little "golden rule" into the method of dealing with their customers and the people that had some large part in building up this industry. Let 'em stop minding sales methods of their competing studios and trying to top their sales records with "small junk" that is an imposition on the public. The American public is willing to pay for honest and good entertainment, but does not like to be imposed upon. "Ex-Garbos" and "Ex-Crystal Balls" that are not worth a dime are imposed on the exhibitor and the public. This is an 850-seat neighborhood theatre—10 cents, 15 cents and 22 cents admission.

LOUISBURG, NORTH CAROLINA

Industry needs immediate adjustment of film rentals to keep smaller theatres (hurt by war population shifts and lack of transportation) open.

WYNDMERE, NORTH DAKOTA

Under the Block of Five selling plan most exhibitors are forced to play entirely too many percentage features.—*E. C. Cannon.*

CIRCLEVILLE, OHIO

Have a price ceiling on film buying in each town.

COLUMBUS GROVE, O.

All trade papers say the film distributors are willing to help small towns, where population has changed due to war, yet they ask higher prices. Also every good picture is 40 per cent to 50 per cent on percentage—no small town can stay in business and pay 50 per cent for films.—*Thomas G. Scotty, Grove Theatre.*

Every trade paper should carry the "Ten Commandments" every once in a while just to keep "all" the boys in line. Outside of that, it's not a bad industry!

—New York, N. Y.

DAYTON, O.

Film rental adustments are necessary for business to keep suburban people satisfied with the entire industry.

DAYTON, O.

Fewer percentage pictures and a lower rate on percentage pictures for small suburban houses —or better still no percentage at all.

LOVELAND, O.

One thing that is wrong is the price. Twenty-five years ago I got 15 and 25 cents admission. Today I am getting 15-30. Then I had $125 worth of equipment. Today I have a modern, up-to-date theatre. Why can't the Government put a ceiling price on film and give a subsidy to the exhibitor?—*F. R. Crist.*

UPPER SANDUSKY, O.

Have a better understanding between producer and exhibitor and ask distributor not to try to take all the box office receipts. Leave a little for the exhibitor to fall back on when things get bad.

WELLSVILLE, O.

The industry needs a better method for selling the product—from distributor to exhibitor. Higher and higher percentages are not fair nor equitable.

MT. PLEASANT, PENNSYLVANIA

Two out of every three pictures we have bought this year have been designated preferred time. We know what type of pictures deserve preferred time. Why must we be forced into playing others that are not suitable. As long as we pay for our merchandise, we want to play it on days it suits us.

ORWIGSBURG, PA.

The high percentage terms, also high rentals for the exhibitor in a village keep the exhibitor poor; rendering improvements and refurnishing to his theatre impossible.—*A. H. Edwards, Orpheum Theatre.*

TRAFFORD, PA.

Excess of high percentage and special super pictures have milked the exhibitor of his just share of profits to a point where modernization investment is definitely not attractive.

GAFFNEY, SOUTH CAROLINA

There is a great need for more unselfish cooperation between distribution and exhibition.

GARY, SOUTH DAKOTA

Publicity on most pictures is released too far in advance of the actual showing of the film. This publicity on future releases hurts the appeal of current showings containing same stars, etc.

COLUMBUS, TENNESSEE

Fair play by producers and distributors. They should discontinue the practice of cheapening pictures and pushing up the prices and percentage on them.

EL PASO, TEXAS

Cost of film for subsequent run going too high because first and second runs doing so well. Also forcing exhibitors to buy film they don't want to get film they do want.

GONZALES, TEX.

Too much Hays supervision, waste, and too high film rentals for small theatres. Too many percentage pictures. Something should be done about vandalism.—*Lynn Smith, Crystal & Pix Theatres.*

HOUSTON, TEX.

In my opinion I think that all managers of circuit theatres should be paid on a level with the union operators or higher. This would give the managers more confidence in themselves and make a better name for an industry which needs one.

LEVELLAND, TEX.

I have always had a very bad habit of saying just exactly what I think, and sometimes I consider this a fault, because if you do this, at some time or other you will step on the toes of one of the money-lords and when you do they mash you with their heel. I am not very old but have been in show business 75 per cent of my life, and since the very first day I started to work in the Old Lamb Theatre in Ranger, Texas, in 1925, I have been told over and over again that this business is made up of one big happy family working together trying to entertain the peoples of the world at a slight profit.

I can remember when this was the truth, the man or boy in show business felt kindred to every other man or boy in the business. If the theatre workers in the next town or in another circuit did an outstanding job in presenting their entertainment or in building up the show business, we felt proud and happy for him because we felt there was a bond between all showmen.

In the last few years I have noticed that most of the big men have tried to put our business on a cold business standard, killing all the glamour and trying to "chisel" their fellow showmen, and in some cases their own employees out of every dime they have. Let's give show business back its mystery and glamour.—*Ted E. Waggoner, Wallace Theatres.*

QUITAQUE, TEX.

Two parties need to get above board with their patrons relations.—*P. P. Rumph.*

SPOKANE, WASHINGTON

Film costs to the small independent theatre are going up too high.

HUNTINGTON, WEST VIRGINIA

The film companies have not given any relief to the small exhibitor operating where there are no defense factories. The distributors think that all theatres are sitting on top of the world right now. Some of the so-called big shots should look into this and help the small exhibitor out by giving him a little relief instead of boosting the price of each block of film sold until the exhibitor must close his theatre because of high film rental. —*G. B. Kirby.*

RIVESVILLE, W. VA.

Don't see anything wrong with the industry and it seems to be improving every year.—*Ralph Raspa, State Theatre.*

CORNELL, WISCONSIN

There must be a stop to increased film prices for the spots not benefited by the war boom. Too many high percentage deals.



LENA HORNE



KAY KYSER
and his Orchestra



ANN SOTHERN



RED SKELTON



MICKEY
ROONEY



MARY ASTOR

MGM's GREATEST MUSICAL SHOW!



MARSHA HUNT

THOU



VIRGINIA O'BRIEN



MARGARET O'BRIEN

ALSO: Frances Rafferty, Mary Elliott, Frank Jenks, Frank Sully, Dick Simmons, Ben Lessy, Don Loper and Maxine Barrat. Original Screen Play by Paul Jarrico and Richard Collins. Based on their story "Private Miss Jones."

TECHNICOLOR, TOO

NOW!
WORLD PREMIERE

ASTOR

(Just completed 3 Big Months
M-G-M's "Best Foot Forward")

d WAR
OAN!
ur
ala
ar
ond
emiere
as S. R. O. for
ncle Sam!



JUNE ALLYSON



MARILYN MAXWELL



DONNA REED





JUDY GARLAND

ELEANOR POWELL

LUCILLE BALL

KATHRYN GRAYSON

IT'S STARIFFIC!

BOB CROSBY
and his Orchestra



SANDS HEER



GENE KELLY



JOHN BOLES



FRANK MORGAN



JOSE ITURBI

Directed by GEORGE SIDNEY • Produced by JOSEPH PASTERNAK



GLORIA DeHAVEN

JOHN CONTE



BEN BLUE



SARA HADEN



BENNY CARTER
and his Band

COMPANIES OFFER REISSUES IN DUAL PACKAGE FORM

Sales Heads Say Policy Is Success; Longer Runs Spur Reissue Market

Something new has been added to the merchandising of reissues. Distributors are releasing successful product of former seasons in package form, giving them the distribution, advertising and press book handling customarily accorded regular season product.

According to sales executives, the packaging of two pictures sold as a double bill in the dual program territories, is proving very successful, as in the case of Paramount's "Union Pacific" and "Souls at Sea," and Columbia's "It Happened One Night" and "Lost Horizon of Shangri-La." Twentieth Century-Fox has "Call of the Wild" and "In Old Chicago," tentatively set for September 24th, and "The Rains Came" and "Under Two Flags," tentatively scheduled for October 29th.

More Theatres Playing Holdovers Today

Distributors attribute the spurring of the reissue market at this time to a number of factors. First, the generally increased box office business and secondly, the delayed playoff of current product because of longer early runs in the first run houses.

Since last autumn, there have been enough longer first runs and pre-release bookings. More theatres than ever before have been playing first run pictures. Holdovers and extended playing time have been reported down to the smallest theatres. The product of the smaller independent producers has been in increasing demand to fill in circuit and key second run spots formerly reserved for the majors. In the past two months, reissues and second grade product have been in greater demand than ever before.

In selecting the pictures for reissue this year, major companies indicated that the choice was made solely on the previous box office record of the feature as well as its general star and production value. Although no rule had been set up to reissue films in which stars appeared who are now in military service, two reissues, "It Happened One Night" and "Call of the Wild" star Clark Gable, now a captain in the Air Force. "In Old Chicago" and "The Rains Came" offer Tyrone Power, who is now a lieutenant in the U. S. Marine Corps.

Report Strong Grosses for Reissued Features

In the number of contracts written and dollars received, Paramount said this week that its twin bill, "Union Pacific," with Barbara Stanwyck and Joel McCrea, and "Souls at Sea," with Gary Cooper and George Raft, has thus far exceeded any reissue performance in the company's history. The films are being sold in the double feature territories as a dual bill and as single features in the one feature program territory. This also is true of Columbia's "It Happened One Night" and "Lost Horizon of Shangri-La."

The latter twin bill, recently booked into the Keith theatre, Philadelphia, played one week and was held over a second. It played the Skouras and RKO circuits in New York in August, in the latter circuit booked on a split-week policy. According to reports, the twin reissues did better at the box office in the middle of the week in certain situations than current releases.

Boston exhibitors say the product shortage is the most serious in years and assert there is a distinct aversion in Boston to taking on too many war pictures. For a while, a cycle of horror pictures relieved the situation in some houses but this ran its course and now the local theatres are clamoring for more escapist entertainment.

Some of the downtown exhibitors are holding pictures over at the slightest excuse in order to gloss over the lack of product suitable for their houses at this time.

In Chicago during the 1942-43 season, there were about 65 fewer first run pictures played in the Loop by theatres that were first run throughout the previous season. The reason for this was the extended runs, day-and-date bookings and the fact that there were more pictures played as single features. A piling up of a tremendous backlog of product was the consequence.

This trend began more than a year ago and enabled the Oriental theatre, playing in second A week, to start a first run policy in October, 1941, and the Woods theatre, which played reissues at low admission prices, to go to first runs in November of that year. Together they played about 20 more first runs in the 1942-43 season than in 1941-42.

RKO, whose only first run house was the Palace, shared equally with Universal, solved its problem satisfactorily by the acquisition of the Grand theatre in June of this year. It provided an outlet for nine additional first runs since that date.

Subsequent run exhibitors say that many of the better pictures have been played out by the time they are received and therefore have given the independent producers more business than ever before. These showmen also are turning to reissues as a solution and complain they cannot get enough of them.

Chicago Independents Handling Reissues

Illinois, Indiana and Wisconsin state rights for "Garden of Allah," "Prisoner of Zenda" and "Tom Sawyer" have been acquired by World Wide Pictures, according to an announcement by Johnny Jones. They are all reissues of David O. Selznick productions and were acquired from Astra Pictures. Johnny Jones, George West and Elmer Benesch recently incorporated World Wide Pictures when they acquired 20 Gaumont-British and 7 Selznick reissues from Film Classics. The incorporators will act as salesmen and physical distribution will be handled throughout the territory by Capitol Film Exchange of Chicago.

"Scarlet Pimpernel" and "The Ghost Goes West" have broken all records for the past year at the Playhouse and will be held at least six weeks, according to A. J. Teitel, owner and operator of the theatre. The two pictures were produced by Alexander Korda and feature Leslie Howard and Robert Donat respectively. They were originally released by United Artists in 1935 and 1936 but the current release is being made by Palace Pictures.

Illinois, Indiana and Wisconsin state rights to "One Third of a Nation" and "Back Door to Heaven" have been acquired from Harold Orlob by Sam Tishman. The pictures were formerly released by Paramount.

NEW YORK HOUSE BOOKS REISSUES FOR A WEEK

Indication of how starved subsequent run theatres are for product, was seen in New York this week. The Beverly, subsequent run on Third Avenue and 50th Street, booked Columbia's twin bill reissue package, "It Happened One Night" and "Lost Horizon of Shangri-La" for a full week. The Beverly is typical of New York's small neighborhood theatres which are suffering from the product jam. For a time the Beverly played reissues of old foreign films. Currently, it books double bills of popular Hollywood pictures of former seasons and frequently changes programs thrice weekly. The Columbia dual package will be followed next week by another double bill booked for a whole week, "The Scarlet Pimpernel" and "The Ghost Goes West", two English productions.

RKO Executives to Coast

Ned Depinet, president of RKO Radio Pictures, accompanied by Mrs. Depinet; James Mulvey, general manager of Samuel Goldwyn Productions; William Heineman, general sales manager; and Mort Nathanson, publicity director, were visitors at the Chicago exchange last Saturday. They left Saturday night for Hollywood, where they will view Sam Goldwyn's picture "North Star," recently completed, and his new Technicolor musical starring Danny Kaye and Dinah Shore, "Up in Arms."

Sign for Republic Program

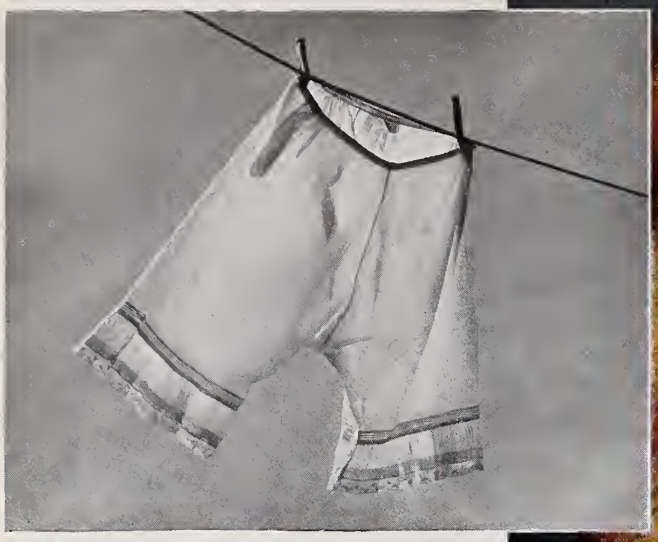
Interstate Theatres and the Maine and New Hampshire Theatres have signed for Republic's entire 1943-44 program. J. R. Grainger, president of Republic Pictures, represented the company in the transactions.

Reopen Theatre in New York

The Sutton Cinema, New York east side theatre, recently acquired by Rugoff and Becker, was to reopen on September 18th, after having been closed for alterations.



That's advice to remember as you read M-G-M's *new* Short Subject Program for 1943-44 because when you've got M-G-M's line-up you're *never* caught short! Let's see what the leader has for you!



Long may they wave!

M-G-M believes keenly in Short Subjects, knows that they can mean considerable extra revenue for exhibitors. From the outset we've treated them with respect. We've attained leadership in this field by sincere effort and unstinted investment. The result of years of building is our new Shorts Program for 1943-44 which we consider our best yet!



METRO-GOLDWYN-MAYER's
SHORT STORY
FOR
1943-1944

"COME CLEAN JUNIOR, TELL THE FOLKS about—"

58 SINGLE REELS including:
- 14 PETE SMITH SPECIALTIES
- 6 JOHN NESBITT'S PASSING PARADE
- 10 M-G-M MINIATURES
- 16 M-G-M CARTOONS—*Technicolor*
- 12 FITZPATRICK TRAVELTALKS—*Technicolor*

also

4 TWO-REEL M-G-M SPECIALS
104 M-G-M NEWS OF THE DAY

A LION'S SHARE OF ENTERTAINMENT IN ONE AND TWO REELS—

Look to Leo Junior for Shorts Leadership Again in 1943-44:

4 M-G-M SPECIALS—

More of M-G-M's justly famed Crime Does Not Pay pictures, punch-packed dramatic vignettes taken from today's newspaper headlines . . . more M-G-Marvelous Musicals, attractively cast and handsomely mounted in the M-G-M manner . . . literally features in everything but length!

★

10 M-G-M MINIATURES—

There's only one ROBERT BENCHLEY but he'll make three or four of his Mr. Average Man drolleries as M-G-M Miniatures next year. Of course CAREY WILSON will continue his fascinating chronicles of Nostradamus, plus other significant subjects of topical interest.

★

12 FITZPATRICK TRAVELTALKS
(In Technicolor)

Patrons know there's a difference in travel pictures, they know there is a world of entertainment in every FitzPatrick Traveltalk; that's why he is the acknowledged leader in travel—first class. Next year, let your audiences accompany FitzPatrick for enchanting closeups of people and places in the Americas.

★

104 Issues NEWS OF THE DAY—

With Norman Alley, "Newsreel" Wong and other ace correspondents stationed in every corner of the Globe, M-G-M's NEWS OF THE DAY is now more than ever the screen's real NEWS reel! Featuring headline commentators JOHN B. KENNEDY, BILL STERN and ADELAIDE HAWLEY!

14 PETE SMITH SPECIALTIES—

The industry's top-ranking shorts specialist, the inimitable Smith—a mighty man is he—offers a happy combination of wit and wisdom, of sense and nonsense; a formula that never fails to register with the audience, often gives his subjects a decided edge at the boxoffice. Next season Pete Smith will try to top his current 'SEVENTH COLUMN' and 'FALA', both the most widely publicized one-reelers on record.

★

6 JOHN NESBITT'S PASSING PARADE

"When a John Nexbitt short subject hits the screen our folks hitch up to the edge of their seats because they have learned that it is going to be something exciting and unusual." That's what J. R. Preddy, Interstate Circuit manager reported in Besa Short's shorts bulletin and that's exactly how audiences feel about Nesbitt's absorbing credos and curios of the world and the people who make it.

★

16 M-G-M CARTOONS
(In Technicolor)

Columnist Ed Sullivan has named the current 'RED HOT RIDING HOOD' the best animated short of the year and Los Angeles' Jimmy Starr calls it "the funniest cartoon in years." There'll be more such hits from M-G-M's cartoon-makers including the further adventures of the popular cat and mouse duo, Tom and Jerry. There's a place on every program for these intriguing interludes of fantasy and good humor!

Pete Smith

Crime Does Not Pay

Heavenly Musicals

Passing Parade

John Nesbitt

Robert Benchley

Carey Wilson

Cartoons

Technicolor

News of the Day

John B. Kennedy

Adelaide Hawley

Bill Stern

FitzPatrick

Isn't this a fact—next page!



THEY FILL THE BILL!

BOND SALES ARE HEAVY AS INDUSTRY OPENS DRIVE

Griffith Warns Pace Must Be Maintained; Tour of Stars Over Quota

The head of the industry's Third War Loan activities, L. C. Griffith, announced this week, "From all over the country word is being received that Bonds are being sold in large quantities." But he warned that "The drive is far from over . . . and if the nation is to reach the goal of 15 billion in sales many more of the $25, $50 and $100 variety must be sold." Meanwhile, early returns started rolling in, from exhibitors, Ranger headquarters and the Hollywood Cavalcade.

For opening day, Loew's Theatres reported total Bond sales of $2,193,030, with slightly more than half of the figure credited to the metropolitan area. The four-day total was more than $4,000,000. Ranger Chairman George J. Schaefer reported wires on three sets of figures. Earl Hudson in Detroit reported $3,075,000; Ed Beatty, also of Detroit, $1,000,000; and Sam Pinanski, of the New England area, $2,600,000.

The Hollywood Cavalcade in the first four stops of its 14-city tour overflowed a round figure of five hundred million dollars, with every indication pointing toward the caravan going well over its one billion, four hundred million goal.

Loew's Purchased Total Of $17,000,000 in Bonds

Loew's Inc., and subsidiary companies have purchased a total of $17,000,000 in Bonds, according to a statement released by Nicholas M. Schenck, president, and David Bernstein, vice-president and treasurer. Portions of this fund, they announced, were being allocated to the various cities in which the circuit operates theatres with remaining purchases going to New York and California.

According to Edward L. Alperson, general manager of RKO Theatres, in a four-day period the circuit registered a sale of $654,000 in Bonds.

The total amount of Bond sales at rallies in New York City on Wednesday, September 8th, was $4,820,000.

In Philadelphia on Thursday the Star caravan helped to raise $72,967,000, with another million dollars in Bonds being realized at the Bond premiere of "Best Foot Forward" this week. In Boston on Friday the figure was $100,000,000, and in New York on Saturday night 22,000 persons bought $152,966,625 in Bonds at the star-rally in Madison Square Garden, bettering by almost 30 million the anticipated figure. In Pittsburgh on Sunday night, with the Stars attending a Bond dinner and giving a show at Forbest Stadium, $80,000,000.

Distributors Waive Percentage For "Free Movie Day"

In Cleveland Monday, Bond buyers who attended a luncheon to see the stars, and other purchasers who jammed the Civic Auditorium that night, ran up a total of $143.000,000, bringing the grand total to $535,976,000.

At Madison Square Garden, where admission price in Bonds ranged from $25 to $2,000,000, Dick Powell of the Cavalcade read a message from W. Randolph Burgess, chairman of the WAC for New York State, announcing $789,200,000 in Bonds had been sold in the state in the first two days of the campaign. The state's quota is $4,709,000,000.

This week William F. Rodgers, chairman of the War Bond Premieres, announced that in an effort to bring all theatres into the War Loan drive distributors have agreed to waive percentage terms at performances where a picture playing on percentage will be shown, for "Free Movie Day," designated as September 27th, the date chosen by New York City theatres. Exhibitors will be permitted to bring back a picture previously played, or to select a picture already booked by the exhibitor. The announcement adds the warning that no "Free Movie Day" should conflict with a local Bond premiere. Admission to free-day programs is to be granted Bond purchasers. Mr. Rodgers also announced that 1,200 Bond premieres had been scheduled.

In Hollywood the MGM studio purchased $2,000,000 in Bonds, bringing the total to about three and a half million, in the first three days of the Hollywood campaign, topping all previous Bond campaigns, according to Hollywood chairman Henry Ginsberg. Monogram bought $25,000 in Bonds, which will be distributed among employees as a bonus. The Hollywood total does not include thousands of purchases of small denomination Bonds not yet totaled.

New Haven and Pittsburgh Welcome Cavalcade

In New Haven, 5,000 persons were to march in a parade welcoming the Hollywood Cavalcade group on Saturday, September 11th, at noon. Flag ceremonies were presided over by Governor Raymond E. Baldwin and the Mayor of New Haven, John W. Murphy. Harry F. Shaw, state chairman of the drive, organized the parade. That night 5,500 persons filled the Arena for the Back the Attack War Bond rally.

Pittsburgh scheduled a parade at 2 P.M. Sunday, a dinner at the William Penn Hotel for Bond purchasers with Hollywood stars playing hosts, and a battle of music between two Army bands at 7:30 as a preliminary to the rally at Forbes Field. Besides the picture celebrities, the rally included entertainment by acts from local theatres, night cubs and radio stations. Frank Harris and M. A. Silverman were co-chairmen of the Cavalcade appearance.

In the boom town of Richmond, just outside San Francisco, the Orpheum theatre, in a tie-up with the local newspaper, is giving away two tickets with every Bond bought at a special booth located in the offices of the newspaper. The tickets are good for any performance except Saturday and Sunday. If the plan proves a success the theatre will stage similar Bond stunts with 17 other newspapers in the owner's chain.

Florida State Theatres Hold Special Shows

On Wednesday the Florida State Theatres introduced their own "Free Movie Day," with all those purchasing Bonds admitted free to a single feature and a special stage show featuring the introduction of soldiers returned from battle fronts. Outside the theatre a band and decorations combined to attract passersby. A Bond booth has been set up in the lobby and will remain there for the duration of the drive.

In Cincinnati the 3,300-seat RKO Albee had a sellout for the Hollywood Cavalcade War Bond show opening Wednesday night. In the afternoon the caravan presented a one-hour show at the University of Cincinnati stadium, where some 25,000 filled the stands.

The Hamrick-Evergreen Theatres circuit was among the top Bond purchasers with a buying program of $1,050,000, to contribute towards the grand total of $25,126,000 for the states of Washington and Oregon.

New Bedford and Fall River, the two Massachusetts cities carrying on their civic feud with a Bond Battle, are finding theatres their best weapons. The theatres of Fall River are backing the city's efforts (and the nation's) with the display of posters and the showing of trailers. On September 21st the Interstate Durfee will sponsor a Bond premiere with "Salute to the Marines," admission to Bond buyers only.

Massachusetts Theatres Push Bond Drive

William S. Canning of the Empire theatre reports his theatre sold Bonds valued at more than $25,000 during the first week of the drive, and that pledges amounting to $1,000,000 have been received. One purchase of $4,000 in Bonds was made out in the name of a resident of Poland. The local theatres have joined the merchants and manufacturers of the city in sponsoring a popularity contest for young women of the city and environs in conjunction with the drive. Bond purchasers will vote, their votes being numbered according to the purchase.

Larry Woodin, War Activities Committee, publicity man for Wellsboro, Pa., and manager of the Arcadia theatre of that city, has three bond Booths active in different parts of the city, and is sponsoring a plan enlisting the aid of children. At a War Bond parade organized by Mr. Woodin, he presented 1,000 children with a free War Stamp book, in which a single stamp, for a starter, was pasted. The children who half-fill their books within 10 days are to be given a special show, and when completed to be presented at the theatre for a War Bond exchange and a free ticket to the Bond Premiere to be held at the close of the campaign. War Bonds also are being offered as prizes for the children making the largest sales.

The War Bond premiere at the Ambassador theatre in St. Louis September 8th brought in $232,000 worth of Bonds. The last seat was sold several hours before the feature, "Watch on the Rhine," was flashed on the screen. In an effort to reach small denomination Bond buyers, the range was $25, $50 and $100. A War Bond rally at Sportsman's Park the following night netted $875,000 in Bonds.

The Hollywood Cavalcade arrives in St,

(Continued on the following page)

FIRST BOND BUYER FILM RELEASED

Winston Churchill and Secretary of the Treasury Henry Morgenthau, Jr., are being shown in the War Activities Committee "war information film" No. 2, which went into national release on Thursday, opening day of the Third War Loan drive. The Prime Minister is shown purchasing the first Bond, of $100, from the Secretary. The Bond is to be auctioned off in Britain for charity. As well as appearing in newsreels, seperate prints of the No. 2 Bulletin are being added to features in various exchanges.

War Bond Sale Heavy as Drive Is Launched

(Continued from preceding page)

Louis this Saturday. Working the small town houses, Ken Prickett, MGM exploiteer, arrived in St. Louis with the MGM Bond Wagon to report a sale of a half a million dollars in Bonds at county fairs in Illinois and Missouri. Mr. Prickett said he auctioned off tinted autographed photographs of MGM film stars for Bonds, with considerable success. The Bond Wagon is scheduled for an appearance at the national cotton picking contest at Blythesville, Ark., and a final appearance at the Highlands, Ill., county fair on September 25th.

In New York City executives of Broadway theatres have announced a merging of stage show talent from the Capitol, Paramount, Radio City Music Hall, Roxy, State and Strand theatres together with Broadway and Hollywood stars for an all-out Midnight War Bond Show in the 5,000-seat Capitol theatre on Friday, October 1st. Admission has been scaled from $25 to $5,000 in Bonds.

Streaking across the country in Army and Navy air transports, war heroes and Hollywood players of the War Veterans Bond Airmada have registered sales just short of the $50,000,000 mark.

Franchot Tone joined the War Veterans Bond Airmada in their 10-day Bond selling tour at Salt Lake City last Monday, and Grace Bradley, on the same day, at Dallas. On Saturday of last week Lon Chaney, Jr., joined the Airmada in Milwaukee, and Alan Marshall, on Sunday, in Memphis. The group originating in New York was joined by John Garfield, who will continue until recalled, and Martha Scott, who joined the others at Jersey City the 10th, and left them following their appearance in Albany last Wednesday. Eddie Bracken joined in Providence, and will remain until the end.

Minneapolis to Have Long Stage Season

A season of 10 attractions is thus far in prospect for legitimate theatregoers in Minneapolis, Manager Leo Murray of Lyceum theater announced.

The season will open with the showing of "The Doughgirls," October 21st to 23rd. On schedule after that are a repeat of "Life With Father," December 9th to 12th; repeat of "The Corn Is Green," December 30th to 31st; "Jane Eyre," with Sylvia Sidney, January 5th to 8th; repeat of "Arsenic and Old Lace," January 13th to 15th; "The Patriots," February 29th and Mrach 1st; "Blithe Spirit," April 7th and 8th; "Skin of Your Teeth," May 1st to 3rd, and "Sons of Fun," May 19th and 20th.

Also in prospect is a new operetta, "The Waltz King," based on the life of Johann Strauss, in preparation on the west coast.

Plan To Reopen Theatre

The Royal theatre in Trenton, Mo., will be reopened in the autumn by the Commonwealth circuit, which has contracted for repairs to the house, damaged by fire recently.

Duane Promoted to Captain

Thomas Duane, formerly Paramount salesman in Boston, has been promoted from first lieutenant to captain in the Army Air Forces. He is stationed at Jefferson Barracks, Mo.

Purchases Seattle House

John Henry, former Seattle exhibitor, has purchased the suburban Grand from John Kirk. It was formerly operated in conjunction with John Danz's Sterling suburban circuit.

Clark to Meet Film Heads In New York on Decree

Consent Decree negotiations may get down to brass tacks next Monday, September 20th in New York, it was indicated by Assistant Attorney General Tom C. Clark in Washington this week, who said he told film company officials he hoped to meet with them on that date. The conference would be a followup of the meeting held in Washington August 25th. Mr. Clark was in New York last Thursday night and left for the Capital Friday. It was understood he met privately with one or two industry lawyers during his brief visit.

The Assistant Attorney General said Monday he would leave for New York next weekend. Neither Mr. Clark nor home office executives have broken the pact of secrecy concerning Consent Decree discussions. It is reported likely, however, that theatre divorcement will not be attempted by the Department of Justice as long as the war continues and that the Government will not renew the New York equity suit or file any new action for the duration. A possible revision of the Decree is indicated, however, insofar as the pooling of theatres by distributors is concerned. The Department of Justice may seek, during the September 20th negotiations, an end to theatre pooling in order to reduce the size of distributor-owned circuits. The original Government bill of complaint filed in 1938, specifically mentioned pooled theatres, citing such situations as Pittsburgh, Cleveland and St. Paul.

The Independent Exhibitors of New England on Wednesday filed a brief with Mr. Clark setting forth their reasons for advocating theatre divorcement; urging a sales tax for the industry, and citing their experiences under the decree. They charged that, in spite of complaints by the five decree companies of restrictions imposed by the war, the companies' financial statements showed profits from 26.8 per cent to 33.9 per cent more this year than last year. The brief, signed by Francis M. Perry, president, asked the Department of Justice to investigate what they called "exorbitant film rentals . . . and to restore the conditions of fair competition and free opportunity within the industry".

Meanwhile, a recommendation was made that the Department of Justice "throw the consent decree out of the window," by Ed Kuykendall, president of the Motion Picture Theatre Owners of America in last week's MPTOA bulletin. Mr. Kuykendall offered his suggestion, "if the Government really wants to remove the genuine abuses and prevent the real and important injustices in the motion picture industry."

Films, Inc., Consolidates With Phono-Films

Consolidation of Films Incorporated and Phono-Films Distributing Company, Inc., into Films, Inc., with capital stock bearing par value of $242,000 in 2,250 shares of preferred at $100 each and 17,000 shares of common stock valued at $1 each, was announced in Albany, N. Y., this week.

Loew's International Corporation, Wilmington, Del., filed its annual statement and designation with Secretary of State Thomas J. Curran, showing motion pictures as its business and $1,000,000 in capital stock in $100 par value shares. Papers were filed by Jay M. Eisenberg, 1540 Broadway, New York.

Motion Picture Advertising Service Co., Inc., New Orleans, La., also filed its statement and designation, showing its New York office at 122 East 42nd Street, with William Johnson as president. Capital stock of $50,000 in $100 par value shares was reported.

Film Gets Kaiser Tieup

Republic's "Man from 'Frisco" will be publicized by the Kaiser shipyards publicity staff, which will circulate news to approximately 500,000 readers of the company's house organs. The production is being filmed at Kaiser's Richmond, Cal., plant.

Lathrop Named Bank Director

Austin E. Lathrop, operator of theatres in Seattle and Alaska, has been named to the board of directors of the Pacific National Bank in Seattle.

Manpower on Capitol Docket

One of the first problems which legislators are expected to act upon is the manpower situation, following the reconvening of Congress on Tuesday. The recess lasted two months. Major attention supposedly also will focus on such pressing matters as taxes, the draft and postwar planning.

A possible subject of consideration during the coming session is the Kilgore bill for divorcement of distribution and exhibition, but little pressure is being exerted for hearings on the subject at present. It is believed, however, that if the expected revision of the Consent Decree does not meet the views of independent exhibitors, a drive toward the enactment of new legislation will be made.

The matter of the induction of fathers is expected to result in a lively fight on the floor of Congress. A thorough re-examination of the draft situation is expected because of the recent Allied successes in the Mediterranean and Pacific and the surrender of Italy.

On Monday, it is expected that the Treasury will submit its tax program to the House Ways and Means Committee preparatory to the writing of a new revenue measure to go into effect at the beginning of the year.

The Treasury has not disclosed details of the bill, but it is believed to involve higher individual income taxes and possibly further increases in corporation rates. It is not known whether admission taxes will be increased.

FILM ADVERTISING AIMING AT RECORD EXPENDITURE

But Plans Are Subject to Modification in View of Newsprint Shortage

With the production and advertising plans of major distributors for the season of 1943-44 taking solid form, all indications point toward smashing the records of a trend started a decade ago. Plans call for advertising in every available medium in an unprecedented total expenditure designed to bring top budget product to the attention of every consumer.

In the manner of Post Toasties, Campbell soup or your favorite brand of cigarette the wares of the distributors are to be advertised nationally via newspapers, radio, magazines of all types. Ten years ago the studios started the trend which is now in full swing. Today they can combine a will with record income figures.

All plans, however, are subject to change without notice. Threatening all advertisers, including those of Hollywood, is the newsprint shortage. Allotments to all publishers have been cut by 10 per cent of 1941 newsprint purchases, and news from Washington this week leans heavily towards the possibilties of a further five per cent cut for the final quarter of the year.

Newspapers Reducing Hollywood Space

Both advertising and publicity-news space already have suffered. This week the Chicago *Daily News* brought its recently introduced practice of printing two full pages of Hollywood pictures to an end. In Philadelphia this week, the *Daily News* dropped its Saturday listing of the week's coming attractions. The *Evening Bulletin* of the same city recently announced a 25 per cent reduction in theatre advertising space. And in Cleveland the *Plain Dealer* has informed first run theatre owners of a 50 per cent cut in film advertising space.

Boiled down, distributors' plans for this season are about as follows:

Paramount says the backbone of its advertising is to be newspapers in cooperation with exhibitors, which they observe already has shown concrete evidence of results. For example, they plan a minimum of 3,200 lines for every major first run of "For Whom the Bell Tolls."

Other plans include chain radio break spots, increasing as choice time materializes, special transcription time on individual pictures, national magazines with a total circulation of some 17,000,000 and 35,000,000 readers, plus fan magazines, plans for other top budget pictures to be patterned after the "For Whom the Bell Tolls" campaign.

Republic Plans Most Ambitious Schedule

Republic Pictures' plans are the most ambitious in the company's history, with national and fan magazine advertising reaching some 35,000,000 readers every month, a minimum of 16 pictures will be cooperatively advertised in newspapers, including eight "A" and eight Roy Rogers films, although no set plans or budget have yet been made for newspapers; $250,000 has been appropriated for "In Old Oklahoma" in 33 key cities, to include newspapers, spot radio and billboards; with plans for other "A" product to get a similar treatment, not including Rogers films, upon which between $50,000 and $60,000 was spent in the month of June in the south alone.

Metro-Goldwyn-Mayer plans a total advertising-exploitation expenditure outside of New York City of between two and a half and three million dollars on a basis of 7½ per cent of total production cost, with about one and a half million dollars going into newspapers, the rest into radio, trade magazines, national and fan magazines. "All," to quote Howard Dietz, "provided restrictions don't preclude our carrying out our plans." Radio is being considered secondary to periodicals.

Universal Will Emphasize Newspaper Medium

United Artists will make plans and appropriations from picture to picture, but feel that due to the inability of distributors to get day and date runs, advertising in national magazines is largely futile, so will give emphasis to localized advertising in newspapers in cooperation with exhibitors, planning to use more newspaper space than ever before. Big campaigns are set on "Johnny Come Lately," William Cagney Productions; David Selznick's "Since You Went Away," and Samuel Bronston's "The Life of Jack London."

Universal, with plans calling for a record expenditure in 1943-44, will emphasize newspaper coverage with about half of it cooperative, the other half national, with full pages in key cities concentrating on one picture, with hopes, in case of restrictions, of expanding radio plans. This is the first season the company has gone into national magazines on a large scale, with plans on "For All We Know," an October 3rd release, calling for full page color ads in a campaign starting October 20th through to December 2nd. All big circulation magazines will be used; $120,000 to go into magazines, $100,000 in to newspapers and $50,000 into radio in concentrated effort on "For All We Know," the pattern to be used for subsequent major films. On a $35,000,000 production figure, it expects to spend some one million in advertising, exploitation and publicity.

Columbia, preparing for possible restrictions, plans to emphasize exploitation, but hold in readiness advertising plans following pretty much the above patterns, with its most ambitious campaign being scheduled for "Cover Girl."

RKO will follow the "Hitler's Children" pattern for its major films, in which advertising and exploitation expenditures ran to about twice the negative cost of film. Radio was their main medium, and its success sent other film companies seeking choice time on the air.

$1,871,103 Was Spent by Companies in 1942

Warner Brothers, like UA, plan to figure efforts and expenditures from picture to picture, with a national advertising and newspaper campaign planned for its first release of the new season, "Watch on the Rhine." A newspaper serial in six installments, an adaptation from the screenplay, is being syndicated to newspapers. Emphasis on radio for "Thank Your Lucky Stars," with tieups with music stores, plus usual magazine and newspaper cooperative advertising. Campaigns, with emphasis on cooperative newspaper ads, are expected to reach some eighty million readers, plus a radio listening audience with a potential following of 90,000,000.

Twentieth Century-Fox, planning its biggest year, will mold its plans for periodicals and newspapers according to possible restrictions.

Figures lending scenery to the history of the trend started in the early thirties are informative. Publishers' Information Bureau, a statistical service servicing publishers and advertising agencies, record that 16 distributors invested $515,412 in magazine space in 1932, as compared with $943,273 in 1937 and $1,871,103 in 1942 MGM led the field in all three instances.

In 1932 MGM topped the list with Universal and Fox Film Corporation following in that order, but in the other two instances Paramount placed second and Warner Brothers third. In 1932 Paramount, a pioneer in the magazine field, was fourth with Warners fifth. A pronounced rise in the past decade was recorded by United Artists which, in 1932, spent $2,700 on magazine space, and by 1942 had sent appropriations soaring to $124,208. From 1937 to 1942 Twentieth Century-Fox more than doubled its appropriations from $100,611 to $243,419.

Newspaper Lineage Went Up 10% in Year

The Media figures show that newspaper amusement lineage shot up approximately 10 per cent in 1942 over the previous year, with the *Herald Tribune,* New York, reporting that in the first two months of this year amusement lineage totaled 140,339 against 100,691 lines during 1942's comparable period, an increase of 39.38 per cent. Figures for the New York *Times* over parallel periods were 154,599 against 128,544, an advance of approximately 25 per cent.

Other papers in New York, reports the magazine, showed gains as follows: *Daily News,* 24 per cent; *Sun,* 26 per cent; *World-Telegram,* 29 per cent; *Mirror,* 35 per cent, and the *Post,* 28 per cent.

In face of the serious newsprint shortage which already has resulted in advertising space curtailments and may well result in further restrictions before the year is out, it remains uncertain what portion of these ambitious plans may materialize.

CONSUMER ADVERTISING FOR 10 YEARS COMPARED

Distributors' advertising in national magazines more than tripled in ten years, as figures provided by Publishers' Information Bureau, shown below, prove.

	1932	1937	1942
Columbia	$6,077	$69,605	$117,526
Goldwyn	.....	.....	35,255
MGM	143,540	238,433	559,035
Paramount	72,340	212,530	366,824
RKO Radio	18,620	26,537	97,562
Republic	.....	10,347	28,263
20th Century-Fox	.....	100,611	243,419
United Artists	2,700	104,957	124,208
Universal	113,740	58,560	51,260
Warner Bros.	40,590	113,661	247,651
Gaumont British	.....	7,432	.....
Monogram	.....	600	.....
Howard Hughes	9,450	.....	.....
Educational	5,235	.....	.....
First National	24,500	.....	.....
Fox Film	78,620	.....	.....
	$515,412	$943,273	$1,871,103

State Department Move Affects 2 War Agencies

A definite move on the part of the State Department to regain its former monopoly on the handling of foreign relations may have its impact on both the office of the Coordinator of Inter-American Affairs and the Office of War Information.

The plan is part of a definite policy for the coordination of the international economic activities of the Government, pressed by the State Department at this time because of the changing foreign situation arising through the development of our military activities.

Last week it was revealed that the Office of Economic Warfare, Lend-Lease Administration and Foreign Relief and Rehabilitation Operations were to be coordinated with activities of the State Department, where an Office of Foreign Economic Coordination recently was set up. A responsibility of that office, headed by Thomas K. Finletter, will be to coordinate the commercial activities of the United States in foreign countries.

Department officials long have been disturbed by the conflicts between the several war agencies interested in foreign affairs. It also has become known that some of the activities of the foreign operations branch of OWI have been the subject of criticism, although the department is expected to be asked for approval of programs before they are issued.

Any effort to limit the operations of OWI will have considerable support in Congress, where the agency's funds for domestic activities were sharply curtailed in July, with the result that the motion picture bureau was closed and other programs greatly contracted.

With the convening of Congress in Washington it is possible that moves may be made to investigate the operations of OWI with a view to further curtailment, although, in passing on the agency's appropriation for the current fiscal year, no effort was made to withhold funds for the foreign branch.

Political interests will play an important part in any move which is made to put OWI out of the picture. There has been considerable criticism of OWI's decision not to put political speeches on the air for men abroad next year, which it has been pointed out will bar all candidates except President Roosevelt from that approach to the service men's mail votes.

Some of OWI's propaganda also has come in for criticism, with charges that the programs for particular countries abroad have been handled by men who, while natives of those countries, lean to philosophies contrary to those of the democracies or have taken sides with respect to countries where two groups are competing as leaders of the move for freedom, as for instance in Yugoslavia.

There also have been instances of programs leading to resentment, as in the case of the much publicized radio criticism of Italy's "moronic little king."

Now Legitimate Theatre

The Rivoli theatre, Seattle, is undergoing renovation preparatory to the opening soon of "The Drunkard" as a legitimate stage attraction, according to John Danz, owner. The house formerly was the home of burlesque and second run motion pictures.

Theatres Change Hands

William Webb has sold the Carolina and Rogers theatres at Shelby, N. C., to George Carpenter, Verne Benfield and associates of Valdese, N. C., operators of theatres at Mayoden, Valdese, Conover and Granite Falls, all in North Carolina.

Chicago Exploitation Set For "Seventh Column"

The Junior Association of Commerce of Chicago will hold a campaign to "Smash the Seventh Column" during the week from September 19th to September 25th. Showing of the MGM short subject, "The Seventh Column," has been arranged for a luncheon meeting of the Association on Monday, September 20th, and safety announcements will be made at schools, churches and civic organization meetings during the week.

The seventh column is the name given to carelessness, which takes a tremendous toll in death, injuries and financial losses from year to year.

The Pete Smith short subject, "The Seventh Column," will be shown in Chicago's first run houses during the week beginning September 17th and similar campaigns are being held by other Junior Associations of Commerce throughout the country.

NTS Branch Managers Meet in Chicago

Eleven central territory branch managers of National Theatre Supply Company met in Chicago last week for a meeting with Walter Green, president, and Oscar Oldknow, vice-president, at which the post-war sales program of the company was discussed.

Attending the meeting were: R. W. Dassow, Chicago; H. W. Hunt, Cincinnati; L. H. Walters, Cleveland; A. C. Schuyler, Des Moines; C. Williamson, Detroit; J. W. Shreve, Kansas City; B. N. Petersen, Indianapolis; J. B. Schuyler, Milwaukee; A. T. Crawmer, Minneapolis; J. E. Currie, Pittsburgh; and W. C. Earle, St. Louis.

Following the meeting, Mr. Green and Mr. Oldknow left for Memphis to attend a similar meeting with southern managers.

Southeastern Theatre Owners Criticize Decree to Clark

The Consent Decree was criticized on several counts Monday by the Southeastern Theatre Owners. A resolution, drawn at that organization's convention in Atlanta, is being sent to Assistant United States Attorney General Tom Clark. The exhibitor unit reelected Nat Williams president, and elected M. C. Moore of Florida, J. H. Thompson of Georgia, Kermit Stengall of Tennessee and William Griffin of Alabama, vice-presidents. W. E. Mowbray was named secretary, and Thomas Orr, treasurer. William K. Jenkins succeeds the late Arthur Lucas on the board.

Oklahoma Night Workers Will See Late Showings

Oklahoma City night workers are now able to see motion pictures early Sunday mornings. The City Council this week approved an ordinance requiring theatres to close only from 6 A.M. to 12:30 P.M. on Sunday. The ordinance was an amendment to an earlier law, and was requested by war plant officials. Religious groups had opposed all night shows in neighborhood theatres. The new ordinance includes all theatres.

Passes Bingo Measure

The Cincinnati City Council has passed an ordinance permitting Bingo for religious, educational or charitable purposes. The measure conforms to the state law which goes into effect September 21st.

Set Earlier Showings

The downtown Paramount in New Haven and the Allyn in Hartford have inaugurated a schedule of earlier evening showings. Programs are now completed at 11 P.M., approximately 45 minutes earlier than before.

Educators Study Expansion of Teaching Films

A special committee of educators and representatives of educational organizations has been set up by the American Council on Education to study the possibilities of expanding the production of school films.

Spearhead of the movement is Dr. George Zook, president of the council, who for years has been pushing the idea that motion pictures can be made a highly important complement to text books in teaching from primary school to university. A committee on motion pictures which was formed by the council some years ago, has devoted much of its time to that project.

So far, the new committee has taken up its problem merely in a preliminary way and it will be some time before it gets down to the task of developing a concrete program, which probably will be submitted to the motion picture industry with the suggestion that it participate in the development of the field by producing the films.

In the past two years tremendous emphasis has been placed on the use of educational films, largely as a result of the large library of training pictures produced for the Army, and educators believe that these pictures may be the springboard for the general adoption of films by schools and colleges.

The Office of Education also has used motion pictures to a great extent in its vocational education program, preparing pictures which show, step by step, the use of important machines, such as lathes, and which eventually may provide a "textbook" for entire trades.

The council plan has not yet crystallized, but it is said that the industry will be welcomed if it evinces any desire to participate in a program for visual education.

In Washington over the weekend, the National Association of Visual Education Dealers convened principally to discuss the non-theatrical distribution of 16mm films of the Office of War Information. C. R. Reagon, who recently replaced Paul Reed as head of the OWI non-theatrical division, was expected to hold conferences early this week in the capital with NAVED and OWI officials to thrash out the matter of 16mm distribution.

Drezdon Takes Over Houses

Leon Drezdon has taken over two Milwaukee theatres, the Park and Midget, and has remodeled both houses, equipping the Park with new seats. The Violet theatre is now being managed by Albert Schoenleber, who is directing the remodeling work now in process.

Sherman Leases Hamilton

Philip Sherman, former Warner manager in New Haven and in Ontario, has taken a 10-year lease on the 658-seat Hamilton, Waterbury, Conn., formerly operated and owned by Fred Quatrano, Robert Schwartz and William Sirica.

Aid Welfare Fund

The Chicago Variety Club, Tent 26, has collected almost half of the pledged sum of $10,000 which is to be turned over to the La Rabida Sanitarium. W. E. Banford, MGM branch manager in that city, is chairman of the drive.

Circuit Acquires Theatre

The J. C. Newbold circuit with headquarters in Bramwell, W. Va., has leased the Lee theatre in Roanoke from the Lehigh Development Corporation of Bedford, Va. Otto Whittaker, Jr., has been named manager of the Lee.

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O.K. WARNERS

but can you keep it up?

SUCH A QUESTION.



WARNER Executive Producers

DID YOU EVER SEE TH





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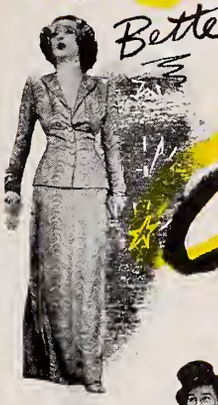


GEORGE Tobias · JACK Carson · ALAN Hale · EDW. EVERETT Horton

ALL THE WARNER STARS SINGING ALL THE WARNER STARS DANCING AL

LIKE OF THIS BEFORE?

tor Davis



yn Garfield





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nore Smith





kall · HATTIE McDaniel · Spike Jones AND HIS CITY SLICKERS

VARNER STARS BRINGING PLEASURE BEYOND MEASURE TO YOUR SCREEN IN


Thank Your Lucky Stars
Directed by
DAVID BUTLER
Screen Play by Norman Panama and Melvin Frank and James V. Kern from an Original Story by Everett Freeman and Arthur Schwartz
Produced by
MARK HELLINGER
Stars Stars Stars
NEXT FROM WARNERS
it's another word for WONDERS!

AMERICAN FILMS RETURN TO ITALY BEHIND ARMY

Surrender Brings Product for First Time Since 1939 When Majors Withdrew

For the first time in four years, Italian theatre audiences are seeing American motion pictures. Following the vanguard of the Allied invasion forces in Sicily, Hollywood features were sent into the occupied areas, under supervision of the Allied command and through the auspices of the film section of the overseas branch of the Office of War Information.

At the OWI office in New York this week it was said that no official cables had arrived yet from Sicily reporting on the exhibition of American films, but it was understood a number of features already had been shown in Sicilian theatres, receiving wildly enthusiastic response from a Hollywood-starved public.

Italy's surrender to the Allies now makes it possible for the flow of Hollywood product to be directed to that country for the first time since 1939, when American major companies withdrew from the Italian market, leaving an estimated $7,000,000 in frozen funds. Claims for this money cannot be entered by the companies until after the war.

40 Features Now Ready For Italy and Sicily

It is indicated, however, that the current visits to England of John Hicks and Murray Silverstone, foreign department heads of Paramount and Twentieth Century-Fox, respectively, and the forthcoming visit to London of Arthur Kelly, foreign department official for Unitted Artists, will be devoted in part to some discussion of the Italian market, past and future.

There are more than 40 features ready now to be distributed to theatres in Italy and Sicily. These are the pictures that OWI and U. S. companies will send into other countries as soon as Allied military forces prepare the way. The majority of the features have superimposed subtitles in the languages of Continental Europe, including the Italian. Some of the pictures have been dubbed in the various languages.

Release of the product is initially under the control of military authorities in the newly occupied territories, distributed overseas under the direction of the Army Service Forces, working with OWI outpost representatives.

3,000 Italian Theatres Can Exhibit U. S. Product

It is understood that Laudy Lawrence, former MGM foreign department executive, who is now in charge of OWI overseas film activities in North Africa, was in Sicily recently, arranging for theatre distribution of Hollywood pictures. There are more than 3,000 theatres in Sicily and Italy which are equipped to exhibit films, according to recent estimates. Sicily alone has 400 houses, of which only 155, however, are wired for sound.

According to reports, French and Italian versions of "Watch on the Rhine" are being rushed by Warner Bros. for showing abroad. Films dealing with the underground movement in Nazi-occupied countries have been given added timeliness by the recent developments in the Mediterranean war zone. It has been indicated that such features as "Edge of Darkness," Warner Bros., and "The Moon Is Down," Twentieth Century-Fox, are being prepared for eventual exhibition in Norway and other countries.

For many years before 1939, when the major companies pulled out of Italy rather than accept Mussolini's dictation as to how they might operate in that country, the course of American picture distribution in that country was rocky and frequently eruptive.

Before 1936, the Italian Government showed dissatisfaction with the way Hollywood pictures were coming into the country. Restrictive decrees were set up to control quotas and dubbing. Up to 1937, Italian theatres were compelled by law to show one native film for every three foreign films. In July, 1937, a decree was issued reducing the ratio to one native picture to two foreign films. All foreign product was dubbed in the Italian language and the dubbing had to be done in Italy.

During the years when Mussolini's thrust for world power coincided with his establishment of the Ministry for Popular Culture, he made plans to put Italy on the map for worldwide distribution of native screen product. He built the Cinecitta in Rome, the largest and most modern film production center on the Continent at that time. He encouraged financial assistance from France and Germany in home-grown production.

And then began the squeeze play which eventually resulted in American companies withdrawing from the Italian market.

Began Issuing Decrees to Exporters of Films

The Italian Government through the Ente Nationale Institute Cinematografiche, began issuing decrees to all exporters of foreign motion pictures. The ENIC was under the direction of Luigi Freddi, who was head of the film section of the Ministry of Popular Culture. Assisting Senor Freddi was Marquis Paulluci de Calboli Barona, who is now Italian Ambassador to Spain.

Restrictive quotas, increased dubbing taxes and other demands made by the ENIC were the first rumblings on the Italian film scene. Then, in 1936, the Italian Government and U. S. film companies made an agreement which permitted Hollywood to send 250 feature pictures annually to Italy and allowed them to take out of the country 20,000,000 lire. In November of 1936, Will H. Hays, president of the MPPDA, made a trip to Italy to consult with ENIC officials and returned to the United States, reporting that the agreement would operate successfully for the American companies.

At that time, Paramount, MGM and Twentieth Century-Fox operated from two to 10 branches each in Italy. Columbia, RKO, United Artists and Universal distributed product through Italian companies under franchise. It was estimated that Hollywood's annual business in Italy was approximately $5,000,000.

By 1937, Mussolini had expanded Italy's own film distribution until it included the Balkans, the Baltic states, Austria, Hungary, Germany, Roumania, Yugoslavia and South America.

Unsuccessful Attempts Made To Appease Mussolini

Attempts to appease Mussolini by producing pictures in Italy with American frozen funds were made in 1937 by Hal Roach, who made a production pact with Vittorio Mussolini, one of Il Duce's bright production geniuses. Later, Walter Wanger arranged to make films in Italy. Both attempts failed. No motion pictures produced in Italy either by Mr. Roach or Mr. Wanger ever materialized. During the stage of production talks, however, Vittorio journeyed to the United States and visited the west coast. Hollywood was not amused. It was estimated in 1938 that American majors had $7,000,000 of blocked currency frozen in Italy.

By September 1st, 1938, the Italian Government had failed to assign distribution permits for the Hollywood pictures as provided by the quota arrangement of 1936. In addition, the Government sought to reduce

(*Continued on following page, column 3*)

MGM HEADS WEIGH POST-WAR FIELD

England's growing attention to the post-war world market which is sending major company foreign department heads across to London, is one reason for the closely-guarded conferences held in New York this week among MGM top officials and Sam Eckman, the company's British manager who is in the U. S. for a month's visit. The meetings took place at the Waldorf-Astoria Hotel, with Louis B. Mayer, Nicholas M. Schenck, J. Robert Rubin and other executives in attendance. It has been indicated that in addition to MGM's alliance with Sir Alexander Korda, for film production in England, the company also is casting glances of appraisal at J. Arthur Rank's Two Cities Films, Ltd. Other major companies are said to be interested in negotiating deals with Mr. Rank for Two Cities's product. The entire post-war reopening of the European market, with the view of establishing policy and procedure, was said to have been another topic of discussion at the MGM meetings.

Paramount May Extend Interest In Soviet Films

Paramount's interest in Russian war and entertainment features in England and the United States may extend beyond the current release in both countries of the Soviet war film about the siege of Stalingrad, it was learned in New York this week. The company distributed the picture in England last spring and, under the title of "The City That Stopped Hitler—Heroic Stalingrad," the film is being released in the U. S. under Paramount auspices. It opened September 4th at the Victoria theatre, formerly the Gaiety, new Broadway show window for Russian product, and is playing to capacity houses.

According to reports, the company may distribute other Russian features, including musicals and romantic comedies as well as war documentaries, in England and America, if the films are dubbed successfully in the English language. It is understood that both Adolph Zukor, chairman of the board, and Barney Balaban, president, recently have had discussions with Russian film officials in New York to that end.

Two New Russian Features May Get Major Releases

Major distribution deals for two more Soviet features, "She Defends Her Country," which is being dubbed in English by Artkino, and "The Girl and Her Shepherd," were indicated this week in New York by Mikhail Kalatozov, film emissary from Russia who has succeeded Leonid Antonov as representative of the Soviet Cinema Committee in the United States. Mr. Kalatozov, who is making his headquarters in Hollywood, is in New York for home office conferences and will return to the west coast at the end of the month.

It is understood that "City That Stopped Hitler" grossed $20,000 at the Victoria, a 700-seat house, in its first week, and $6,006 in the first two days of its second week, playing at a 75-cent-$1.10 top admission, prices far exceeding those normally charged in such houses as the Stanley or the Irving Plaza, in New York. Both theatres operate on a Russian picture policy and will continue such policy.

In gross receipts and attendance records, the Paramount release has broken every record of any Soviet film exhibited in the U. S. thus far. According to a company executive, practically every major circuit in the country has asked for bookings, and it is expected its distribution will be more widespread than that of "Moscow Strikes Back," which was released last year by Republic Pictures and received both circuit and independent bookings which broke all records for Russian product up to that time.

Film Is Expected to Run Six Weeks at Victoria

Paramount is giving "City That Stopped Hitler" advertising, exploitation and publicity campaigns equal to that of any company "A" product. Cooperative advertising will exceed that for any other Soviet film to date. The company expects the picture will remain at the Victoria for at least six weeks and that it will get holdover time in many situations. Victoria theatre advertising on the picture has included every daily newspaper in New York, which, for a Russian film of any kind, is unique.

The fact that it runs 60 minutes will help its booking with another feature in dual territories, it is said. Additional interest in the film, Paramount officials said, has been created because of the John Wexley commentary which is narrated by Paramount star, Brian Donlevy.

Mr. Kalatozov said his major objective here is the greater distribution of Russian product in the U. S. through major companies. He said that industry leaders already had indicated they would cooperate with him toward this end.



Photo by Staff Photographer

MIKHAIL KALATOZOV, new Soviet film emissary to the U. S.

At a Hollywood luncheon last Thursday, given Mr. Kalatozov by the industry, at which Y. Frank Freeman, Paramount studio head presided, the following were present: Joseph Breen, Harry Cohn, Herbert Freston, Henry Ginsberg, Samuel Goldwyn, Jason Joy, Charles W. Koerner, Edgar J. Mannix, Joseph H. Seidelman, M. J. Siegel, Hal Wallis, Walter Wanger and Jack L. Warner. At that luncheon, the Russian film representative said, "Motion pictures can do more to create better understanding between our peoples than any other medium." He reiterated that opinion in New York this week at a press conference. He also said that Russia was negotiating for the purchase of additional American motion pictures for exhibition in that country.

Mr. Antonov was expected to leave this week for London where he will become head of the Soviet Cinema Committee in Great Britain. Gregor Irsky, who spent several months in this country last year as a representative of the Soviet industry, and one of its leading technical experts, was another official film emissary to journey to America. While here, he purchased much-needed raw stock, cameras and other material and equipment, some of it on Lend-Lease arrangement.

During the week, Artkino Pictures, Inc., distributors in the U. S. of Russian product, announced the company had moved its offices from the 11th floor of 723 Seventh Avenue to the penthouse of the same building. Distribution of Russian product, which has been growing by leaps and bounds in the past two years, has enabled Artkino to expand its headquarters offices for the second time in that period.

Woman Manages Theatre

Mrs. T. K. Masino has become the first woman manager of an Atlantic City, N. J., theatre in taking over those duties at Warners' Virginia theatre there. She succeeds James Riccy, who moves over to the circuit's Stanley theatre as a result of the reopening of the Warner theatre, with William Huffman going over from the Stanley as manager.

Weigle Named MGM Salesman

Charles Weigle has been promoted from office manager of Metro-Goldwyn-Mayer's Cincinnati branch to salesman covering the Kentucky territory, replacing E. A. Coen, transferred to the St. Louis office. Michael Berger succeeds Mr. Weigle.

American Films Return to Italy Following Army

(Continued from preceding page)

the quota from 250 to 150 films annually and the funds permitted to be taken out of the country from 20,000,0000 to 10,000,000 lire.

No amount of conferences between U. S. film industry leaders in Italy and ENIC officials could stem the tide which was forcing American motion pictures out of Italy. By December 31, 1938, according to a Royal Decree, set up by the Italian film monopoly, the majors were faced with abandoning entirely their business in Italy.

The decree arbitrarily rendered null and void all then existing American distribution contracts in Italy, although some of those contracts had several years to run. It extended the Government monopoly for the distribution of all imported motion pictures and by regulation, regardless of existing distribution contracts, required that all films be distributed by the monopoly on a flat rate and under terms determined solely by Italian authorities. It further provided that there was to be no exception to the provisions set forth except on agreement by several Governmental ministries.

Mussolini offered to allow four American film companies to continue in business until June of 1939 and then to join the state monopoly or to liquidate their business. This proposal was turned down by Columbia, RKO, United Artists and Universal.

Rather than bow to the monopolistic and unfair demands of the Italian Government, all the major companies withdrew. Italy offered about $1,000,000 maximum for the entire American distribution business which had an actual value of about $4,000,000 in 1938. The Italian Government also offered the majors Italian bonds which some of the companies later sold in England. The bonds were negotiable at an estimated 65 cents on the dollar.

Since 1939, when American companies halted shipments of film to Italy, closed their offices and eventually withdrew from the market, it had been reported that old prints of Hollywood pictures which were pirated by the Italian Government, had been shown in many Italian theatres.

Orders 9:30 P.M. Curfew

Children under 17 have been ordered to remain off the streets after 9:30 P.M. unless accompanied by a parent, in Johnson City, Tenn. The order was issued by the Juvenile Court. In Knoxville, three children whose ages ranged from eight to 10, were apprehended after stealing merchandise from the candy counter of the Riveria theatre.

Warners Purchase House

The Warner theatre circuit has purchased the Villa theatre at Collingsdale, Pa., from the Mercantile and Theatre Properties, Inc. The circuit recently reopened the Cadet theatre, Philadelphia neighborhood house, for weekend operation.

Milwaukee Gathers Copper

With one piece of copper as the admission, 28 Milwaukee theatres of the Fox-Wisconsin circuit recently played pictures donated to the copper collection cause by the Milwaukee exchanges.

ADMISSION PRICES STEADY IN KEY RELEASE CITIES

Circuit Heads Foresee No General Price Rise for New Film Season

Theatre admission prices are generally remaining stable in key release centers at last winter's levels, in keeping with the "hold the line" policy of the national economic stabilization program.

Circuit executives, sales officials and representatives of exhibitor organizations interviewed in New York recently said they foresaw no general advance in the cost of motion picture entertainment. Increases will be the exception, not the rule, with the start of the new film season, they said.

Except for a few localized adjustments to meet competitive scales, theatre operators are reported planning to keep admission prices at the levels reached by increases last winter and spring.

Upward adjustments this autumn and during the summer generally have been limited to additions of two or three cents on the tax-included price. These were made to bring tickets to an even figure and to facilitate change making. Many areas have experienced an acute shortage of pennies.

In a few large cities prices have been increased indirectly by a small percentage of exhibitors through the device of advancing price changeover hours. This was done in some cases to fit theatre schedules to new defense work hours. In New York and other cities, however, some managers admitted that they increased their grosses substantially by a flexible price change schedule. Generally, this consists of starting evening prices at an earlier hour, often 5 P. M., and in some instances morning and cut rate tickets have been dropped. Some theatres have applied the Sunday and holiday scale to Saturdays.

Says Films Still Best Entertainment Buy

The motion picture however, is still the best entertainment buy, despite these few increases in cost, one general manager for an affiliated circuit pointed out. He said that film prices had remained relatively steady, in comparison to many other items, including so called cost-of-living items.

Prices for bowling, legitimate theatres, sports and other entertainment, and practically all luxury commodities, have risen much more rapidly than film prices, according to this executive.

Estimates of the national average for theatre admissions will not be available until final Treasury figures on tax collections in 1943 are released. Circuit and sales officials would not make their own estimate of the average cost, asserting that it varied too widely according to localities.

Prices in most key release cities, however, were estimated to average between 45 and 50 cents by one sales executive, who is in close touch with field prices by reason of his company's percentage policy. The large metropolitan cities range from 60 cents to $1 for first run tickets, he said. These highs are balanced by top prices of between 40 and 50 cents in some 80 to 100 middle size cities, and large towns, generally selected by film companies for first releases. A few key theatres in the south and west still have a top of 35 cents, plus tax.

Criticize Change of Scale Based on Conditions

Most circuit executives and metropolitan managers were critical of theatres who varied price scales according to business conditions. Only those theatres with a large transient patronage could afford to so vary admissions, one circuit head observed, expressing the opinion that such houses were building ill will against the day when business dropped.

William England, assistant to Edward Alperson, head of the RKO circuit, said that price changes were subject to strict control by the home office. Variations to catch business would not be tolerated, he said. All price changes must be made by the division manager, he said. They are subject to home office review. Only a few RKO houses have changed prices recently.

Generally in New England and New York these price changes, according to Mr. England, were made following changes of policy. He cited conversion of the Palace in New York to a first run outlet, and the addition of very elaborate stage shows in Boston.

The Warner, Loew and National Theatres home offices also said their prices were set at a definite scale by top executives.

No Recent General Rise In Broadway Houses

On Broadway the Radio City Music Hall, Paramount, Roxy and Capitol theatre officials were all emphatic in their assertions that price changes were made only as scheduled and never varied. Spokesmen said that even when change hours approached those patrons waiting on line at the time were protected. None of these theatres has had a general advance in prices for the past six months.

Prices at the Music Hall, film mecca of the New York visitor, range from 44 through 66 to 99 cents weekdays. Change hours are noon and 6 P. M. Saturdays the scale is 55 and 68 cents and 1.10, and on Sunday tickets cost 77 and 99 cents and $1.10. Changes are at 1 P. M. and 5 P. M.

The Paramount, Roxy and Capitol prices similarly are scaled from 44 to 99 cents or $1.10. There are approximately the same number of change hours. Strand prices reach a top of $1.25, as does the Paramount on weekends.

The Criterion ranges from 44 cents to 99 cents or $1.10. The Globe varies from 30 cents to $1.10, according to the hour and picture. The Rialto, open as much as 18 hours a day, varies from 30 cents to a top of 75 or 85 cents. Loew's State has a stabilized policy running from 44 cents in the morning through 99 cents.

Change Hours at Some Houses Are Flexible

Managers or spokesmen for the Strand, Criterion, Rialto and Globe said that the change hours at their theatres were flexible. If business was heavy, they said shift times often were advanced.

They defended this policy as traditional on Broadway and pointed out that a large part of their trade was transient. The lower scales were used to bring patrons in when this unpredictable transient trade was slack, one treasurer explained.

It is understood that most circuits have strictly defined procedure for price changes. Good management practice is said to require that regular changes be made precisely on time. Customers waiting on line or approaching the box office should be accommodated, however, it is said. Theatres with a line at change time often place an usher at the end. He announces to subsequent arrivals that the new price scale is in effect in order to eliminate misunderstanding.

Few Changes in Price in Warner Circuit Cities

In the Chicago area the only recently reported price increase was an advance at the Warner circuit's Beverly from 35 to 40 cents on weekdays. The circuit also has increased the scale at the Orpheum, in Hammond, Ind., from 30 to 35 cents. Warner spokesmen said that these advances were purely local, and said that the scale in Philadelphia, Washington, Newark, and other Warner territories has not been changed recently.

The Interstate Center at Fall River, Mass., has advanced autumn prices slightly over last year from 30 to 35 cents for matinees and 40 to 50 cents for evenings and Saturdays and Sundays. The changes became effective with the showing of "This Is the Army" for the benefit of the Army Emergency Relief Fund.

"WIND" TICKETS AT 99 CENTS

Chicago's Studio theatre last week advanced its weekend price from 77 to 99 cents for a return engagement of MGM's "Gone with the Wind," now in its third general release. Booked originally for four days, the film was expected to hold for three weeks at prices not far behind the original reserved seat scale. The Studio management estimated more than 1,000 were turned away during the first weekend.

Seattle Prices Up 10 Cents

Many of Seattle's theatres have increased their admission prices 10 cents, now making it a 75-cent top. Indications are that Oregon first runs will follow.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

On the evening of the opening of the Back the Attack campaign the gentlemen of the Hollywood Victory Committee, settling down to draw a long breath after the hurry and flurry of putting the Hollywood Bond Cavalcade together and getting it aboard train, did a bit of checking up and discovered that the organization had provided 65 top personalities—not counting the members of Kay Kyser's band—for the Cavalcade, The hero Airmadas and the opening broadcasts.

Next morning they resumed the regular round of providing more personalities for more enterprises in kind, from transcontinental transcriptions to week-end camp shows for adjacent training stations.

Every day's another day in the affairs of the HVC, and will be until the need that brought it into existence shall have passed.

The incredible Frank Sinatra has finished his stint in "Higher and Higher," the RKO Radio musical, and returned to New York for some Hit Parade broadcasting and a hitch of singing at the Wedgewood Room in the Waldorf-Astoria.

Before he left he signed his name to a seven-year contract placing his cinema destiny under the control of RKO Radio, to which plant he's to return at Thanksgiving time for his next picture, the title and character of which is not as yet decided upon.

RKO Also Has Crosby For One Picture

Without wish to speculate, it could be noted that Mr. Sinatra is, at this point in his career, a mighty useful piece of trading stock, as the studios prosaically phrase it, and that the RKO Radio studio is on the receiving end of a deal consummated some time ago which gives it the services of Bing Crosby for one picture. It's of record, too, that Paramount, the other day, announced a picture project under the title of "Divided by Five," which concerns a crooner whose contract is shared by five persons, as Sinatra's was, but didn't announce a star.

The Paramount announcement of the "Divided by Five" project preceded the RKO Radio announcement of the Sinatra contract.

Be not dismayed if both RKO Radio and Paramount wind up with both Crosby and Sinatra singing in their portfolios of 1943-44 product.

20th-Fox to Spend Million On Additional Scenes

Twentieth Century-Fox has allocated $1,000,000 for the shooting of additional scenes for four pictures which had been completed, as to shooting, and regarded as ready for release. They are "The Song of Bernadette," being built up to road show dimensions; "Guadalcanal Diary," "Jane Eyre" and "The Gang's All Here," the last-named being spoken of, at the moment, as carrying the biggest budget in the studio's history.

(The studio is also shooting some additional scenes for "Roger Touhy, Last of the Gangsters," but that operation is by way of implementing some FBI suggestions and does not figure in connection with the other four.)

This expenditure on the part of Twenticth Century-Fox, which has had its parallel in other quarters, and in other degrees, calls attention to a state of decision with regard to production which may have escaped notice of Hollywood's more eloquent and less veracious critics. It is an open secret that budgets are well up from previous year totals.

No adding machine is required to document that observation. The abandonment of the B budget picture by most of the larger studios is documentation enough. The scope and casting of the "A" budget films coming off the production line tell the same story. It is no secret, either, that theatre receipts are up and money is rolling in.

It is the pattern of detractors' thinking to expect producers to cut budgets all along the line, at a time like this, on the theory that the box office take would not decline, no matter what was offered.

Fifty Films Shooting

Twelve films finished shooting and eight started during the week, bringing to an even 50 the number of pictures before the cameras.

Especially of interest to exhibitors is the start of shooting on "Dr. Paul Joseph Goebbels, His Life and Loves", placed in production by exhibitor-producer W. R. Frank, with Alfred Zeisler directing. Distribution outlet for the property is to be determined, according to Mr. Frank, after completion of the picture. The cast includes Paul Andor, Claudia Drake, Donald Woods, Sigrid Gurie, H. B. Warner, Robert Barrat, Gloria Stuart, Beryl Wallace.

Columbia started "Hey Rookie", under production of Irving Briskin, with Charles Barton directing.

MGM turned cameras on "Two Sisters and a Sailor", a Joseph Pasternak musical, directed by Richard Thorpe. It presents June Allyson, Gloria DeHaven, Jimmy Durante, Van Johnson, Ben Blue, plus the Harry James and Xavier Cugat orchestras.

Monogram launched "Lady, Let's Dance", probably the biggest picture in its history, budgetwise, starring Belita, with James Ellison, Frick and Frack, Walter Catlett, Maurice St. Clair, and the Eddie Le Baron, Henry Busse and Mitch Ayres orchestras. Scott R. Dunlap is producing, with Frank Woodruff directing. The same studio got under way with its first Sidney Toler - Chan picture, "Charlie Chan in the Secret Service".

PRC started "The Devil Riders", a Buster Crabbe Western, with Al St. John. Sig Neufeld is producing.

Republic went into action on "O My Darling Clementine", an Armand Schaefer production, directed by Frank McDonald, with Frank Albertson, Lorna Gray and Lillian Randolph.

Twentieth Century-Fox started the Technicolor film, "Home in Indiana", Andre Daven producing and Henry Hathaway directing. It presents Walter Brennan, Lon McAllister, Jeanne Crain.

The situation at the weekend:

COMPLETED

Columbia
Return of the Vampire

Monogram
Million Dollar Kid
Big Brother
Sweethearts of the U. S. A.
Sultan's Daughter

RKO Radio
Rookies in Burma

Republic
Overland Mail Robbery
Hands Across the Border
In Old Oklahoma

20th Century-Fox
Pin-Up Girl

Universal
His Butler's Sister

Warners
In Our Time

STARTED

Columbia
Hey Rookie

MGM
Two Sisters and a Sailor

Monogram
Lady Let's Dance
Charlie Chan in the Secret Service

PRC
Devil Riders

Republic
O My Darling Clementine

20th Century-Fox
Home in Indiana

Independent
Dr. Paul Joseph Goebbels

SHOOTING

Columbia
Ten Percent Woman
Cover Girl
There's Something About a Soldier
Day Will Come

Goldwyn
Up in Arms

MGM
Kismet
Canterville Ghost
Rationing
Andy Hardy's Blonde Trouble
Broadway Rhythm
Meet the People
White Cliffs of Dover
See Here, Private Hargrove
Mr. Co-Ed
Gaslight

Paramount
Going My Way
Henry Aldrich, Boy Scout
Story of Dr. Wassell
Frenchman's Creek
Hail the Conquering Hero
Our Hearts Were Young and Gay

PRC
Return of the Rangers

RKO Radio
Curse of the Cat People
Dangerous Journey
Tender Comrade
Higher and Higher
Revenge
Falcon and the Co-Eds

20th Century-Fox
Buffalo Bill
Tampico
Lifeboat
Lodger

UA
Jack London (Bronston)

Universal
When Ladies Fly
Passport to Dakar
Gung Ho
Third Glory

Warners
Uncertain Glory
Destination Tokyo
Shine On, Harvest Moon
Rhapsody in Blue
Passage to Marseille

"No question about this one . . . RKO has a hit on their hands."
— M. P. Daily

"A box-office wow. A sure bet."
— Film Daily

"A vacation on wheels with no speed limit on fun."
— M. P. Herald

"Highly romantic . . . powerful box-office."
— Variety

"Will bring in a procession that will have the SRO sign hanging out."
— Showmen's Trade Review

"Gay sparkling entertainment."
— Box Office

"A boon to the box-office."
— Hollywood Reporter

"Will fare very handsomely among the year's Best."
— Hollywood Variety

No Wonder

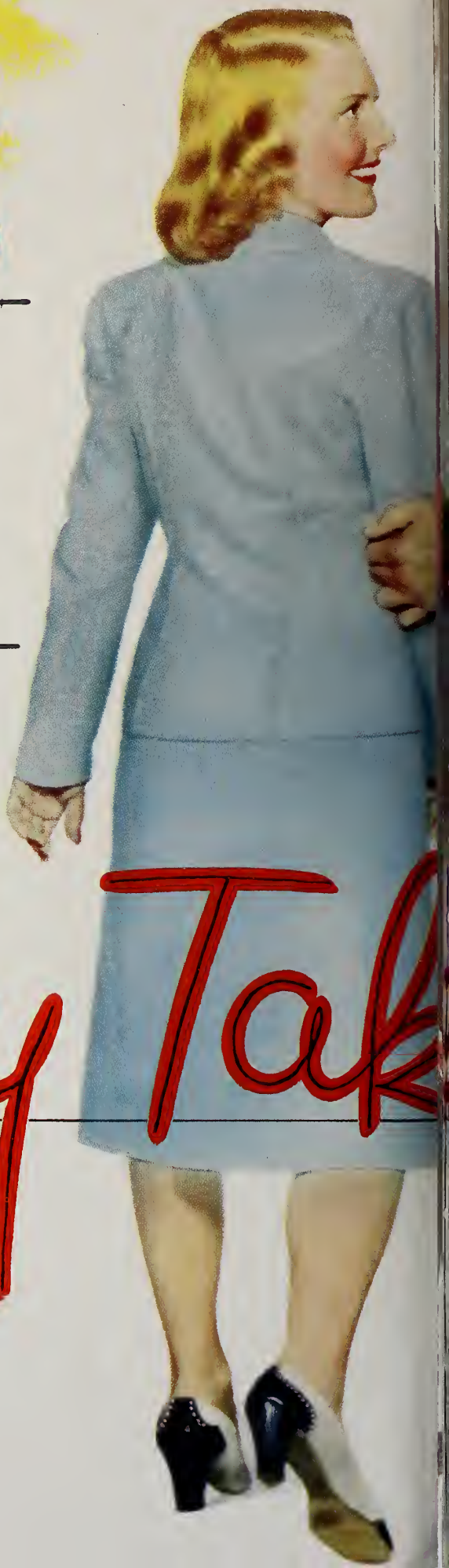
NEW YORK'S FAMOUS
PARAMOUNT THEATRE

selects it above all others to usher in its brilliant Fall Show Season . . . Opening September 15! . . . No wonder theatres everywhere soon will be drawing terrific crowds with . . . . . .

FRANK ROSS presents

Jean
ARTHUR

John
WAYNE



A Lady Tak



She starts to See America...
But gets a MAN in her eye!

An hilarious heart-to-heart encounter . . . between a girl who wouldn't give in to love and a guy who wouldn't give in to marriage!

s a Chance



"BACK THE ATTACK!
BUY WAR BONDS! THIRD WAR LOAN."

THE MORE THE MERRIER" GIRL
IN THE MORE THE MERRIER PICTURE
...FOR MORE AND MERRIER CROWDS



FRANK ROSS presents

JEAN ARTHUR
JOHN WAYNE

IN

A Lady Takes a Chance

RKO RADIO PICTURES

WITH

CHARLES WINNINGER • PHIL SILVERS

Produced by FRANK ROSS • Directed by WILLIAM SEITER

Screen Play by Robert Ardrey • Original Story by Jo Swerling

Exhibitors Face Coal Shortage This Winter

Relaxation of restrictions on fuel oil rations, announced by the Office of Price Administration several weeks ago, is expected to ease the serious heating problem faced by theatres this winter. However, a new concern arose in Washington over the weekend with the announcement by Harold L. Ickes, Solid Fuels Administrator, that coal rations may be put into effect due to the surrender of Italy.

The reversal of the pattern (last year conversion from fuel oil to coal heating systems was the procedure) places exhibitors in a quandary. Provisions of the latest OPA ruling removed all convertibility tests which would determine a theatre's heating system for the coming winter season. Oil users will receive heating oil allotments for 1943-44 without regard to convertibility if their basic ration last year amounted to less than 10,000 gallons. This would take in the majority of theatres. The order affected only 33 eastern, midwestern and Pacific northwest states under oil rationing.

Mr. Ickes sounded a pessimistic note in the coal crisis. "The coal situation in this country is bad and is going to get worse, from everything I can see," he said.

Large quantities of coal will have to be shipped to the American Army in Italy for use in keep utilities and railroads operating in the occupied territory, reducing the already short supply for domestic use. The first of these shipments already have moved from this country, he said.

Since Italy is entirely without coal of her own, supplies must be forwarded from the United States, England and South America now that her German sources are cut off.

"This will have an adverse effect on the domestic situation at a time when we cannot afford many more difficulties than we already have," Mr. Ickes said.

K-A-O Board Votes Two Dividends

The board of directors of Keith-Albee-Orpheum Corporation has declared a dividend, out of operating surplus, of $1.75 per share on the seven per cent cumulative convertible preferred stock for the quarter ended September 30, 1943, payable on October 1st to holders of record on September 21st. It also declared a dividend, out of operating surplus, of 50 cents per share on the common stock payable on October 1st to the holders of record on September 24th.

Two Managers Inducted

Ray Thompson, manager of the Gateway theatre, and H. W. Swan of the Cine, Balaban & Katz Chicago houses, have entered the Army, and Miles Concannon, manager of the State-Lake, has been given a leave of absence. Charles Cottle has been shifted from the Roosevelt to the State-Lake, Charles Nesbit from the Chicago to the Roosevelt, G. R. Greer from the State-Lake to the Garrick, George Rosenthal from the Garrick to the Luna, S. Schmidt from the Luna to the Cine, James Rose from the North Shore to the Gateway and Ted Reglin from the State-Lake to the North Shore.

Waterbury Theatre Leased

The Waterbury, Conn., Alhambra theatre, with 499 seats, owned and operated for the past nine years by Virginia Rossi, with Carmen Mascoli as manager, has been leased for 10 years to George Smith of Torrington, a newcomer to the theatre business. Robert Eliano, manager of Warner Palace, Torrington, will book and buy for the Alhambra, and Mrs. Rossi will retire.

Columbus Paper Publishes War Rationed Editions

The Ohio State *Journal,* Columbus morning newspaper, now publishes eight-page war rationed editions on Saturdays. The move became necessary due to the newsprint shortage. When Government restrictions are lifted, it will publish a normal-sized edition. "Considerable advertising has been omitted in order to devote a maximum amount of space to news and features," the paper announced on its front page last Saturday.

Boston Theatres Compete With Race Tracks

The Narragansett race track is affording competition to theatres in the Boston territory. Last Monday, a new attendance record of 45,000 persons was set. The daily average runs about 20,000. While the Suffolk Downs meet was being run, little effect on theatre attendance was felt. However, the fact that Narragansett is much farther away, does not permit track visitors to return in time for evening performances at theatres. Other competition comes from the Wonderland dog track in Boston with an average nightly attendance of 10,000.

Government Gets $247,735 From Iowa Machines Tax

July and August receipts to the Federal Government from assessments on Iowa pin ball and slot machines amounted to $247,735, an increase of 168 per cent over fees collected in the corresponding months of 1942. The Government's special tax stamp fee has been increased from $50 to $100 per year and is usually paid by machine operators in July. Tax on pin ball machines is $10 per year. At the last session of the Iowa legislature, operation of slot machines was forbidden by legislation but a final court ruling has not yet determined its status.

E. M. Loew Boston House To Start Vaudeville

The E. M. Loew circuit has announced that the Majestic theatre in Boston, purchased last spring, will become a vaudeville-film house starting September 23rd. The Marcus shows are the first to be booked under the new policy. It was said that probably the first appearance of the Lou Walters-E. M. Loew show, "Artists and Models" also would be booked for a Majestic engagement.

"Salute to the Marines" August Army Favorite

The Army Motion Picture Service reported that the favorite picture of soldiers in post theatres from the box office standpoint during August was Metro-Goldwyn-Mayer's "Salute to the Marines." Paramount took second with "So Proudly We Hail" and MGM third with "Du Barry Was a Lady." Fourth was "Behind the Rising Sun," RKO, and Paramount's "Dixie" was fifth.

Puts Curfew Into Effect

The City Council of Sioux City, Ia., has passed a curfew measure forbidding children under 15 to be on the streets unescorted after 10 P.M. Children between 15 and 17 are allowed out until 11 P.M. if escorted. Parents of the children are liable to fines up to $100 for violations.

Parents of children in Hartington, Neb., also will be held liable for their children's behavior. The City Council declared a 10 P.M. curfew for children under 16. In Broken Bow, Neb., authorities have put into force an old curfew law.

UA's "Canteen" Scoring High In Rebookings

More return engagements than any for previous United Artists release are being scored by Sol Lesser's "Stage Door Canteen," Carl Leserman, UA general sales manager, announced this week.

Some of the engagements have been at Holyoke, Mass., where it played for seven days at the Suffolk, was held for an additional two days, and then was brought back for four more; at Pittsfield, Mass., where it had a 10-day run at the Union Square, and then was brought back three weeks later; and at Tulsa, Okla., where it played a week at the Ritz, moved to the Majestic for another week, and then returned to that theatre three weeks later. In New Jersey, the Newbury circuit brought the picture back to the houses where it had played, and in the circuit's Belmar house, the picture was shown for the fourth run. In the circuit's Point Pleasant and Seaside Park theatres, the picture has had third runs.

Paramount this week had four first run bookings on Broadway: "So Proudly We Hail," at the Radio City Music Hall; "For Whom the Bell Tolls," at the Rivoli; "Let's Face It," at the Paramount, and "The City That Stopped Hitler—Heroic Stalingrad," at the Victoria. MGM had five first runs in the same area: "Thousands Cheer" at the Astor, "Du Barry Was a Lady," at the Capitol, "Salute to the Marines," at the Globe, "Swing Shift Maisie," Loew's State, and "Hitler's Madman," at the Rialto.

"Claudia" is doing business in dates thus far almost equaling that done by Twentieth Century-Fox's "Coney Island," the company reported this week. It set a house record at the Paramount, San Francisco. It scored higher grosses than "Coney Island" at the Fox theatre, St. Louis. The company also reported that in the five weeks at the Roxy theatre, New York, which ended Tuesday night, "Heaven Can Wait" was seen by 600,000 persons.

Six Women Managers in E. M. Loew Circuit

The E. M. Loew circuit in the Boston territory now has six women managers. Women have replaced men in many other circuit and independent posts in Boston, the nature of the jobs ranging from doorman to executive positions. In some houses there are even women engineers. Replacement of women in jobs held by husbands who have been called to service is a common practice.

Buffalo and Toronto On Coe Itinerary

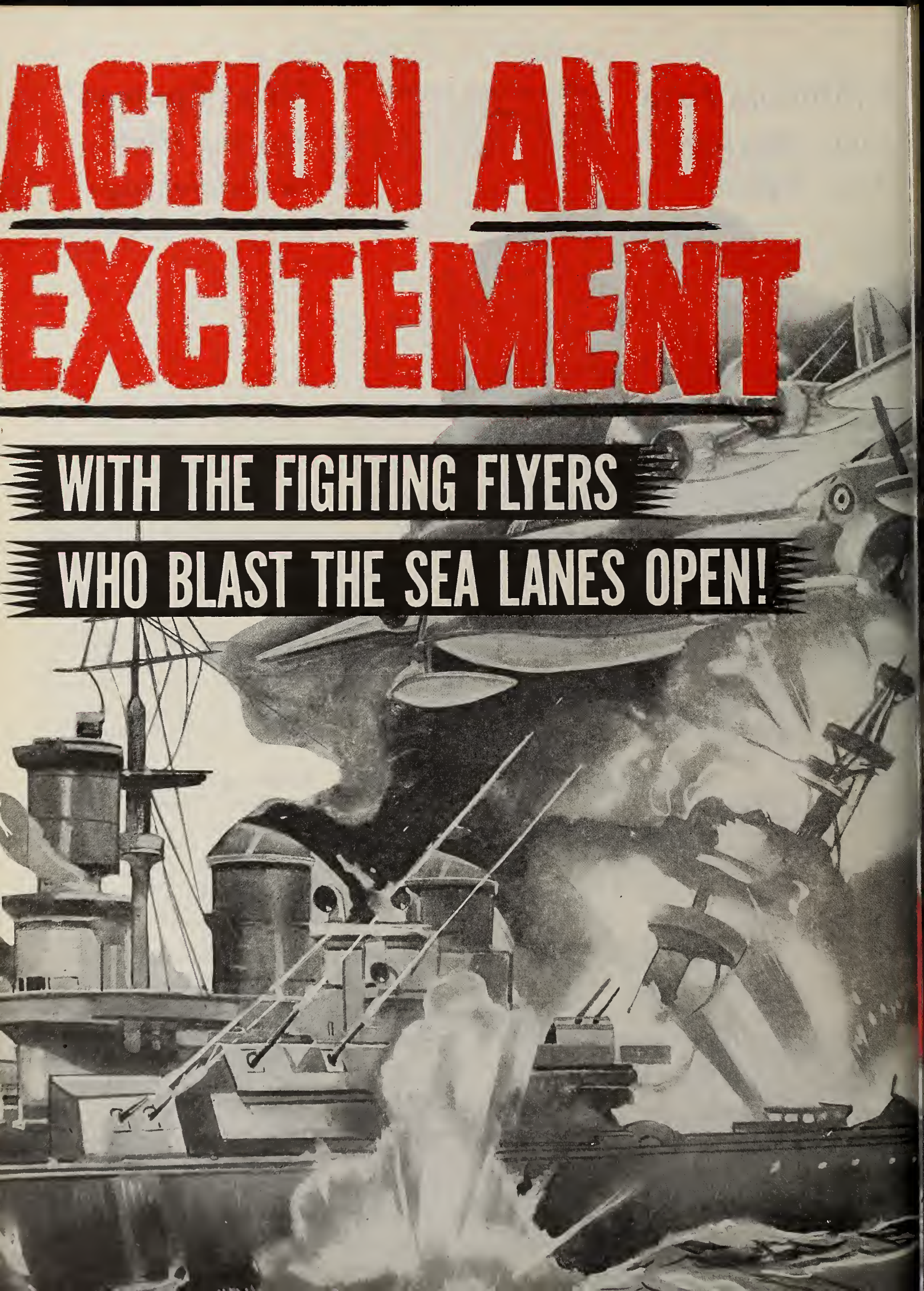
Charles Francis Coe, vice-president of the Motion Picture Producers and Distributors of America, will resume his appearances before civic and industry groups as part of the goodwill development program, speaking in Buffalo on September 28th and in Toronto, September 29th. The Advertising Sales Club is the sponsor of the Toronto affair. It is expected that 750 persons will attend. In both cities, he will hold sessions with film men.

Ziebarth Estate $1,000,000

Filing of an inheritance tax return in Chicago disclosed that the value of the Charles A. Ziebarth estate was $1,055,289. The late secretary of the Bell and Howell Company left the estate in trust for his widow, Marion; two sons, John, 17, and Robert, six, and his sister, Mary Z. Jackson of Florida.

ACTION AND EXCITEMENT

WITH THE FIGHTING FLYERS WHO BLAST THE SEA LANES OPEN!



New Authentic Thrills . . . on patrol with the battling eagles of the ocean sky . . . as they drop hull-crushing bombs on sneaking subs . . . pound vicious surface raiders . . . crash Focke-Wulf vultures to a fiery doom! A show to make you cheer every uniform with wings!

COASTAL COMMAND

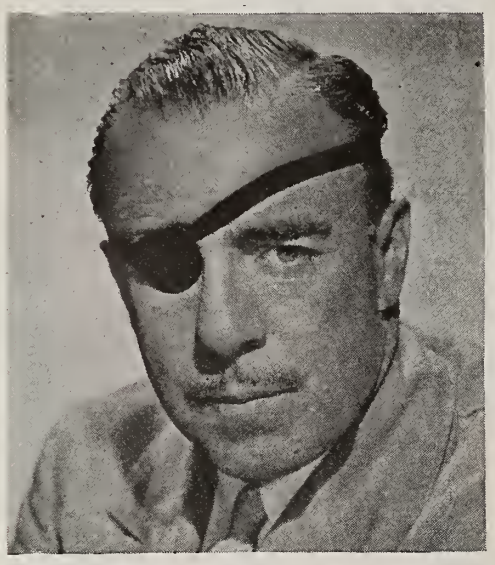
PLAYED BY
OFFICERS, NON-COMMISSIONED OFFICERS AND MEN AND WOMEN OF THE COASTAL COMMAND OF THE ROYAL AIR FORCE

A CROWN FILM UNIT PRODUCTION

Distributed by

RKO RADIO PICTURES

August Box Office Champions



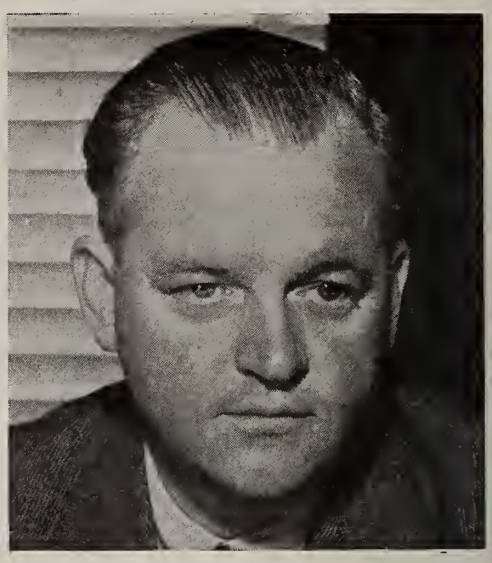
Raoul Walsh, director

BACKGROUND TO DANGER: Warner Bros. Produced by Jerry Wald. Directed by Raoul Walsh. Screenplay by W. R. Burnett from a novel by Eric Ambler. Art director, Hugh Reticker. Photographer, Tony Gaudio. Technical Advisor, Nazim Kalkavan. Musical director, Leo F. Forbstein. Cast: George Raft, Sydney Greenstreet, Peter Lorre, Brenda Marshall, Osa Massen. Release date, July 3, 1943.



A. Edward Sutherland, director

DIXIE: Paramount. Producer, Richard Blumenthal. Associate Producer, Paul Jones. Directed by A. Edward Sutherland. Screenplay by Karl Tunberg and Darrell Ware. Adaptation by Captain Claude Binyon. Original story by William Rankin. Photographer, William C. Mellor. Art director, William Flannery. Musical direction by Robert Emmet Dolan. Cast: Bing Crosby, Dorothy Lamour. Block 6 release.



Roy Del Ruth, director

DU BARRY WAS A LADY: Metro-Goldwyn-Mayer. Produced by Arthur Freed. Directed by Roy Del Ruth. Screenplay by Irving Brecher. Adaptation by Nancy Hamilton, with additional dialogue by Wilkie Mahoney. Based on the play produced by B. G. DeSylva and written by Herbert Fields and B. G. DeSylva. Cast: Red Skelton, Lucille Ball, Gene Kelly. Release date, June-August, 1943.



Charles Lamont, director

HIT THE ICE: Universal. Produced by Arthur Gottlieb. Directed by Charles Lamont. Screenplay by Robert Lees, Frederic Rinaldo and John Grant from an original story by True Boardman. Photographer, Charles Van Enger. Art direction by John B. Goodman and Harold MacArthur. Cast: Bud Abbott, Lou Costello, Ginny Simms, Patric Knowles. Release date, July 2, 1943.



Edmund Goulding, director

THE CONSTANT NYMPH: Warner Bros. Produced by Henry Blanke. Directed by Edmund Goulding. Screenplay by Kathryn Scola from the novel and play by Margaret Kennedy and Basil Dean. Art director, Carl Jules Weyl. Film editor, David Weisbart. Music by Erich Wolfgang Korngold. Makeup artist, Perc Westmore. Cast: Charles Boyer, Joan Fontaine, Alexis Smith. Release date, July 23, 1943.



Michael Curtiz, director

THIS IS THE ARMY: Warner Bros. Produced by Jack L. Warner and Hal B. Wallis. Directed by Michael Curtiz. Screenplay by Casey Robinson and Captain Claude Binyon based on Irving Berlin's stage show. Music and lyrics by Irving Berlin. Technical Advisor, Lt. Col. Frank McCabe. Cast: Men of the armed forces, Lt. Ronald Reagan, Alan Hale, George Murphy. Release date, August 14, 1943.



THE Film DAI

REVIEWS OF SHO

"Arctic Passage"
(This Is America)

RKO 20 mins.

Topnotch

Here is the story of the Alaska Highway (formerly known as the Alcan Highway) as it has never been told in celluloid before. The footage is a gripping and exciting record of the latest progress in the highway's construction. The dangers and problems facing the army of service men and civilians engaged in the building of that strategic road are pictured effectively with a graphicness that makes the film a constant source of interest. There is scene after scene of army truck convoys carrying precious materials to the northern terminus of the highway, Fairbanks. The film, loaded with drama, is a credit to Producer Frederic Ullman, Jr., and Larry O'Reilly, who directed and shot the film. This looks like the best of the This Is America series.

"Glim... of Mexico"

"Best of the Series"

AND THE CRITIC of The Film Daily wasn't the only one to stand up and cheer for "Arctic Passage." The other trade press reviewers, hard-boiled as they are, all were loud in their praise for this latest "This Is America." As a matter of fact every one of the eleven releases to date has received enthusiastic acclaim all along the line. So much so that already more than 7300 theatres from coast to coast are now playing this amazingly popular series. If you happen to be one of the lessening number of exhibitors who hasn't signed up for this greatest short subject buy in years, ask your local RKO exchange to let you see some samples. Make sure that "Arctic Passage" is one of them.

Cagney, U. A. in Five-Year Pact

Cagney Productions has completed arrangements with United Artists for a five-year agreement which calls for the Cagney company to deliver from nine to 15 pictures for UA release. James Cagney will not be starred in all, the agreement specifying, however, that he appear in at least five. A clause permits the actor to engage in one outside picture a year on a loan basis.

The initial Cagney film, "Johnny Come Lately," will have its world premiere at the Capitol in New York on September 23rd. Two others are planned for the new season, making a total of three for 1943-44. They are the Thorne Smith comedy, "The Stray Lamb," screen rights of which were acquired recently by Cagney, and "Port Royal," which is to be produced in Technicolor. Cast requirements will determine which will go into production first. The budget on "Port Royal" has been set tentatively at more than $1,000,000.

Both films, it was said, would be in production before the close of the year. The details of the UA agreement were disclosed by William Cagney at a press luncheon at the Hotel Astor in New York on Tuesday.

New Sets Increase Chicago Television Audience

Marketing of 100 new television receiver sets distributed last month by R. Cooper, Jr., Inc., General Electric distributor, has increased the television audience by approximately one-third for the Chicago area. The Balaban & Katz radio station, W9XBK, broadcasts television programs every Monday, Wednesday and Friday. Receiving sets in public places attract up to 150 persons, according to a B & K report. Programs usually consist of motion picture shorts, a news commentator and a one-act play.

Asks Connecticut Dimout Regulations Be Eased

John McCarthy, state motor vehicle commissioner in Connecticut, has sent a letter to Harold Woodcock, state war administrator, asking that present dimout regulations be relaxed in five inland Connecticut cities, Hartford, Waterbury, New Britain, Bristol and Meriden. Mr. McCarthy wrote that his request was made for safety reasons. He said that improper street lighting had increased accidents, citing a report by the Connecticut Dimout Study Committee of the National Safety Council. Exhibitors are in favor of Mr. McCarthy's suggestion.

Barron Commentator for Paramount in Canada

Paramount News has appointed Win Barron as commentator for its Canadian edition, it was announced this week by A. J. Richard, editor of Paramount News. Mr. Barron is an exploitation man for Paramount in Canada. Voice tests were made of many applicants for the job and were submitted to New York for judging. The new commentator will travel to New York weekly while retaining his exploitation position.

Appoints Branch Managers

Ross Federal Service has appointed three new branch managers. Maurice Freeman takes over Buffalo, A. A. Kawel, Des Moines, and K. A. Derby, Seattle.

Joins Republic Exchange

Harry Irving has been named to the sales staff of Republic's exchange in San Francisco and will cover the Sacramento Valley territory.

METHODS IN MANAGEMENT

. . . the new department in BETTER THEATRES for newcomers to motion picture theatre management—

appears on page 101

Australian Broadway Circuit Sold to Greater Union

Greater Union Theatres of Sydney, Australia, has acquired the Broadway Circuit, operated by John McIntyre of Sydney. The circuit comprises eight suburban theatres in that city, including the Broadway, Hub, Stanmore, Acme, St. George, Addison, Rex and Hub Number Two. According to Norman Rydge, managing director of Greater Union, it will give the circuit, which formerly operated only first runs, eight houses which will be used as the foundation for developing a larger suburban circuit.

Plan Stage Shows With Admission Increase

The Empire theatre in Fall River, Mass., will book vaudeville and stage shows for the autumn and winter seasons, it was announced last week by the Interstate circuit, operators.

E. Harold Stoneham, president of the circuit. Nathan Yamins, Fall River theatre owner, and William S. Canning, manager of the Empire, ironed out details at a meeting recently. It was decided that admission prices under the new policy would be increased to 75 cents for adults. Cab Calloway and his revue will be featured in the first engagement.

Will Try Zevin After Extortion Case Ends

Federal Judge John C. Knox this week in New York adjourned the trial of Isadore Zevin, former secretary of George E. Browne, ex-president of the IATSE, now in prison, until the trial of the eight men indicted for extortion is completed. The trial is scheduled to start October 5th. Zevin is under indictment charged with perjury before a special Federal grand jury, which has been investigating labor racketeering within the film industry for more than two years.

Business Up 13 Per Cent During Paramount Week

During the 25th anniversary of Paramount Week, Neil Agnew, general sales manager, reported that the company's business reached the highest level since the custom was inaugurated. The figure topped the previous week's business by 13 per cent. Grosses on "So Proudly We Hail" were described as surpassing records achieved by many former company films, It broke records at Baltimore, Boston, Milwaukee, Kansas City, Dayton, Providence and other situations, it was reported.

Altec Promotes McClung

Altec Service has promoted L. W. McClung, formerly service inspector in the Albany, Ga. territory, to district supervisor with headquarters in Atlanta. L. Grady Kennedy replaces Mr. McClung.

Raw Stock Holds At Same Level

There has been no change in raw stock allotments for the fourth quarter, and officials of the War Production Board have indicated that present levels will remain throughout the war. Improvements in the supply situation, however, would increase allocations, it was said.

If such a condition arises, film consumers other than studios would receive benefits first, since they took sharper cuts than the motion picture industry. In recent months, the market has not been as tight, it was said, and allocations have been filled without too much difficulty.

The military demand for raw stock continues at a very high level and it is expected that requirements of the Army and Navy will not diminish until the war is ended. As our military operations abroad increase in scope, less film is available for domestic use, it is said.

Maritime Recruiting Drive Tied in With Rice Film

The U. S. Maritime Service is cooperating in the promotion of "All Sails Set," Grantland Rice Sportlight subject for Paramount for the purpose of gaining additional recruits, according to Oscar Morgan, short subjects sales manager. The film deals with training activities of the Maritime Service at Sheepshead Bay, N. Y., and St. Petersburg, Fla. Lieutenant S. H. McConnell, public relations officer of the Maritime Service in Washington, is asking theatres to tie up the recruiting drive during the run of the film.

Famous Players Names Two Theatre Managers

Henry J. Deveau has been promoted from assistant manager of the Garrick at Halifax to manager of the Capitol at Sydney, both Famous Players Canadian houses. Robert Harvey, with FPC for the past eight years, will manage the circuit's Vogue in Sydney. The Vogue's projection and sound engineer, G. R. Jones, now manages the Kent in Moncton, N. B., owned by A. I. Garson of St. John, succeeding Frank Gallop, who has joined the Royal Canadian Navy.

Comerford Employee Is Decorated Five Times

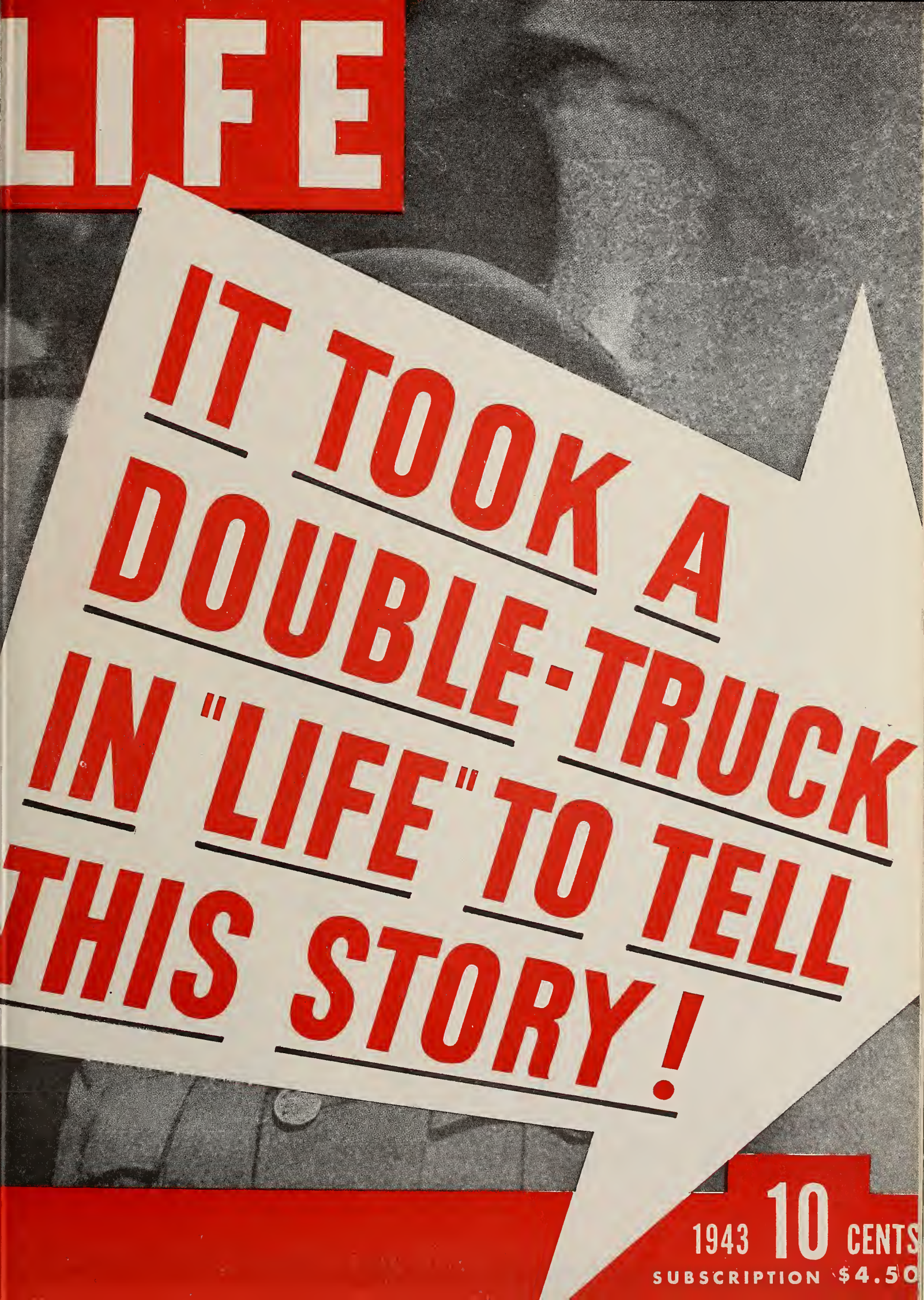
Sergeant Everett Swigert, one-time employee of the Comerford theatre in Carlisle, Pa., has received his fifth award for heroism in action, Harold Bell, of the Comerford Circuit, reported. Mr. Bell also said that Leroy Castelbaum, another former employe, had been promoted from Warrant Officer to Chief Warrant Officer with the Army Engineers in Alaska.

Report Four Paralysis Cases in Fall River

Infantile paralysis cases in Fall River, Mass., had risen to four by Tuesday, the city's health authorities disclosed, adding that three more cases were termed "suspicious." State officials say, however, that the number of cases in the whole state is less than at any time during the past 10 years. The situation has not affected theatres as yet.

Opens Hotel for Refugees

John H. Danz, president of Sterling Theatres, has purchased the 12-story Savoy Hotel in Seattle and after extensive remodeling, will open it to approximately 100 United Nations' refugees. His two sons, Frederick and William, will assist him in the charitable venture.


LIFE
IT TOOK A DOUBLE-TRUCK IN "LIFE" TO TELL THIS STORY!
1943 10 CENTS
SUBSCRIPTION $4.50


THEIR DRAMATIC STORY
CAN NOW
HUMPH
B
The mighty epic story of adventure, courage and glory in the desert! ...tender human emotion... triumphant action...matchless thrills!... a memorable entertainment experience!
Hy Rubin



TOLD!

EY

OGART

THE GREAT STAR OF "CASABLANCA"

SAHARA

with

BRUCE BENNETT · J. CARROL NAISH · LLOYD BRIDGES

Screen Play by John Howard Lawson and Zoltan Korda · Directed by ZOLTAN KORDA

A COLUMBIA PICTURE

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

Gradually, but very obviously, and by no means insignificantly, British producers are moving away from the war as a be-all and end-all of contemporary film themes. There are still numerous war films planned, quite a considerable proportion in actual production, but the purely entertainment picture is increasing.

Obviously, it is both impossible and indeed impolitic to ignore the war. No film about the present day, whether British in setting or otherwise, can hope to escape the war as a background and canvas. Since the struggle is the whole and ultimate purpose of existence today, since every British activity is linked with it in some form or another, authors of British film stories, producers and directors, can hardly ignore the war.

But escapist themes need not take in a realist or documentary background and experience has shown that excitement and thrill are often more appealing when built out of more permanent and abiding themes than out of battlefront and gunpowder incidents with which the public is already familiar.

British National Program Purely Entertainment

Such considerations obviously inspire British National, which has announced a new production program to cover the next few months and in which there is not one directly war subject, whether comedy or dramatic. Indeed, the whole flavor of the British National program is escapist and entertainment rather than realist.

"The Shipbuilders," currently in production, although a drama, of course has a factual and panoramic background, and inspiration, but it is not a battlefield or services subject. The film incidentally has completed its studio sequences and the unit is once again up north, shooting location and exterior material.

Will Fyffe To Star in Musical Romance

Will Fyffe, best known of Scottish comedians, will be the star of a musical romance, "The Cinderella Girl," which Fred Zelnik is to produce and which F. Maclean Rogers will direct. Playing with Fyffe will be Donald Stewart and two newcomers, Brenda Bruce and Leni Lynn. The latter are two of British National's discoveries, Miss Lynn coming from the States via the West End stage, and Brenda Bruce being a leading figure in a current West End musical show. British National's reputation for discoveries is reasonably high, to their credit going the debut and grooming of such contemporary players as Deborah Kerr, Joyce Howard, Geoffrey Hibbert, Peggy Dexter and Gwen Catley.

Miss Bruce, meanwhile, is making her screen debut in another British National film, Leslie Hiscott's "Heritage." Exteriors —in which U. S. Army units are featured— already have been shot.

Recently, too, the latest comedy of "Old Mother Riley," Arthur Lucan, one of Britain's Ten Best, went on the floor, this time with the title, "Old Mother Riley Overseas." Oswald Mitchell produces and directs.

John Harlow later will make "The Canon in Residence," which producer Wallace Orton is making concurrently with "The Mouse That Wouldn't Play Ball."

Although there are other war subjects on the nearer Gaumont British horizon the current production lineup is distinctly escapist, with "Fanny by Gaslight"—the nineteenth century drama at the Bush Studios, and a comedy, "Give Us the Moon," on the Gainsborough stage at Islington. The latter is another directorial assignment for Val Guest and takes him from the extravagances of Arthur Askey and fast time musicals, to comedy of a slightly more sophisticated type, adapted from a novel, "The Elephant Is White," by Caryl Brahms and S. J. Simon.

It is in fact a post-war story, looking ahead to that pacific time when the bombs no longer fall and street lights and all round prosperity are the order of the day—and night. Vic Oliver, vaudeville and radio comedian, and son in law of Prime Minister Churchill, will share the lead with Margaret Lockwood. The cast also includes Max Bacon, Eliot Makeham, Peter Graves, Roland Culver and Frank Cellier. Guest wrote the screenplay and had dialogue assistance from Howard Irving Young.

Paul Soskin Planning Another War Film

"Fanny by Gaslight" continues, with Anthony Asquith directing James Mason, Phyllis Calvert and others in a period piece which re-creates the London of the Victorian era. For a day or so recently, 1943 Belgrave Square was taken over by the unit, traffic signs obliterated from the roadway, and Belisha Beacons (pole and globe signs marking pedestrian crossings) disguised as trees so that the Square—otherwise unchanged from its Victorian past—could be used as a location for exteriors in the film.

Nevertheless, as already indicated, the war fever is not as yet stilled. Paul Soskin, creator of more than one of our best sophisticated comedies, is bent on following up his war film, "The Day Will Dawn," with yet another, "Signed With Their Honour." This will be a screen version of one of the war's more successful novels. Vernon Sewell—jointly responsible for "The Silver Fleet," will direct for Soskin, and Osmond Borradaile, an expert on exteriors, coming from Canada, will have charge of photography. The story is set in Greece at the most bitter moments of the war, and locations in North Wales, and the lake district, where wild mountain and seacoast scenery is to be found, have been selected for much of the shooting.

KORDA'S FIRST FOR MGM TO START IN NOVEMBER

Sir Alexander Korda's first production for Metro-Goldwyn-Mayer in England is in the planning stage, with the star, Merle Oberon, already selected but the title not yet determined. The script is nearing completion, and it is indicated that production will start early in November. Mr. Korda and Miss Oberon, his wife, will leave shortly for England, to be joined by Ben Goetz, supervisor of MGM's British production.

"Candlelight in Algeria" Set in North Africa

One of the latest British pictures to go into active production has been George King's "Candlelight in Algeria." King is directing Carla Lehmann, James Melton, Enid Stamp Taylor, Raymond Lovell, Walter Rilla, Lea Seidl and Esme Percy in a story of a war incident in which the coast of North Africa is the setting for the pre-African invasion activities of the Americans, the British and the Free French—all under the noses of the German Peace Commission. British Lion will release.

Escapism and contemporary realism both figure on the program of forthcoming films announced by Ealing Studios.

Cavalcanti has been assigned the direction of the film version of John Gay's "The Beggar's Opera," which Michael Balcon intends to make in color.

"The Road to Addis" is a film based on the epic story of Brigadier Sandford's mission of liberation in Abyssinia. Donovan Pedelty, J. O. C. Orton and Jack Whittingham have been responsible for the original story, which has been written for the screen by Harry Watt and John Dighton.

Tommy Trinder Starts First of Three Films

Tommy Trinder starts the first of his three new contracted films for Ealing next month, with "Fiddlers Three," which Watt will direct. Watt has made a reputation as a director of documentary and semi-documentary films. He now switches from realism to comedy without compromise. On the completion of "Fiddlers Three," Watt will leave for Australia to make a preliminary survey for a film which he will write and direct, dealing with Australia's part in the war. Prime Minister Curtin has approved, and the film will have the cooperation of the Australian Government and services.

No director has been assigned as yet for "Johnny Frenchman," the story of which was written by Patrick Kirwen, Roland Pertwee and Hugh Gray.

Anna Sewell's classic, "Black Beauty," will be produced in color at Ealing Studios, one of the studio's first ventures into color. "The Beggar's Opera," also in color, is now in production.

U. S. AND ENGLAND EXTEND FILM COLLABORATION

American Cooperation Is Lauded; Capra Films To Be Shown in England

by AUBREY FLANAGAN
in London

Closer collaboration among the United Nations, on the political and military fields, is now, it would seem, being followed—at long last, some say—by closer collaboration in the field of motion pictures. Certain developments and movements, particularly in regard to Britain and the U. S., would seem to suggest that a common strategy and in some respects joint operations are being matured.

The close and whole-hearted collabortion which the Ministry of Information and its films have been receiving in the U. S., a collaboration recorded and paid tribute this week by London's film ambassador to Washington, George Archibald, the impending release all over Great Britain of Lieutenant Colonel Frank Capra's films for the U. S. Army, are far from negligible straws in the political wind. Movements afoot in regard to the Army coverage of the war would seem no less to point in the same direction.

Joint Strategy on Films Called Necessity

That Britain and the U. S. are not alone in playing ball should be recorded, too, particularly in view of the continued operation here of film units on behalf of the Fighting French, and on behalf of various other United Nations governments, and the launching in Moscow of an all-British picture house.

It has long been felt in certain political and motion picture quarters that without complete cohesion and international team work, very much less than the political territory aimed at, aimed that is in the propaganda sense, would be covered. A joint strategy on films, no less than in politics or military operations, has seemed a logical and necessary corollary.

It has been believed and advocated, that where the armies of Britain and the U. S. combine in military operations, a combination in motion picture coverage would be a logical development. Each Army, of course, has its own motion picture units, and must of necessity retain these.

Recording of Military Work May Be Combined

So much, however, has been moving of late, greatly following the visit to Britain of Lieutenant Colonel Capra that, although no official statements have been made and all prognostication is completely off the record, it is expected ere long that joint film coverage of military activities, in which there are joint military operations, will follow. A closer operation of the motion picture units of the two armies, even joint coverage and production of films is something concrete which it is hoped and indeed expected will eventuate.

A new U. S. Army film unit is not ruled out. Although initially machinery was set in motion for and indeed resulted in separate documentation of the North African campaigns, it would be more than surprising if, following Col. Capra's mission, there were not two but one joint U. S.-British record of the great United Nations victory it has been indicated.

With but little authoritative material to draw on and no official statements or confirmations, in support, the forecast, none the less is there.

Without that collaborative spirit and will toward combined operations it would hardly be possible to record the reciprocal gestures made on the one side of the Atlantic by the Office of War Information and other American organizations and corporations in regard to British propaganda films, and on the other by the British M.O.I. and the distributing houses here, with Col. Capra's Army films.

Capra Films to Be Released Throughout England

These last, which with one exception have not been given commercial release in the U. S., are to be—with one exception—distributed throughout Great Britain. "The Battle of Britain" will be put out by United Artists. "Divide and Conquer" will be handled by Anglo American and "The Nazis Strike" by General Film. Each is to have a foreword made and recorded by the Prime Minister himself, who is known to favor the reciprocal factor in motion picture war coverage, and who, it is no secret, was immensely impressed by "Desert Victory."

Authorities and critics—very few of the latter—who have had the privilege of seeing the films, are convinced that not only are they among the most superlative documentations of the war and its origins, but that they are box office entertainment of a high calibre. Much agitation, both here and in Washington, has been necessary to get the films into release here.

George Archibald, M.O.I. film envoy to Washington, who is here on a month's visit for conferences on policy with the Ministry and the Crown Film Unit, has paid enthusiastic tribute to the collaboration the British war films, and those behind them have been receiving from the U. S. Government and industry, and extra-industry distributing groups and interests.

Archibald Pays Tribute to Cooperation in U. S.

In the past nine months during which Archibald has been active three M.O.I. features, "Next of Kin," "Desert Victory" and "Coastal Command" have been distributed by Universal, 20th Fox and RKO Radio respectively.

"In every instance," said Mr. Archibald, "I have had magnificent collaboration, and the companies have put their backs into the task of distribution enthusiastically and with every possible effort." "Desert Victory" has had 8,700 bookings and these certainly will be increased to 12,000.

Four shorts, "Night Shift," "Lift Your Head, Comrade," "Dover Front Line" and "Malta G. C." (only the last being re-edited) have been distributed under the O.W.I. scheme. Ten others will be distributed throughout the U. S.

Non-Theatrical Cooperation Also Is Commended

Of the collaboration afforded the Ministry in the non-theatrical field Mr Archibald was no less commendatory. "We have had magnificent distribution," he said, "over a wide area and to every type of audience. This wide non-theatrical audience is, in a sense, an aid to us on policy. The interest shown and the intelligent attitude offered by these audiences who want to know what is going on and all about it is of immeasurable assistance to us in providing for the American field."

Mr. Archibald will return to the U. S. in late September or early October, having, it is believed, made a valuable contribution to assisting the American appeal of British propaganda films and to cementing the motion picture policies of the two nations.

BRITISH DISTRIBUTORS, CEA TALK RENTALS

The British Cinematograph Exhibitors Association is expected shortly to discuss with the Kinematograph Renters Society (distributors) the matter of film rentals, over which the exhibitors have long voiced protest. J. Arthur Rank, industry leader with distribution and theatre interests, is supporting the exhibitor request for discussion. Exhibitors are said to recognize the distributor right to grade product, but object to insistence on no flat rate bookings without percentage bookings as well. Concessions are expected.

Warners Opening Syrian Office at Beyrouth

A new branch office at Beyrouth, Syria, will be opened by Warners, the company announced this week. Manager of the new office will be Georges Mamari. Supervision of the territory will be exercised by E. De Leon, Warner manager in Cairo, Egypt.

Burger On Tour for Metro

Sam Burger, MGM roving foreign representative, will leave the New York home office this week, the company has announced. He will be away at least one year, inspecting exchanges and policies in Latin America.

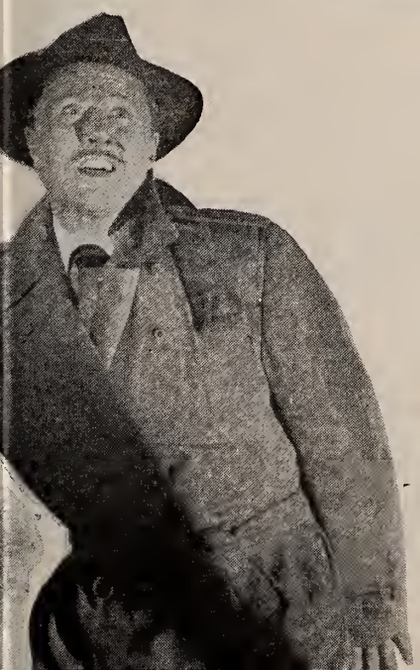

surprisingly
fferent picture to
ke any audience
rill and howl!
IT'S SIMPL
KILL
DANGEROUS
BLONDES



G!...

It starts with a crime quiz...an
ends in a battle of the sexes





with

ALLYN JOSLYN · EVELYN KEYES
EDMUND LOWE · JOHN HUBBARD
ANITA LOUISE · FRANK CRAVEN

Screen Play by Richard Flournoy and Jack Henley
Produced by SAMUEL BISCHOFF · Directed by LEIGH JASON
A COLUMBIA PICTURE

BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN!

AFM Asks More Studio Bands By Stations

A total of 160 radio stations affiliated with networks will be required to employ studio musicians although their musical programs are received through the networks, under a ruling disclosed by the American Federation of Musicians president, James Caesar Petrillo, at a hearing last week in New York before a special panel of the War Labor Board. The hearing was held to mediate the dispute between the AFM and transcription companies.

Mr. Petrillo said the ruling would be enforced within 60 days, and he added that the material needed to go after the 160 stations was supplied him by the transcription companies' ally in battling the AFM ban against recordings, the National Association of Broadcasters. Mr. Petrillo remarked: "Until I saw their figures, I didn't know that the stations were not employing musicians, although they were receiving network programs."

A. Walter Socolow, counsel for six transcription companies, said that "musicians who work for us in the making of transcriptions did not call this strike," and he added, "Neither was this strike called by the membership of the union. It was announced as his act by Mr. Petrillo to the convention of 1942."

Mr. Socolow also denied that recordings cause wide musician unemployment. The AFM ban against recordings is not a strike, union officials have contended, describing it merely as a refusal to make records.

Canada Without "Bell" Until War Is Over

There is little likelihood that Paramount's "For Whom the Bell Tolls" will play Canadian theatres until the war is over, according to trade opinion in Toronto. The present Price Control Board restrictions banning increases in admissions for road showing is held responsible. Paramount, however, currently is negotiating with the board for lifting of the ban following the Government's recent denial of the proposal.

Panama Bookings High On "Flying Tigers"

Republic's "Flying Tigers" has established a booking record in Panama and Colon equalled only by "Gone With the Wind," according to Paul Wir of the company's Panama office. Of 26 theatres in the two cities, 10 have shown the film on weekends. Among the bookings are Panama's Luxe, Ancon, Encanto Roxy, Trixie, Vistermosa and Excelsior theatres and in Colon, the Strand, Rex and Colon theatres.

Theatre Leaves Combine

The Ritz theatre, in the Tacony section of Philadelphia, has left the Affiliated Theatres Circuit, independent circuit and booking combine headed by David Milgram. Tom Lasarick, owner of the Ritz, announced that he would do his own booking and buying.

Signs Menzies as Director

Sam Wood has signed William Cameron Menzies to direct "Address Unknown," under the producer's agreement whereby he will release through Columbia. Mr. Menzies will function as production associate on other forthcoming Wood productions.

Joins Philadelphia Exchange

George Elmo has joined the sales staff of Paramount in Philadelphia. He succeeds James Clark.

BOSTON DRIVE-INS USE DIMOUT DEVICE

Boston drive-in theatres, hard hit by wartime restrictions, are using a patented dimout mechanism for lighting purposes. Although many are on the shore front, the reflection cast is so slight as to be unnoticeable. In order to recoup from a season in which attendance was down due to the pleasure-driving ban, the drive-ins are advertising "Now Open. Share Your Car. Double Up to Conserve Gas".

Goldberg Named RKO Studio Manager

Leon Goldberg, last week appointed RKO Radio Pictures studio manager, will leave New York for the studio October 10th.

Mr. Goldberg had been Radio-Keith-Orpheum treasurer. The corporation stated last week that N. Peter Rathvon, RKO president, had agreed to the change upon the urgent request of Charles Koerner, RKO Radio Pictures vice-president in charge of production.

Sid Rogell, for the past eight years RKO studio manager, has been appointed production executive. He will produce or supervise approximately 50 per cent of the company's pictures.

Conciliator Appointed in Projectionists Dispute

A conciliator has been appointed by the War Labor Board in the wage negotiations dispute between members of the Unaffiliated Independent Exhibitors, Inc., employing projectionists of the Empire State Union, and projectionists Local 306, New York, IATSE affiliate, now acting as bargaining agent after the two unions merged, according to Jacob Leff, attorney. Date of the hearing has not been set. Independent Exhibitors, representing 12 theatres in the Greater New York area employing Empire booth men, claims that the new wage demands being made by Local 306 represent a wage increase of from 60 to 120 per cent over present levels.

Army Air Force Show To Open in Boston

The first showing of the Moss Hart "Army Air Force Show" is to be held at the Shubert theatre, Boston, on November 1st, it was reported last week. The cast is now in Boston rehearsing.

Harry Horner is assisting on set decorations. Sergeant David Rose will conduct the orchestra with Private William Doll in charge of publicity. The show has been booked for the National theatre in Washington on November 16th with a New York engagement to follow later in the month.

Charter California Circuit

The Pacific Coast Circuit has been incorporated in California and is operating legitimate theatres in 12 cities in Washington, Oregon and California. The company is sponsored by Richard Kline and Sam Howard in association with J. J. Leventhal, New York stage producer.

Organize Employees' Club

An employees' club has been organized in Chicago's Jones, Linick and Schaefer circuit. John Jones, president, entertained 60 employees at an affair in the Hotel Sherman recently.

Seeking Uniform Work Week for Detroit Offices

A uniform film exchange work week in Detroit, declared a critical manpower shortage area, will be drawn by distribution executives and officials of the War Manpower Commission, at a meeting scheduled for that city next Tuesday.

It is expected that representatives of all companies will attend, headed by P. J. Scollard, of Paramount, who has presented arguments for the companies at numerous meetings with Government officials. The WMC already has approved a 40-hour work week for the Universal exchange there. Columbia exchange office workers were allowed such a schedule, but its salesmen were excepted. This latter ruling probably will be discussed. The companies are understood to contend that the regional WMC is without jurisdiction over salesmen.

The Salt Lake City regional WMC has granted the industry exemption from the 38-hour work week demanded in critical manpower shortage areas. It is the fifth regional office to grant exemption. Others are those in Buffalo, Washington, Cleveland and Portland, Ore. Still pending are appeals before regional WMC offices in Seattle, San Francisco and Los Angeles.

Taylor and Associates In PRC Canadian Deal

N. A. Taylor and theatre associates of Toronto have purchased Producers Releasing Corporation, Ltd., and acquired the Canadian franchise of PRC Pictures, it was learned in Toronto last week. It is understood that H. J. Allen will continue as general manager of the Canadian company with a partnership in the organization.

Mr. Taylor is general manager of Twentieth Century Theatres, which is an affiliate of the Famous Players Canadian circuit and also operates the Exhibitors Booking Association. Mr. Taylor's associates include Sam Firestone and Hy Freedman, operators of theatres in Canada.

Still Enough Vacuum Tubes For Trade, Says Smith

Requirements of the Army and Navy for vacuum tubes are expected to be felt on the civilian front with a further reduction of tubes for civilian use by the War Production Board. However, Allen G. Smith, chief of the Theatre Equipment Bureau, said last week that enough would be left to meet the needs of the motion picture producers and distributors. While Mr. Smith has been able to obtain for the industry as many tubes as were needed, the situation has been tight for more than a year. It was pointed out that the war agencies had priority under a classification set up by the WPB.

Acquires State, Springdale

The 840-seat State theatre, Springdale, Conn., has been taken over by Mrs. Mary Vuono, owner of the Palace and Strand, Stamford, and retired from the active exhibition field for some time. Ben Leo, operator of the house under lease for the past 12 years, is ill in Stamford Hospital.

Oversold House Illegal

The City Council of Summerville, Ga., has passed an ordinance prohibiting theatres from selling tickets after the seating capacity has been sold. Increased attendance at all places of amusement in recent months is endangering safety and increasing fire hazards, according to city officials.

Clarify Expense Deduction Under Withholding Tax

A ruling by the Treasury Department in Washington permits entertainers to deduct from the withholding tax such expenses as agents' commissions, wardrobe, music, transportation and other items. It also provides that board and lodging is deductible when the individual maintains a bona fide residence and performs away from his established home.

The American Guild of Variety Artists has notified circuit heads, independents and others using stage performers in their theatres of the ruling, which was reached after M. S. Rosenthal, AGVA counsel, met with Guy Helvering, Commissioner of Internal Revenue. It covers only the withholding tax; the player is still required to report and prove all of his expenses in his Federal income tax return.

The performers must furnish the theatre operator with an itemized statement of expenses claimed. The employer is to determine which expenses may be deducted. In any case, the deductions cannot be in excess of 50 per cent of the booking contract price.

Also, the agency commissions cannot exceed 15 per cent while wardrobe and other incidentals cannot be more than 15 per cent of the gross compensation up to $500, 10 per cent up to $1,000 and five per cent over $1,000.

Comerford Names Spiegel Scranton Supervisor

Comerford Theatres has acquired the Family theatre in Scranton, Pa., formerly operated by Harry Spiegel, who will supervise all Comerford theatres in Scranton. J. J. O'Leary, general manager of the circuit, in making the announcement reported other changes of personnel.

Byron Linn has been named manager of the Strand in Scranton, replacing Willard Matthews. Shifts to other theatres due to induction into the Army of Robert Morgan, manager of the Hollywood in Pottsville, are: John Higgins, to the Feeley, Hazelton; George Prokopic, to the Hippodrome, Pottsville, and Bert Allen, replacing Mr. Morgan. Other changes were made in the art and booking departments.

"Army" Canadian Premiere Set at New Alcan House

With "This Is the Army," a new 500-seat theatre will open next Tuesday in Whitehorse, Yukon territory, a half-way stop on the new Alcan Highway. The house, built in three weeks, will hold that night many U. S. and Canadian Army officials and other notables, and the ceremonies will be broadcast. The opening is also the Canadian premiere of "This Is the Army."

The broadcast will be over the Canadian Broadcasting Corporation and Mutual networks.

The "This Is the Army" premiere in Fall River, Mass., last Friday, September 10th, at the Center theatre, raised approximately $5,700 for the Army Emergency Fund.

Receive IATSE Charter

On last Wednesday, the Motion Picture Film Editors Guild, comprising film editors, associates and apprentices from all motion picture companies and newsreels east of Chicago, was presented with its charter at a meeting in the Capitol Hotel in New York. The charter, presented by Richard Walsh, president of the International Association of Theatrical Stage Employees, admits the guild to IATSE membership as Local 771.

FROM READERS

MEN ON BATTLE FRONTS WANT NO WAR FILMS

To the Editor of the Herald:

This is not a news item; it is a personal letter commending an editor on his editorial, "Pictures and the War," printed in the May 8th edition of Motion Picture Herald.

Your survey of box office demands prompted this letter. It was refreshing to know that our folks at home do not enjoy seeing pictures of their sons at war, nor the heavy drama of "Nazi" and "Nip" terrorism.

But your survey of the demands of the movie-going public was incomplete. You should hear from the "Jungle Theatre," the theatre with a roof of coconut fronds, a floor of mud, packing box seats, and airconditioned by pounding rains. From this theatre there are no walkouts—regardless of rains, ack-ack fire, or actual air raids, the picture eventually concludes to a successful end.

For the donation of these films we owe to the motion picture industries of America and Australia a debt of ineffable gratitude. It is not greatly exaggerating to say that they supply our only relaxation and entertainment.

But there is more that the motion picture industry should know. What does the soldier think of the pictures available? Recently, we saw a pre-war film, "Libeled Lady," with Spencer Tracy, Jean Harlow, William Powell and Myrna Loy. Using Hollywood's trite phrase, this picture was a "grim reminder" of the tragedy of Hollywood. The bombs that fell on London, Hamburg and Messina shook Hollywood just as effectively as they did these devastated cities, leaving their mark on the world's greatest producers of entertainment, the motion picture industry. We compared "Libeled Lady" with current films, and the box-office of the "Jungle Theatre" votes conclusively for pre-war films.

The war film is not relaxing or amusing to the soldier that recalls the ordeals of Pearl Harbor, Guadalcanal, Buna or any other battle front. The bombs that fall in the pictures may reopen psychological wounds that are struggling to close.

All we want are more films of pre-war standards of production.—Pvt. Hillquit Lynch, *ASN 37104613, 2nd Pl., 2nd Field Hospital, APO 928, San Francisco, Cal.*

SAYS EXHIBITORS WILL NOT MOURN OWI END

To the Editor of the Herald:

I see there were some crocodile tears shed in Hollywood, on the passing of the OWI out of the picture, in this business.

There will be none from the paying customers. We had more grousing over the shorts that we ran, that came out of this outfit's lame brains than any other subject that has ever passed our screen. When a MacLeish or a Wallace came on with their idealistic dreamings, results, a disorderly house. That was the reaction they gave them. I'm glad it is over, except that they have left a backlog of some fifty that are supposed to be run this year.

We are going to use our own judgment of what we run on these, as many other exhibitors in this section are going to do. Most of them are of the same mind as I am on these.—*A. E. HANCOCK, Columbia Theatre, Columbia City, Ind.*

Rejoins Capitol Films

Leon Behal has joined the Capitol Film Exchange in Philadelphia, as salesman, a post he held before going to Conshohocken, Pa., to manage Harry Freed's Riant theatre there. Jack Littow, former manager of the Eureka theatre, Philadelphia, succeeds him as manager of the Conshohocken house.

Theatre Gets Injunction in Clearance Case

For the first time since motion picture arbitration has been in operation, an injunction by a Federal court has been issued in connection with a film arbitration case. The injunction resulted from the arbitration case of the Beverly theatre, Detroit, operated by B. L. Kilbride and L. G. Hillier.

In July, the theatre owners asked that clearance granted by Loew's, Paramount and Twentieth Century-Fox to the Tower theatre be reduced. It was Detroit's 13th case. The Tower is operated by the Wisper & Westman Circuit. Hearing of the case, scheduled for last Thursday, was postponed on Friday to October 11th.

On Monday, the Beverly went into court and received an injunction requiring the three major companies involved to continue to service the Beverly with films upon the same basis as in the past. A temporary injunction was issued by the court to protect the Beverly until the arbitrator issues an award.

The injunction stated that the Tower management insisted upon strict enforcement of protection clauses in contracts, after filing of the arbitration case, and that these had been to some extent overlooked in the past, giving the Beverly a better film service than the strict letter of the contracts would give. In getting the injunction, the Beverly sought to regain this status.

Seeking a clearance cut in order to raise admission prices, the Clawson theatre in Clawson, a Detroit suburb, filed a demand for arbitration in the tribunal last Thursday. This is the tribunal's 14th case. Irving Belinsky and Joseph Mellon, owners of the Clawson, seek a reduction from 14 days to seven days after the Royal Oak and Washington theatres in Royal Oak, Mich., which now play intermediate run without a clearance after the RKO Uptown, second run Detroit house. The complainants said their reason for asking the clearance cut was to raise the admission price from 30 to 35 cents.

Detroit's 11th case, filed by the Family theatre, Grand Rapids, in April, has been withdrawn and settled after a hearing last Thursday. Details of the settlement were not disclosed. The complainants had asked that the 74-day clearance now granted to the Butterfield circuit's first run theatres be reduced to 28 days.

Columbia Starts Trade Showings on "Sahara"

A series of special trade screenings of Columbia's "Sahara" now are being held. Release date of the picture is October 14th. The first screening was held in Kansas City on September 13th. Others were Cincinnati and Pittsburgh, September 14th; Seattle, September 16th. They are to be followed by screenings in Denver and Cleveland, September 17th; Minneapolis, September 20th; Boston, New Haven, Milwaukee, Salt Lake City, September 21st; Detroit, September 23rd; Buffalo, Oklahoma City, September 27th.

Help Service Men See Films

The Philadelphia Variety Club will install equipment in Atlantic City hotels converted into Army hospitals in order that convalescents may see motion pictures.

Promoted to Manager

Charles R. McGehee, assistant manager at the Princess theatre in Cleveland, has been promoted to manager, succeeding E. O. Hombree, who entered the Army recently.

Paramount Sets Deal With FPC

Paramount has closed a deal with the Famous Players Canadian circuit of Canada for 1943-44 product. Gordon Lightstone, in charge of the company's distribution in Canada, said in an interview at the Paramount home office last week that J. J. Fitzgibbons, head of FPC, and Neil Agnew, Paramount sales head, represented the two companies. Mr. Lightstone also acted for Paramount.

Due to the war, many adjustments were necessary, Mr. Lightstone said, citing the critical labor shortage, which has been getting worse steadily. Men from 18 to 40 are required to register with National Selective Service and, in most cases, the next step was entering war work, he said. Women are employed in all departments, except shipping, as replacements for those called into service or in war factories. There are still some, however, who have temporary permits to work in exchanges. The Government can cancel the permits on seven days' notice.

Theatres which were closed prior to the basic period of September-October, 1941, cannot be reopened for the duration, while new theatre construction is banned. Paramount will reissue four pictures in Canada in the new season, Mr. Lightstone said. "Souls at Sea" and "If I had a Million" will make up one dual package and "Virginia" and "Ghost Breakers" the other.

Reserves Decision on Chaplin Suit Motion

Decision on a motion by David O. Selznick Productions, Inc., and Vanguard Films, Inc., to vacate service in the Charles Chaplin $2,000,000 accounting action was reserved last week by Justice Ferdinand Pecora in New York Supreme Court. The court granted both parties five days in which to file additional briefs.

The motion last week to set aside was on the ground that the court lacked jurisdiction because both defendants in the action do not do business in New York State. Other defendants are David O. Selznick, Twentieth Century-Fox and United Artists, with UA named because it refused to join in the suit as a party plaintiff. Mr. Chaplin is suing on behalf of himself and all other stockholders of United Artists.

Mr. Chaplin seeks an accounting of profits from Mr. Selznick on the deal that he made with 20th-Fox, when he sold them three film stories, "Keys to the Kingdom," "Claudia" and "Jane Eyre." The complaint alleges that Mr. Selznick bought the literary property with $300,000 borrowed from U.A., and contends that the profits belong to the stockholders of United Artists.

SMPE Convention to Hear Of Wartime Developments

Wartime developments in motion picture sound recording and reproduction will be discussed at the 54th semi-annual technical conference of the Society of Motion Picture Engineers at the Hollywood-Roosevelt Hotel in Hollywood, October 18-22.

Thirty technical papers have been scheduled for presentation so far, covering a wide range of subjects, including acoustical research, postwar television planning and new sound recording installations.

W. C. Kunsmann is convention vice-president and C. R. Keith is vice-chairman of the convention committee for the east coast.

Fox Reopens Two Theatres

Fox Amusement Corporation recently reopened two theatres in Milwaukee, the Mirth and the Lincoln.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 3—Italy surrenders....Statements from Roosevelt, Willkie, Churchill....Allied airpower smashed bases in France ....Service men steal show at Harvest Moon ball in Madison Square Garden.

MOVIETONE NEWS—Vol. 26, No. 4—President sees mystery anti-rocket gun....Rickenbacker in England ....Captured Jap films....Blast Japs at Buki....Secretary Hull's talk....Grumman Hellcat plane on display....Beauty contest....Cadet cross-country run ....Motorcycle rough riders....Lew Lehr newsette.

NEWS OF THE DAY—Vol. 15, No. 201—Italy's surrender....Highlights of invasion by American and British forces....Statements from Roosevelt and Churchill on victory in Italy.

NEWS OF THE DAY—Vol. 15, No. 202—Yanks blast Japs in Burma....Italy's warships join Allies.... Hitler's Europe battered....Anti-rocket gun.... Grumman Hellcat unveiled....Beauty contest....Film stars in Philadelphia....San Quentin Olympics.... Auto daredevils....Rail depot burns....New tomato picking device.

PARAMOUNT NEWS—No. 4—Italy surrenders.... Highlights of the invasion....Churchill, Roosevelt warn nation on over-optimism following Italian downfall.

PARAMOUNT NEWS—No. 5—Mercy ship sails.... Thrills on ration....U. S. military secrets kept until battles won....Probe on railroad disaster ordered.... Beauty contest.

RKO PATHE NEWS—Vol. 15, No. 6—Prelude to Italy's fall....Bombers strike at Valenciennes.... U. S. wounded in South Pacific....Open Third War Loan drive.

RKO PATHE NEWS—Vol. 15, No. 7—Munda air base....Eighth air force over Europe....Bonds for alarm clocks....Summer cabins from "el" cars.... Bomb Japs in Burma....Fashion show for Army's women.

UNIVERSAL NEWSREEL—Vol. 16, No. 223—Italy surrenders....Roosevelt opens Bond drive....Film stars in Washington....RAF blasts Europe....Vienese jive....Pacific wounded....Winston Churchill gets degree at Harvard.

UNIVERSAL NEWSREEL—Vol. 16, No. 224—Secretary Hull speech....Grumman Hellcat....New anti-rocket gun....Munda air base....Smoke screen on air warfare....Beauty contest....OPA blessing on daredevils....Rail depot burns....Nazi base blasted.

ALL AMERICAN NEWS—Vol. 2, No. 47—Yanks learn to do landing job....Baptists hold national convention....Service men get new playhouse.... Chemical warfare training....Commentator describes Italian surrender.

Railway Express Agency Training Employees

At a conference of officials of the Railway Express Agency in Chicago, L. O. Head, president, announced a training plan for new employees, men and women, who are replacing 13,000 experienced expressmen now in the armed forces.

The training program is aimed at prevention of loss and damage to shipments in transit, and will include safety practices in the daily operation of the Agency's 15,000 trucks in principal cities and towns. Courteous and efficient service to the public are among major objectives of the training schedule, Mr. Head said.

Newly appointed supervisors of training in each operating region are undergoing intensive training sessions to prepare for assignments to instruct supervisory officials who will train the employees at regular intervals, in all principal express offices.

Theatres Contribute to Ohio Tax Yield Rise

With the theatres of Ohio paying a three per cent tax on grosses along with the retail sales levy in other lines, the state's sales tax yield for the first seven months of this year has exceeded by $9,000,000 the estimates of the administration's financial experts, according to an announcement by H. D. Defenbacher, Ohio Finance Director, at Columbus.

New OWI Bureau In Los Angeles

In order to service the motion picture industry, the overseas branch of the Office of War Information, covering films, the press and radio, has opened a Los Angeles office, with Ulric Bell as the head. Announcement was made last Friday of the new bureau by Robert E. Sherwood, director of the OWI overseas branch.

Mr. Sherwood said the new unit represents a consolidation of all representatives and services of the overseas branch in southern California.

"The major emphasis is upon service to the motion picture industry," he said, adding that "after some months of experiment, it has become increasingly clear that when facts in relation to United Nations war policy are presented to the industry, especially during the early stages of production, motion pictures for export which emphasize a realistic projection of America and a fully informed interpretation of other nationalities, are a powerful instrument of America in the neutral Allied and liberated countries where they are shown."

Mr. Bell, former Washington correspondent for the Louisville *Courier-Journal,* was assistant director in the Office of Facts and Figures before that Government agency was abolished in 1942. Since October, 1942, he has been the OWI overseas representative in charge of liaison with the film industry.

"This Is the Army" Sets Holdover Record

Setting a new record for extended runs, the first 300 engagements of Irving Berlin's "This Is the Army" have piled up additional playing time averaging, as of this week, 80 per cent more than any previous Warner Bros. release according to a company announcement.

Every booking thus far has been a holdover, the company said. With the Broadway run starting its eighth week on Thursday, September 16th, the picture also currently is in its fifth week in Cincinnati, Dayton, Washington, Kansas City and St. Louis; fourth week in Salt Lake City, Seattle, Los Angeles, Long Beach, Norfolk, San Francisco, Portland, Ore., Oakland, Syracuse, Pittsburgh, Philadelphia, Indianapolis, Hartford, Atlantic City, Asbury Park and Albany; third week in Reading, Troy, Worcester, New Orleans, Harrisburg, Atlanta, Denver (two houses) and Detroit, and second week in more than 80 situations—with the majority of cities already set for additional holdover time.

Engagements already concluded, running two to four weeks, also averaged 80 per cent longer than the previous record-holder.

In many instances, the "Army" engagements have set an all-time long-run record for the town as well as a grossing record for the number of weeks the picture has been in release.

Bugie Named PRC Exchange Manager in Cincinnati

Harry Bugie, former Republic salesman, has been named manager of PRC Pictures' Cincinnati exchange. He succeeds Nat Kaplan, resigned. J. Carrol Smith has been named booker and office manager of the company's Dallas branch. He formerly was with Warners. PRC's New York exchange has moved to larger quarters at 630 Ninth Avenue.

Shore Awarded DFC

Private Norman Shore, formerly of the Warner Theatres home office, has been awarded the Distinguished Flying Cross for action in the Pacific war zone. He took part in more than 50 missions.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

COMMANDOS STRIKE AT DAWN: Paul Muni, Lillian Gish—Little better than average business. Good picture, but war pictures fall down at the box office in this spot. Played Monday-Wednesday, Aug. 2-4.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

MORE THE MERRIER, THE: Jean Arthur, Joel McCrea—Smart comedy which lost money. That type never does good business here—along with the summer slump. No fault of the picture. Played Monday-Wednesday, Aug. 9-11.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

MY SISTER EILEEN: Rosalind Russell, Brian Aherne—Usually comedies are a flop here, but Rosalind Russell always does well. Played to good business; patrons enjoyed laughing after so many war pictures. Played Thursday-Saturday, Sept 2-4.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

Metro-Goldwyn-Mayer

BATAAN: Robert Taylor, Thomas Mitchell—One of the better war pictures. Rather rugged in spots for the feminine trade. The fact still remains that we have a substantial number of our regulars who will not come any more on any picture which they think has war scenes in it. The audience was made up almost entirely of the younger generation the war has not touched to any extent.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

DU BARRY WAS A LADY: Red Skelton, Lucille Ball—Liked some parts of this and some were not so good. I think they can find better material for Red Skelton, and I don't think Gene Kelly is much of a heart throb. Attendance fair. Played Saturday, Sunday, Aug. 28, 29.—Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—Perhaps a little too much on the sordid side, but otherwise a very good feature. Business below normal. Mickey Rooney is on the downgrade for me. Played Sunday-Tuesday, July 11-13.—W. C. Pullin, Linden Theatre, Columbus, Ohio. General patronage.

KEEPER OF THE FLAME: Spencer Tracy, Katharine Hepburn—A very good story, although not as good as the public expected—too much to be figured out, not enough comedy.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Small town and rural patronage.

KEEPER OF THE FLAME: Spencer Tracy, Katharine Hepburn—Good picture, but quite dramatic for a smaller town audience. Hepburn will probably be a contender for the Academy Award for her part in the picture. Played Saturday-Monday, Aug. 28-30.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

REUNION IN FRANCE: Joan Crawford, Philip Dorn, John Wayne—Good picture; played to satisfied audience. Played Saturday-Monday, Aug. 21-23. —Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SEVEN SWEETHEARTS: Van Heflin, Kathryn Grayson—I thought it very good, but it had no draw in the small town. I found many of my customers didn't like the Dutch accent and the operatic numbers. Business way below par. Played Tuesday-Thursday, Aug. 31-Sept. 2.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

STAND BY FOR ACTION: Charles Laughton, Robert Taylor—Grand entertainment. Full of pep, life, laughs, and also plenty of drama. A very good picture.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla.

TENNESSEE JOHNSON: Van Heflin, Ruth Hussey—A grand little picture. Pleased everyone. Heflin is always good. Can recommend it for any size town.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Small town and rural patronage.

TENNESSEE JOHNSON: Van Heflin, Ruth Hussey—Good acting plus a fine production job wasted on a house full of empty seats. It's just no use; historical pictures won't draw here. Played Wednesday, Thursday, Aug. 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

TISH: Marjorie Main, Lee Bowman—Was afraid of this one, but was agreeably surprised. Not an outstanding production, but it seemed to be enjoyed by my patrons, especially the Saturday night crowd, who laughed heartily at some of the sequences. Not above an average program picture. Played Saturday, Aug. 28.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Small town and rural patronage.

YOUNGEST PROFESSION, THE: Virginia Weidler, Edward Arnold and Guests—Not as big as we were led to believe, but most of the younger set were pleased. Attendance fair.—Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

YOUNGEST PROFESSION, THE: Virginia Weidler, Edward Arnold and Guests—A swell picture for everyone; it is a welcome treat for all. And the story idea is great. Then there's the roll call appearance of Leo's top stars. What could be sweeter? Excellent business and excellent reaction. Played Friday, Saturday, Aug. 27, 28.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

YOUNGEST PROFESSION, THE: Not a single favorable comment from the smallest Sunday, Monday, Tuesday crowd of the year. Entirely too silly. Played Aug. 21-24.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Monogram

I ESCAPED FROM THE GESTAPO: Dean Jagger, Mary Brian—A good picture and well worth playing. Dean Jagger gives an excellent account of himself, and Mary Brian is as sweet as ever and worthy of a much larger part. Played Thursday-Saturday, Aug. 26-28.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky. Small town and rural patronage.

I ESCAPED FROM THE GESTAPO: Dean Jagger, John Carradine—I expected nothing from this—and that's just what I got. Played Thursday, July 22.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

LURE OF THE ISLANDS: Margie Hart, Robert Lowery—These pictures never amount to much. They pick somebody who photographs well, advertise the picture highly—and what have you got? Not much of anything. Very poor sound. We should have known better, though. Business fair first day, practically nothing the last. Played Wednesday, Thursday, July 14, 15.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

WESTERN MAIL: Tom Keene, Jean Trent—A fair Western which seemed to please the action fans. Played Friday, Aug. 20.—Cecil Atkinson, Star Theatre, Star City, Ark. Small town patronage.

Paramount

CHINA: Alan Ladd, Loretta Young—Very good and liked by our patrons. A little rough for the women, but they seemed to like it. Business O. K.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

DIXIE: Bing Crosby, Dorothy Lamour—This Technicolor musical has the box office kick of a twenty-mule team. It almost equalled "Wake Island" business, which was the biggest Paramount gross of the season. They'll like Bing in this, but Dorothy doesn't have enough to do. They all know what the picture is, just tell them you've got it and get out of their way. Played Sunday, Monday, Aug. 22, 23.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

FIVE GRAVES TO CAIRO: Franchot Tone, Anne Baxter—Good picture, but my patrons are tiring of war pictures and business was just average. Played Sunday, Monday, Aug. 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FIVE GRAVES TO CAIRO: Franchot Tone, Anne Baxter—This is engrossing drama, well done and very enjoyable. The actual war scenes lend reality to the production. Good business on Friday and Saturday, doubled with "Follow the Band," from Universal. Played Aug. 20, 21.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HAPPY GO LUCKY: Mary Martin, Dick Powell—Good picture. Beautiful Technicolor and costumes, but the suggestive songs and dances spoil much of the enjoyment for the patrons who want clean entertainment. These scenes are not necessary to the story so why do they use them? Played Sunday-Tuesday, Aug. 29-31.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky. Small town and rural patronage.

FIVE GRAVES TO CAIRO: Franchot Tone, Anne Baxter—Another good picture which was disappointing at the box office. Played Monday-Wednesday, Aug. 23-25.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

FOREST RANGERS: Fred MacMurray, Paulette Goddard—Good outdoor Technicolor picture for Saturday and Sunday. Plenty of action.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Small town and rural patronage.

HAPPY GO LUCKY: Mary Martin, Dick Powell—Extra fine. Compares favorably with "Fleet's In." More pictures such as this would be real morale builders. Our patronage is very tired of war stories. Dick Powell should be seen more often; Vallee always good. Played Sunday, Monday, Aug. 15, 16.—J. C. Baldwin, Frances Theatre, Mechanicsburg, Ohio. Rural and defense worker patronage.

HENRY ALDRICH, EDITOR: Jimmy Lydon, Charlie Smith—This series fairly popular. Double billed with United Artists' "Buckskin Frontier." Westerns are poison at my box office; this was no exception, although it's a good action picture, but think Dix is too old to be a heart throb. Played Thursday-Saturday, Aug. 19-21.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

LUCKY JORDAN: Alan Ladd, Helen Walker—Alan Ladd can act and has a very nice personality. Why can't they give him parts worthy of his talent. This idea of making a hero of a gangster is a bad influence on our young people. Good picture and pleased, but our patrons want Alan in a nice role. Played Sunday-Tuesday, Aug. 8-10.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky. Small town and rural patronage.

PALM BEACH STORY, THE: Claudette Colbert, Joel McCrea—Good picture; was well received. People will sit through heat or anything else these days to get a good laugh. I think Rudy Vallee drew them also. Better than usual patronage. Played Sunday, Monday, Aug. 22, 23.—Marcella Smith, Vinton Theatre, McArthur, Ohio. Small town patronage.

SALUTE FOR THREE: Betty Rhodes, Macdonald Carey—There have undoubtedly been worse, but not lately.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard, Veronica Lake—This is a war picture with guts, the kind that is appreciated here. It just goes to show what a major company can do with a subject so unpopular as war. Played Thursday, Friday, Aug. 26, 27.—Army Theatre No. 2, Ft. Bragg, N. C.

STAR SPANGLED RHYTHM: Betty Hutton, Eddie Bracken, Victor Moore—Business fair and everybody went away satisfied. Played Sunday, Monday, Aug. 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

STAR SPANGLED RHYTHM: Betty Hutton, Eddie Bracken, Victor Moore—Good picture, pleased

(*Continued on page* 58)

SEE BEFORE YOU BOOK



AUDIENCE PREVIEWS IN ALL EXCHANGE CENTERS PROVE "FIRED WIFE" IS A GREAT COMEDY!

To those exhibitors who are skeptical about these rave reviews we urge that you see for yourself by having an audience preview

"WILL HAVE THE AUDIENCES ROLLING IN THE AISLES!"
—MOTION PICTURE DAILY

"Universal has a winner in FIRED WIFE! A situation-comedy which smacks of box-office from the word go. Sparkling, sophisticated comedy calculated to catch the popular taste, smartly enacted by a clever cast who get the most out of some of the best comedy lines of the season!"
—DAILY VARIETY

"Will have the audience in hysterics!"—SHOWMEN'S TRADE REVIEW

"This kick-off item in the company's portfolio of 1943-44 product is a number to send the other studios specializing in sleek, smart variations on the eternal triangle theme into conference about competing with the challenger...it's TIP-TOP!...it's TERRIFIC!"
—MOTION PICTURE HERALD

"The show is aimed at the audience's funny bone. Louise Allbritton constantly delights. Robert Paige takes to town the best opportunity he ever had on the screen. It is slick entertainment from the first scene to the last!"—HOLLYWOOD REPORTER

"...designed solely for laughs... some being of the belly variety!"
—FILM DAILY

"A fast moving comedy with brittle and clever dialog . . . should establish Paige and Allbritton as top billers!"
—THE EXHIBITOR

"The laugh content of this sophisticated comedy is sufficiently hefty to insure it profitable reception!"
—BOXOFFICE

ROBERT PAIGE · LOUISE ALLBRITTON
in "FIRED WIFE"
with DIANA BARRYMORE · WALTER ABEL
WALTER CATLETT · ERNEST TRUEX
ALAN DINEHART · GEORGE DOLENZ · RICHARD LANE · REX INGRAM

Directed by CHARLES LAMONT · Screen Play, Michael Fessier and Ernest Pagano · Original Story by Hagar Wilde · Produced by ALEX GOTTLIEB

(*Continued from page* 55)

everybody. Business just average as so many of our patrons had seen it in the city; some came to see it again anyway. Betty really whoops things up all over the place. Played Sunday-Tuesday, Aug. 1-3.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky. Small town and rural patronage.

PRC Pictures

BEHIND PRISON WALLS: Alan Baxter, Gertrude Michael—A little picture which did not please. Business was poor. Played Tuesday, Aug. 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DANGER! WOMEN AT WORK: Patsy Kelly, Mary Brian—Another flop from PRC. As was to be expected, we had several walkouts, but maybe the heat had something to do with that. Played Wednesday, Aug. 25.—Army Theatre No. 2, Ft. Bragg, N. C.

GHOST AND THE GUEST, THE: Florence Rice, Jimmie Dunn—Very good for a PRC picture.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Republic

CHATTERBOX: Joe E. Brown, Judy Canova—This is a good team and should be played again together. Pleased the midweek crowd. Played Tuesday-Thursday, Aug. 24-26.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

DEAD MAN'S GULCH: Don Barry, Lynn Merrick—I would rate this as a better than average Western. Everyone liked it. Played Friday, Saturday, Aug. 27, 28.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

GIRL FROM ALASKA, THE: Ray Middleton, Jean Parker—A very cold picture, which makes it nice for hot weather. Weekend customers well pleased. The suspense and action in the ice crossing is worthy of comment. Played Thursday-Saturday, Aug. 19-21.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky. Small town and rural patronage.

HIT PARADE OF 1943: John Carroll, Susan Hayward—Did not register too well with our patrons. Was a god picture but not up to our usual Sunday feature. Business below average. Played Sunday-Tuesday, Aug. 22-24.—S. L. George, Mountain Home Theatre, Idaho. Small town and soldier patronage.

IDAHO: Roy Rogers, Virginia Grey—Ordinary Rogers Western. Not enough part for Frog; he is as good a name as Rogers if given the part to do. Did fair business for a Western.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Small town and rural patronage.

PHANTOM PLAINSMEN: Three Mesquiteers—Westerns are O.K. for us, but not too often. This pleased and did a good business; brought out the rural patrons. Played Thursday-Saturday, Aug. 12-14.—Mr. H. A. Fitch, Calvert Theatre, Calvert City, Ky. Small town and rural patronage.

MAN FROM THUNDER RIVER: Bill Elliott, George Hayes—Entertaining Western which pleased on Friday and Saturday. Played Aug. 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEXICALI ROSE: Gene Autry—Did a nice business with this reissue. Played Friday, Saturday, Sept. 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SONG OF TEXAS: Roy Rogers—One of Roy's best. Business was off due to the fact that the effects of the drought have just begun to be felt. Played Friday, Saturday, Aug. 27, 28.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

RKO

ARMY SURGEON: James Ellison, Jane Wyatt—Played this one with "Sing Another Chorus" for a nice double bill. Well liked because of the love angle.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

BAMBI: Disney Feature Cartoon—Played this late but did nice midweek business. Double billed it with return showing of "Li'l Abner." Each drew their own crowd. Bambi a sweet story and wel written. Played Tuesday, Wednesday, Aug. 24, 25.—J. C. Baldwin, Frances Theatre, Mechanicsburg, Ohio. Rural and defense worker patronage.

FALCON IN DANGER, THE: Tom Conway, Jean Brooks—Since the Falcon is always on a hot spot, it is a mystery just why they picked this title. Full of the usual amount of suspense and action. The boys liked it. Conway is a cross between Errol Flynn and George Sanders. Played Wednesday, Aug. 25.—Army Theatre No. 2, Ft. Bragg, N. C.

FLIGHT FOR FREEDOM: Rosalind Russell, Fred MacMurray—This might have been better received at another time, but at this stage of the world events through which we are living this is ill-timed. Disappointing in audience reaction, and it seemed a little artificial, as though the cast and director didn't believe in their story. Business good. Played Sunday, Monday, Aug. 15, 16.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

FOREVER AND A DAY: British and American Stars—Not a bad picture, but no good for small towns. Too much period acting. No good comments from the audiences.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Small town and rural patronage.

FOREVER AND A DAY: British and American Stars—Played this one day. Our patrons don't like British pictures and just won't sit through them. Most of them walked out before the show was over. Had it booked for three days, but only used it one. Too bad to spend so much money on such a slow picture. Some good acting, but no good for us. Played Thursday. Aug. 5.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky. Small town and rural patronage.

JOURNEY INTO FEAR: Orson Welles, Dolores Del Rio—No good for our trade. Sorriest picture we ever played, and no one knew what it was about after it was over. Cannot recommend it.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Small town and rural patronage.

JOURNEY INTO FEAR: Orson Welles, Dolores Del Rio—If Orson Welles hasn't been killed by his former pictures, this one surely will do the trick. People couldn't understand it at all. Played Tuesday, Wednesday, Aug. 24, 25.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

MR. LUCKY: Cary Grant, Laraine Day—Personally, I thought this a very nice picture. Business a little below normal due to the fact that I played it day and date with my competitor. Played Sudnay-Tuesday, Aug. 15-17.—W. C. Pullin, Linden Theatre, Columbus, Ohio. General patronage.

PAINTED DESERT: George O'Brien, Laraine Johnson—Good picture. Pleased the customers and had a full house. Our patrons prefer good, old pictures to poor new ones. Played Saturday, Aug. 7.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky. Small town and rural patronage.

RED RIVER ROBIN HOOD: Tim Holt—A good average Western for my town. It pleased the action fans and held up its part of the weekend double bill. Played Friday, Saturday, Sept. 3, 4.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SEVEN MILES FROM ALCATRAZ: James Craig, Bonita Granville—A satisfactory program picture that was O.K. on a double bill. No walkouts, no comments, but I believe it satisfied in my town. Played Friday, Saturday, Sept. 3, 4.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

TARZAN TRIUMPHS: Johnny Weissmuller, Frances Gifford—Very good picture and a very good crowd. Don't know whether these are better than MGM since I haven't seen one of their's for years. Played Sunday, Monday, Aug. 22, 23.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

TARZAN TRIUMPHS: Johnny Weismuller, Frances Gifford—The old black magic of Tarzan and his jungle pals slipped back on this one. Business not up to expectations. Played Friday, Saturday, Aug. 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

THIS LAND IS MINE: Charles Laughton, Maureen O'Hara—Excellent picture; better than "Mrs. Miniver," but came along when people had tired of war pictures. Charles Laughton one of the best actors I have seen. Did fair business. Played Sunday, Monday, Aug. 22, 23.—J. C. Baldwin, Frances Theatre, Mechanicsburg, Ohio. Rural and defense worker patronage.

THIS LAND IS MINE: Charles Laughton, Maureen O'Hara—Good picture, but people seemed to shy away from it,, probably because it is a war picture. Too solemn for these times. Played Wednesday, Thursday, Aug. 25, 26.—Marcella Smith, Vinton Theatre, McArthur, Ohio. Small town patronage.

TWO WEEKS TO LIVE: Lum and Abner—Lum and Abner pictures bring out the people who usually sit at home and listen to the radio. Full house and patrons well satisfied. Personally, I don't care for this type picture, but did an excellent business on it.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky. Small town and rural patronage.

TWO WEEKS TO LIVE: Lum and Abner—Used this on week end of double bill with "Tarzan Triumphs." Our judgment was sustained. Played Friday, Saturday, Aug. 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Twentieth Century-Fox

CRASH DIVE: Tyrone Power, Anne Baxter—Very fine action picture and the addition of Technicolor made the fire scenes stand out heautifully. Did not do quite the business "The Black Swan" did, but highly satisfactory. Played Sunday-Tuesday, Aug. 8-10.—W. C. Pullin, Linden Theatre, Columbus, Ohio. General patronage.

DESERT VICTORY: War in Africa Feature—Double billed with Universal's "Mr. Big." Business below average. Patrons enjoyed "Mr. Big"; walkouts on "Desert Victory." Played Thursday-Saturday, Aug. 5-7.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—This picture brought out a variety of reactions. Some liked it, some didn't. It shows the old Lubitsch touch, though, and should be worth 113 minutes of anyone's time. Played Monday, Tuesday, Aug. 23, 24.—Army Theatre No. 2, Ft. Bragg, N. C.

QUIET, PLEASE—MURDER: George Sanders, Gail Patrick—This got by on Family Night but business was just average. No complaints. Played Tuesday, Aug. 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THEY CAME TO BLOW UP AMERICA: George Sanders, Anna Sten—Double billed with Twentieth-Fox's "A Haunting We Will Go," starring Laurel and Hardy. Made a good program; pleased, played to average business. Played Thursday-Saturday, Aug. 12-14.—C. A. Smith, Regent Theatre Chapleau, Ont., Canada. Small town patronage.

TONIGHT WE RAID CALAIS: John Sutton, Annabella—Just the kind of picture we don't want. No comedy, no romance; a straight propaganda picture. Business poor. Played Wednesday, Thursday, Sept. 1, 2.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

WE ARE THE MARINES: Documentary—Played on Family Night. Unusually large crowd; very unexpected as this community is not taking so well to war films. However, lots of folks around here have sons in the Marines which, no doubt, accounts for the good crowd. Played Tuesday, Aug. 17.—Marcella Smith, Vinton Theatre, McArthur, Ohio. Small town patronage.

United Artists

DEVIL WITH HITLER, THE: Alan Mowbray Marjorie Woodworth—This is just an old fashioned slapstick which a large turnout enjoyed immensely. One laugh follows another and although there is repetition of action, it doesn't interfere with the laughs. The dissolving of the character of the devil gets the big laugh. We played it with "Cabin in the Sky" to excellent business. Played Friday, Saturday, Aug. 13, 14.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Universal

FOLLOW THE BAND: Leon Errol, Mary Beth Hughes—A very pleasant musical comedy with lots of familiar players and full of entertainment. Well received here on a Friday and Saturday as a second feature with "Five Graves to Cairo." Played Aug. 20, 21.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

FRANKENSTEIN MEETS THE WOLF MAN: Lon Chaney, Bela Lugosi—Doubled with Western and played one day; that was enough. It seems to me that if the Government wants to save film stock, horror pictures such as this would be a good place to start. Nothing for children to see. Played Saturday, Aug. 14.—J. C. Baldwin, Frances Theatre, Mechanicsburg, Ohio. Rural and defense worker patronage.

HIT THE ICE: Abbott and Costello—This one broke all records. Abbott and Costello are the most popular comedians on the screen today with my patrons. Played Sunday-Tuesday, Aug. 22-24.—W. C. Pullin, Linden Theatre, Columbus, Ohio. General patronage.

HONEYMOON LODGE: David Bruce, Harriett Hilliard—Good little musical show which pleased average business. Played Sunday, Monday, Aug. 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HONEYMOON LODGE: David Bruce, Harriet Hilliard—Good little musical show which pleased average business. Played Sunday, Monday, Aug. 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IT AIN'T HAY: Abbott and Costello—For the first time these two did just average business. Played Thursday-Saturday, Aug. 26-28.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

MISTER BIG: Donald O'Connor, Gloria Jean—Good musical show which did a nice business in spite of its rather weak cast. Lots of jitterbugging and rug cutting for the young folks. Played Wednesday, Thursday, Aug. 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma. Small town patronage.

MUG TOWN: Dead End Kids—This picture pleased on Bargain Night. Played Thursday, Aug. 19.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

RHYTHM OF THE ISLAND: Allan Jones, Jane Frazee—These Universal pictures have everything in them and everyone likes them. Played Friday, Saturday, Aug. 27, 28.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SING ANOTHER CHORUS: Johnny Downs, Jane Frazee—This just adds fame to Universal's ingenious

(*Continued on page* 60)

Louise Allbritton and Robert Paige ..."a pair of comedy talents whose stars are shining brighter than ever"

—*Motion Picture Daily*



ROBERT PAIGE
LOUISE ALLBRITTON
in
Fired Wife
with
DIANA BARRYMORE
WALTER ABEL
WALTER CATLETT • ERNEST TRUEX
Alan DINEHART • George DOLENZ
Richard LANE • Rex INGRAM

I predicted these two would go places... "They're TOP-BILLERS" says *The Exhibitor*

Directed by CHARLES LAMONT

Produced by ALEX GOTTLIEB

Screen Play, Michael Fessier and Ernest Pagano • Original Story by Hagar Wilde

"BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN."

(*Continued from page* 58)

way of making musicals that everyone likes to see.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Warner Bros.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—A great picture which I though was better than "Air Force," but not as much drawing power.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—Good action picture which appealed to men; ladies stayed out. Poor opening but word of mouth advertising brought it up to above average business. Played Monday, Tuesday, Aug. 30, 31.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

AIR FORCE: John Garfield, Gig Young—Business good, but expected better. Good picture. Played Monday-Wednesday, Aug. 16-18.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—The name sells it—yet very entertaining with plenty of action. Can recommend it to any theatre with small town patronage.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Small town and rural patronage.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—We received a very poor print on this. Played midweek, had very poor attendance; I guess everyone had seen it. Picture was good, as I had been led to expect. Played Wednesday, Thursday, Aug. 11, 12.—Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—Everyone liked this one, both the ladies and men, and they ask for more of this kind. Attendance poor due to busy farmers. Played Saturday, Sunday, Aug. 25, 26.—Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan—A swell comedy—makes them all laugh. Can be played with pleasure, and all your customers are well pleased.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Small town and rural patronage.

HARD WAY, THE: Ida Lupino, Dennis Morgan—This is an excellent feature and was well liked here. Attendance fair. Played Wednesday, Thursday, Aug. 18, 19.—Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

KING'S ROW: Ann Sheridan, Ronald Reagan—We played this one very late as a filler but have heard nothing but the highest of praise for this production. For real adult entertainment I would recommend this as first class, especially the part taken by Claude Rains. In fact, the whole cast came through with excellent performances, making two hours of enjoyable, dramatic entertainment. Played Saturday, Sept. 4.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Small town and rural patronage.

NOW VOYAGER: Bette Davis, Paul Henreid—A long, deep drama—one of the best. True to life and very interesting. Not much comedy, but the women all loved it; the men wouldn't admit it.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Small town and rural patronage.

NOW VOYAGER: Bette Davis, Paul Henreid—Didn't expect much from this picture, but it really went over big. Had good crowds both nights. Would like to have more like this one; shows that people want to get away from war pictures, and still see good, deep shows. Played Wednesday, Thursday, Aug. 4, 5.—Marcella Smith, Vinton Theatre, McArthur, Ohio. Small town patronage.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie—Grand picture, although many farmers had never heard of George M. Cohan. They still enjoyed the songs, dance and entertainment in this patriotic performance.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Small town and rural patronage.

YANKEE DOODLE DANDY: James Cagney Joan Leslie—A grand musical that did above average business in spite of a very late playdate. Everybody was satisfied. Played Sunday, Monday, Aug. 29, 30.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

Short Features

Metro-Goldwyn-Mayer

BATS IN THE BELFRY: Technicolor Cartoon—Just plain terrible.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

Paramount

AMPHIBIOUS FIGHTERS: Sportlights—This is interesting stuff to show people. All about how soldiers are training. Some may not like it, but personally I think it's tops.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SHORT PRODUCT PLAYING BROADWAY

Week of September 13th

ASTOR
- Over the Andes.....MGM
- *Feature: Thousands Cheer*...MGM

CAPITOL
- Last Will and Testament of Tom Smith .....RKO
- *Feature: Du Barry Was A Lady*.....MGM

CRITERION
- One Ham's Family.....MGM
- Last Will and Testament of Tom Smith .....RKO
- *Feature: Destroyer* .....Columbia

GLOBE
- Wacki-Ki Wabbit .....Vitaphone
- Last Will and Testament of Tom Smith .....RKO
- *Feature: Salute to the Marines*.MGM

PARAMOUNT
- Popular Science, No. 5.....Paramount
- Last Will and Testament of Tom Smith .....RKO
- *Feature: A Lady Takes A Chance*.....RKO

RIALTO
- Superman in Destruction, Inc.Paramount
- *Feature: Hitler's Madman* ...MGM

STRAND
- Mountain Fighters .....Vitaphone
- Tropical Wonderland .....Vitaphone
- *Feature: Watch on the Rhine.*Warner Bros.

SEEIN' RED, WHITE 'N BLUE: Popeye the Sailor—Popeye goes out after the Japs, with laughing results. Don't play it with a war picture, as it won't be effective.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO

DONALD GETS DRAFTED: Walt Disney Cartoons—Good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FLYING JALOPY: Walt Disney Cartoons—A good Disney that will fill in on almost any program. Plenty of laughs, and it pleased many of the adults.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

MAIL TROUBLE: Leon Errol—This is a good two-reeler with the domestic situation in the Errol household upset by the wrong photo being mailed to a prospective bride.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PRETTY DOLLY: Leon Errol—Average Leon Errol two-reeler.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TOMMY TUCKER TIME: Jamborees—Good orchestra reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

THE NEW CANADA: March of Time—We played this while Churchill and Roosevelt were meeting in Quebec, so it had timely appeal on the screen. To anyone who has visited any part of Canada, this will prove very interesting. They liked it here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

ANY CHICKENS TODAY: Variety Views—Entertaining one-reeler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CONFUSION IN INDIA: Variety Views—Just a travel talk.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

EGG CRACKER SUITE: Swing Symphonies—This is one of the better cartoons of the season and ought to be well received on almost any program.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SMOKE RINGS: Musicals—Good two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Victory Film

DOCTORS AT WAR: Victory Film—A good short that held interest and proved good entertainment. Everybody should see these for a better understanding of war conditions.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Vitaphone

CHAMPIONS TRAINING CHAMPIONS: Technicolor Specials—This is a great short. Book it now.—Ralph Raspa, State Theatre, Rivesville, W. Va.

REAR GUNNER: Broadway Brevities—This is a feature—don't let the running time fool you. Bill it with your feature picture as we did—and we were playing "Dixie" with Bing Crosby. Very entertaining for all; swell production.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

TORTOISE WINS BY A HARE: Merrie Melodies Cartoons—This is what I call a "Bugs Bunny" cartoon. Very good.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Serial

Republic

DAREDEVILS OF THE WEST: Serial—Just played the final chapter and found it very good for a Western serial, but I also found that many of my serial fans were not desirous of seeing a Western in that form. Believe it is O.K. where Western serials go over.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

20th-Fox New York Branch Honors Ray Moon

Twentieth Century-Fox's New York exchange played host to Ray Moon, branch manager, at a surprise testimonial dinner at the Cafe Loyale in New York last Thursday. The dinner was given in celebration of the three weeks' extra salary received by the exchange employees in connection with the national sales date drive recently conducted by 20th-Fox. Among company executives present were Tom Connors, W. J. Kupper, A. W. Smith, Jr., Larry Kent, Joseph Lee and Joseph St. Clair.

Boston Canteen Opens

The American Theatre Wing has opened another Stage Door Canteen, this time in Boston. Its formal dedication took place on September 16th and was broadcast on the radio program, "Stage Door Canteen." Governor Saltonstall of Massachusetts participated in the ceremonies.

Induct Music Hall Executive

Leif Jorgensborg, executive assistant at the Radio City Music Hall, New York, has been inducted into the Army. He is scheduled for basic training at Camp Upton and may be assigned to the Moss Hart Army Air Force show which goes into production shortly.

Robs Manager of $1,200

A thief held up Norris W. Ott, manager of Hardy's Fresno theatre in Fresno, Cal., escaping with $1,200 in box office receipts after knocking down the manager on the stairway of the theatre.

Sets National Release Date

Universal last week announced that "Flesh and Fantasy," co-produced by Charles Boyer and Julien Duvivier, would be released nationally on October 29th. A $250,000 advertising budget has been allocated for the film.

Two Loew's Men in Service

Carl Fishman and Teddy Arnow, former members of Loew's home office advertising and publicity department, have joined the service. Mr. Fishman is in the Navy's "Seabees" while Mr. Arnow is in the Army.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

SO PROUDLY WE HAIL (Para.)

Intermediate Reports:

Total Gross Tabulated	$341,100
Comparative Average Gross	232,400
Over-all Performance	146.7%

BALTIMORE—Keith's	189.0%
(DB) Hoosier Holiday (Rep.)	
BOSTON—Metropolitan	103.7%
(DB) Hoosier Holiday (Rep.)	
BUFFALO—Great Lakes, 1st week	127.1%
BUFFALO—Great Lakes, 2nd week	157.5%
CINCINNATI—RKO Palace	150.8%
CLEVELAND—Loew's State	190.4%
KANSAS CITY—Newman, 1st week	174.3%
KANSAS CITY—Newman, 2nd week	137.6%
LOS ANGELES—Paramount Hollywood	127.3%
LOS ANGELES—Paramount Downtown	168.0%
(DB) Henry Aldrich Swings It (Para.)	
MINNEAPOLIS—State	158.3%
NEW HAVEN—Paramount	142.3%
(DB) Henry Aldrich Swings It (Para.)	
OKLAHOMA CITY—Criterion	145.8%
OMAHA—Paramount	189.8%
(DB) That Nazty Nuisance (UA)	
PHILADELPHIA—Aldine	188.3%
SAN FRANCISCO—Fox	97.1%
(DB) Good Morning Judge (Univ.)	
TORONTO—Imperial	151.0%
TULSA—Ritz	123.3%

WATCH ON THE RHINE (WB)

First Reports:

Total Gross Tabulated	$343,500
Comparative Average Gross	268,800
Over-all Performance	127.7%

BALTIMORE—Stanley	132.4%
BOSTON—Metropolitan, 1st week	104.7%
(DB) Nobody's Darling (Rep.)	
BOSTON—Metropolitan, 2nd week	100.7%
(DB) Nobody's Darling (Rep.)	
BOSTON—Paramount, MO, 1st week	114.0%
(DB) Nobody's Darling (Rep.)	
BOSTON—Fenway, MO, 1st week	98.3%
(DB) Nobody's Darling (Rep.)	
CLEVELAND—Warner's Hippodrome	146.2%
MILWAUKEE—Warner	134.6%
(DB) Prairie Chickens (UA)	
NEW YORK—Strand, 1st week	143.5%
(SA) Abe Lyman's Orch., Jerry Lester, others	
NEW YORK—Strand, 2nd week	141.1%
(SA) Abe Lyman's Orch., Jerry Lester, others	
PHILADELPHIA—Boyd, 1st week	136.7%
PHILADELPHIA—Boyd, 2nd week	105.2%
PITTSBURGH—Penn	130.9%
WASHINGTON—Warner's Earle	138.3%
(SA) Vaudeville	

DESTROYER (Col.)

First Reports:

Total Gross Tabulated	$171,900
Comparative Average Gross	133,600
Over-all Performance	128.6%

BOSTON—Loew's State	104.0%
(DB) Two Senoritas from Chicago (Col.)	
BOSTON—Loew's Orpheum	100.4%
(DB) Two Senoritas from Chicago (Col.)	
NEW YORK—Criterion	164.0%
PHILADELPHIA—Fox	160.1%
PITTSBURGH—Harris	139.8%
PROVIDENCE—Strand, 1st week	148.9%
(DB) Swing Your Partner (Rep.)	
PROVIDENCE—Strand, 2nd week	104.1%
(DB) Swing Your Partner (Rep.)	
SEATTLE—Liberty, 1st week	152.1%
SEATTLE—Liberty, 2nd week	103.2%
SEATTLE—Liberty, 3rd week	106.9%
(DB) Two Senoritas from Chicago (Col.)	

BEST FOOT FORWARD (M-G-M)

First Reports:

Total Gross Tabulated	$376,300
Comparative Average Gross	324,600
Over-all Performance	115.9%

BALTIMORE—Century	120.0%
BOSTON—Loew's State	109.3%
(DB) Buckskin Frontier (Rep.)	
BOSTON—Loew's Orpheum	109.4%
(DB) Buckskin Frontier (Rep.)	
INDIANAPOLIS—Loew's	151.5%
(DB) Taxi Mister (UA)	
KANSAS CITY—Midland	132.1%
(DB) Hitler's Madman (M-G-M)	
NEW HAVEN—Loew's Poli	118.8%
(DB) Yanks Ahoy (UA)	
NEW YORK—Astor, 1st week	139.0%
NEW YORK—Astor, 2nd week	122.9%
NEW YORK—Astor, 3rd week	112.3%
NEW YORK—Astor, 4th week	101.6%
NEW YORK—Astor, 5th week	96.2%
NEW YORK—Astor, 6th week	90.9%
NEW YORK—Astor, 7th week	96.2%
NEW YORK—Astor, 8th week	101.6%
NEW YORK—Astor, 9th week	96.2%
NEW YORK—Astor, 10th week	112.5%
PROVIDENCE—Loew's State	166.6%
(DB) That Nazty Nuisance (UA)	
ST. LOUIS—Loew's State	150.8%
(DB) Buckskin Frontier (UA)	
WASHINGTON—Loew's Palace	107.3%

THE SKY'S THE LIMIT (RKO)

First Reports:

Total Gross Tabulated	$104,900
Comparative Average Gross	88,700
Over-all Performance	118.2%

BALTIMORE—Hippodrome	118.1%
(SA) Vaudeville	
BUFFALO—20th Century	113.2%
(DB) Mexican Spitfire's Blessed Event (RKO)	
INDIANAPOLIS—Circle	118.1%
(DB) Petticoat Larceny (RKO)	
NEW HAVEN—Loew's Poli	80.6%
(DB) Someone to Remember (Rep.)	
NEW YORK—Palace	128.0%
OMAHA—Brandeis	134.5%
(DB) The Falcon in Danger (RKO)	
PROVIDENCE—RKO Albee	125.0%
(DB) The Falcon in Danger (RKO)	

CLAUDIA (20th-Fox)

First Reports:

Total Gross Tabulated	$188,300
Comparative Average Gross	138,800
Over-all Performance	135.6%

BALTIMORE—New	129.0%
CINCINNATI—RKO Albee	132.9%
KANSAS CITY—Esquire	140.0%
KANSAS CITY—Uptown	196.4%
LOS ANGELES—Chinese	153.9%
(DB) They Came to Blow Up America (20th-Fox)	
LOS ANGELES—Loew's State	128.0%
(DB) They Came to Blow Up America (20th-Fox)	
LOS ANGELES—Ritz	156.2%
(DB) They Came to Blow Up America (20th-Fox)	
OMAHA—Paramount	157.9%
(DB) Alaska Highway (Para.)	
OMAHA—Omaha, MO, 1st week	101.2%
(DB) Alaska Highway (Para.)	
PROVIDENCE—Majestic	111.1%
SAN FRANCISCO—Paramount	108.2%
ST. LOUIS—Fox	151.9%
(DB) Nobody's Darling (Rep.)	

William S. Canning Lauded By Fall River Newspaper

The Fall River *Herald-News* recently praised William S. Canning, manager of the Interstate Empire theatre in Fall River, citing his accomplishments in the sale of War Bonds and Stamps and collection of 4,000 pounds of scrap brass and copper in recent drives. The paper's editorial read in part: "Mr. Canning has become Fall River's home front director and manager. . . . He has earned high honor for himself and the theatrical business." The Treasury Department recently appointed him special payroll saving representative in his community.

Tri-States Names Miskell As District Manager

The new Nebraska and Western Iowa manager for Tri-States Theatres is William Miskell. The announcement of his appointment was made by G. Ralph Branton, circuit general manager. Mr. Miskell succeeds Joseph Kinsky, who will operate his own theatre in Santa Monica, Cal. Mr. Miskell was formerly manager of the Orpheum in Omaha. He has been with Tri-States 13 years. Ted Emerson will leave the Paramount to manage the Orpheum with Don Shane moving over from assistant at the Orpheum to replace Mr. Emerson.

MOI Short Dramatized On Radio Program

The British Ministry of Information's film, "These Are the Men," was dramatized on the Columbia Broadcasting System's program, "Report to the Nation" last week. The picture deals with those Nazi officials held to be responsible for the crimes of war. Metro-Goldwyn-Mayer shortly will release the film to theatres in this country, and have prepared pressbooks as part of its promotional program to publicize the 11-minute short.

Join Buying Combine

Ten theatres have joined the Cooperative buying and booking service in Cleveland operated by Milton A. Mooney. Three circuits own all 10 theatres, including the Lake, Park, Lyric, Lexington, Yale, Norwood, Eclair, Mt. Pleasant and Waldorf.

Reopen Milwaukee Alhambra

Milwaukee's Alhambra theatre, which reopened recently as part of the Warner circuit, will play first run films. The theatre was redecorated. Built in 1896, the Alhambra has housed almost every form of entertainment.

Permits Use of MOT Title

Adventure Films last week in New York Supreme Court was denied a motion restraining Twentieth Century-Fox from using the title "Invasion," produced by March of Time, with distribution by 20th-Fox.

WLB Approves Increase

The War Labor Board has approved a $3 weekly increase to IATSE Local F-5, National Screen Service employees of Cleveland, according to Dan Cowhig, business manager. The increase is retroactive to October 1, 1942.

Bookers Resume Meetings

The first autumn meeting of the New York Motion Picture Bookers Club will be held at the Lincoln Hotel on September 20th. Bernard Brooks, film buyer and chief booker for the Fabian circuit, is president.

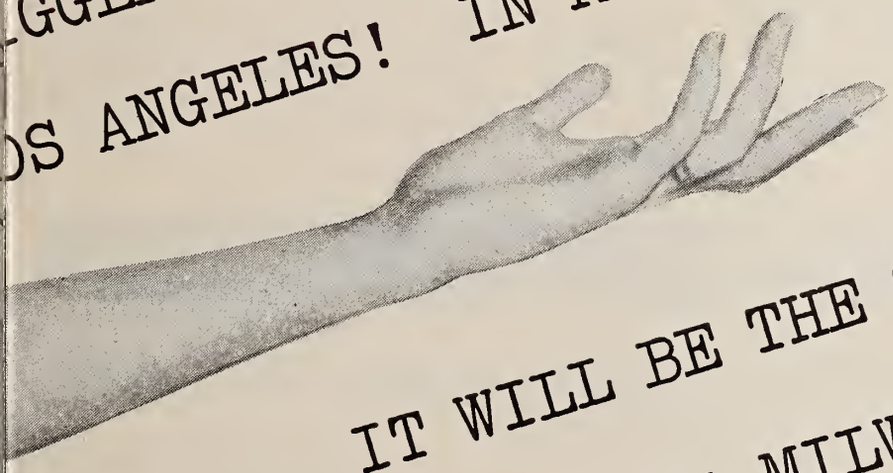
Natalie Lefton to Wed

Natalie Jean Lefton, daughter of Nat L. Lefton, PRC Pictures franchise holder in Cleveland, will be married on Sunday, September 19th, to Lieutenant Ernest Perlmutter of Cleveland.


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THE RECORD
133
I
CINCINNATI
"CLAUDIA" with DOROTHY McGUIRE • ROBERT YOUNG • INA CLAIRE
Reginald Gardiner • Olga Baclanova • Jean Howard • Frank Tweddell • Elsa Jansen
Directed by EDMUND GOULDING • Produced by WILLIAM PERLBERG
WILLIAM GOETZ in Charge of Production • Adapted for the Screen by Morrie Ryskind
From the Play by Rose Franken • As Produced for the Stage by John Golden

udia

20th's RECORD-SMASHING "CONEY ISLAND"!
IS SMASHING
LGGER IN ST. LOUIS! BIGGER EVERYWHERE!
OS ANGELES! IN RICHMOND! IN KANSAS CITY!
AND EARLY
REPORTS INDICATE
IT WILL BE THE SAME IN DETROIT!
LAMI! SAN FRANCISCO! MILWAUKEE! BALTIMORE!



Isn't she wonderful?

20th CENTURY-FOX

BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN!

Paramount Sued By J. H. Cooper

Following Judge Benedict D. Dineen's ruling last week in New York Supreme Court ordering the transfer to the Federal Court of two actions brought by Paramount Pictures and Samuel Dembow, Jr. and Montague F. Gowthore, directors of the Lincoln Theatres Corporation, against Joseph H. Cooper, president of Joseph H. Cooper Enterprises, he filed suit against Paramount Pictures in New York Federal Court for $250,000 damages for alleged breach of contract.

Paramount seeks to compel Mr. Cooper to deliver to it all Class B stock of J. H. Cooper Enterprises, of Colorado, and Rialto, Inc., and all Class A stock of Interstate Theatres, Inc., now standing in Mr. Cooper's name. In a second suit by the directors, an accounting of assets of Lincoln Theatres Corporation is sought from Mr. Cooper by Mr. Gowthorpe and Mr. Dembow.

Mr. Cooper charges that since 1927, Paramount has been half owner of the common stock of the Lincoln Theatres Corporation, the other half owned by Publix Theatres, later merged into Paramount. In the complaint it is charged that between 1928 and 1932, Publix withdrew from Lincoln a total of $138,581 and that Mr. Cooper withdrew a similar amount. Both amounts were set up in the books of Lincoln as amounts owing to Lincoln to be paid on demand.

The complaint stated further that in 1936, the Internal Revenue Department claimed Mr. Cooper had not paid proper income taxes. Mr. Cooper, relying on the information submitted to him by Publix, he claimed, denied all tax liabilities and was not apprised of the alleged wrongful acts of Publix until 1937. Mr. Cooper asks damages of $100,000 and an additional $150,000 damages because of the investigation into his finances by the Internal Revenue Department.

Judge Samuel Mandelbaum on Friday signed an order directing Paramount counsel to proceed with the oral examination of Mr. Cooper and Joseph A. Philipson in connection with Paramount's suit for an adjudication of its rights in the dispute over stock ownership.

Cincinnati Stage Season Opening September 26

The 1943-44 legitimate season will get under way in Cincinnati September 26, opening with a two-week run of "Abie's Irish Rose" at the Cox theatre. Other bookings include "Tomorrow the World," "The Skin of Our Teeth," "The Doughgirls," "Kiss and Tell," "Ziegfeld Follies," "Sons o' Fun," "The Great Waltz," "Rosalinda" and the Theatre Guild subscription plays, "Oklahoma," "The Patriots," "Uncle Harry," "Dark Eyes," "Blithe Spirit" and "Othello" with Paul Robeson. Return engagements scheduled are "Arsenic and Old Lace," "Life With Father," "Junior Miss," "Student Prince," "Blossom Time" and another farewell appearance of "Tobacco Road." As in former years, plays will be presented at both the Cox and Taft theatres, which are under the same management. They are the only legitimate theatres in Cincinnati.

Film Inspector in WAC

Mary Bridget Sitton, former film inspector for Gaumont British Films and a member of the executive board of the IATSE, Chicago, is taking her basic training at the Third Women's Army Corp training center at Fort Oglethorpe, Ga.

"Bell" to Open in Detroit Sept. 30

Paramount's "For Whom the Bell Tolls" will reach the Midwest September 30th, when it opens simultaneously at the Wilson and United Artists theatres in Detroit. The showings at the Wilson will be on a two-a-day basis; at the United Artists it will be continuous. Prices at the first will be, on a reserved seat policy, $1.10 matinees and $1.65 evenings; at the United Artists, 75 cents matinees and $1.10 evenings.

The only other situation where the film is playing two houses at once is Los Angeles. The theatres there are the Carthay Circle, Hollywood, and the United Artists, Los Angeles.

RKO's "Behind the Rising Sun" was given a Midwestern premiere in 51 cities simultaneously last Friday, September 10th, with the chief premiere at the Albee, Cincinnati. The premiere received much advertising over Station WLW, Cincinnati, on which personal appearances were made by Margo, the picture's star; James Young, author of the book, and Gregor Ziemer, news commentator and author of "Hitler's Children," another RKO release which had a similar simultaneous premiere.

Get Theatre Charter

Fairmont Theatres, Inc., of Fairmont, N. C., has been chartered with authorized capital of $50,000 and subscribed stock of $5,000 to own and operate a motion picture theatre. The principals include V. G. Beach and Rudolph Davis, both of Fairmont, and W. G. Fussell of Bladenboro, N. C.

NOTICE OF TRADE SHOWINGS 20th CENTURY-FOX FOR THE BENEFIT OF EXHIBITORS GENERALLY

Sept. 22nd SWEET ROSIE O'GRADY—2:30 P. M.

(20th Century-Fox Projection Room, unless otherwise specified)

ALBANY, 1052 Broadway
ATLANTA, 197 Walton St., N. W.
BOSTON, 105 Broadway
BUFFALO, 290 Franklin Street
CHARLOTTE, 308 South Church Street
CHICAGO, 1260 South Wabash Avenue
CINCINNATI, 1638 Central Parkway
CLEVELAND, 2219 Payne Avenue
DALLAS, 1801 Wood Street
DENVER, 2101 Champa Street
DES MOINES, 1300 High Street *
DETROIT, 2211 Cass Avenue
INDIANAPOLIS, 326 North Illinois Street
KANSAS CITY, 1720 Wyandotte Street
LOS ANGELES, 2019 South Vermont Ave.
MEMPHIS, 151 Vance Avenue
MILWAUKEE, 1016 North 8th Street
MINNEAPOLIS, 1015 Currie Avenue, N.
NEW HAVEN, 40 Whiting Street
NEW ORLEANS, 200 South Liberty Street
NEW YORK CITY, 345 West 44th Street
OKLAHOMA CITY, 10 North Lee Avenue
OMAHA, 1502 Davenport Street
PHILADELPHIA, 302 North 13th Street
PITTSBURGH, 1715 Boulevard of Allies
PORTLAND, Star Film Exchange 925 N.W. 19th St.
ST. LOUIS, Srenco Screening Room 3143 Olive St.
SALT LAKE CITY, 216 East 1st South Street
SAN FRANCISCO, 245 Hyde Street
SEATTLE, 2421 Second Avenue
WASHINGTON, 932 N. J. Ave., N. W.

*At DES MOINES only—12:45 P.M.

FCC Begins Blue Network Hearing

Sale of the Blue Network, radio broadcasting chain, to Edward J. Noble, for a reported $8,000,000, is being considered at Federal Communication Commission hearings which opened Friday, September 10th, in Washington.

First witness was Mark Woods, network president, who was examined on the network's attitude in granting time to economic and labor groups for discussion of controversial topics. FCC Chairman James L. Fly remarked that broadcasters who gave time, but refused to sell it, to such groups, were giving "backdoor handouts." Mr. Woods defended giving free time by saying that if time were sold, the side with the most money would have the advantage.

Mr. Woods said the network had presented "balanced programs" and would continue its policies.

Mr. Noble on Monday sold Station WMCA, New York, to Nathan Straus, former administrator of the United States Housing Authority. The price was $1,255,000. Mr. Noble had purchased WMCA from Donald Flamm in late 1940, for $850,000. The sale is subject to FCC approval. It was made to conform with FCC policy on multiple ownership of stations in single communities.

Mr. Strauss said he would give his entire time to the station.

Lease Wilson Theatre In Detroit for "Bell"

Paramount has leased the Wilson theatre in Detroit, legitimate house, for an indefinite period in order to present "For Whom the Bell Tolls," opening on September 30th simultaneously with the United Artists theatre in that city. A two-a-day seat policy will hold during its Wilson run with matinee prices of $1.10 and evenings $1.65. The United Artists theatre will play it at the lower scale of 75 cents for matinees, $1.10 evenings. Additional bookings for the film have been set for both the Orpheum in Minneapolis and in St. Paul on October 2nd; Roosevelt and Des Moines theatres in Des Moines, October 7th and at the Paramount in Omaha on October 8th.

Picture Pioneers Dinner Set for November 18

The Picture Pioneers will hold its annual Harvest Dinner at the Waldorf-Astoria Hotel in New York on Thursday evening, November 18th, it was announced recently by Jack Cohn, house manager.

Among new applicants for membership in the organization are two company vice-presidents, Gradwell Sears, United Artists, and William A. Scully, Universal.

Others include John L. McCurdy, Lee L. Goldberg, William Finkle, Herbert R. Ebenstein and Frederick K. Abbott. Their representation covers five cities, including New York, Seattle, Pittsburgh, Cleveland and Hollywood.

McCullough Gets Air Medal

Lieutenant Harry McCullough, formerly of the Columbia publicity department, has been awarded the Air Medal for "meritorious achievement" in the Southwest Pacific.

PROTECTING THE THEATRE
..OUR "FIRST LINE OF MORALE"
ALTEC
SERVICE CORPORATION
250 West 57th Street · New York City

Three Navy Films Ready for War Plants, Shipyards

Three new releases have been announced by the Navy for distribution restricted to war plants and shipyards. The announcement was made by Rear Admiral C. H. Woodward, head of the Industrial Incentive Division. They are "The Life and Death of the *Hornet*," "The Navy Flies On" and "December 7th."

Commander John Ford produced "December 7th," a two-reel picture describing the events surrounding the Jap "sneak attack." "The Life and Death of the *Hornet*" concerns the General Doolittle attack on Tokyo, while "The Navy Flies On" traces the role played by naval aviation.

War plants desiring bookings are requested to write to the Industrial Incentive Division of the U. S. Navy, Washington, D. C.

Good Neighbor Unit Gives Latin-American Program

The Good Neighbor Center of New York prepared a Pan-American goodwill program which was presented on the stage of the Skouras Beacon theatre on Broadway, September 14th, honoring the Mexican and Central American Independence Day rally-fiesta.

The program included the singing of the "Star Spangled Banner" by Maria Moreno, Cuban coloratura, and participation by 50 American Legion posts.

Jack Kantor, director of special events for the Good Neighbors, staged the production. Representatives of the National Security Women's Corps also cooperated. Tickets were available at no charge at the Good Neighbors Center at 310 Riverside Drive.

Gollos Theatres Drop Triple Bill Policy

The Midway theatre in Chicago has dropped triple features following an increase in box office receipts. Gollos Brothers, operator of the Midway and six other theatres in the city, has announced that all houses will discontinue triple features in favor of special exploitation on films booked over the circuit. Extra newspaper space as a result of such exploitation was accorded "After Mein Kampf," playing the last two weeks of a four-week engagement on a double instead of triple bill. The circuit recently acquired the Langley theatre, South Side neighborhood house.

Foreign Language Newspaper Readers Like Serious Films

A survey by the American Foreign Language Press and the New York Foreign Language Film Critics of readers of foreign language newspapers published in 32 languages throughout the country has disclosed that readers prefer serious films, with male actors of the American type and actresses of the European type.

"Air Force" was chosen as the best film of the first six months of 1943 with Ingrid Bergman and Gary Cooper receiving top recognition as favorite players. Seventy per cent said they read film critics' reviews and visited film theatres twice weekly.

Rivers Quits Circuit Post

Edward Rivers has resigned as city manager of the Midstate Amusement Corporation's theatres in Walla Walla, Wash., and will devote his time to the management of the Plaza theatre in Waitsburg, which he acquired several weeks ago.

Two Women Projectionists

Mrs. Aline Brooks is the projectionist at the Rialto in Kingsport, Tenn. She succeeded her husband, who has entered the Navy. The Gem in Kingsport also has a woman projectionist, Ruby Collins.

ANOTHER REPUBLIC NATIONAL MAGAZINE AD

It's a BIG PICTURE



JOE E. BROWN, *famed comedian, says:*
"I've been watching Westerns for twenty years — and Roy Rogers is the greatest cowboy star I've ever seen!"

AND HE'S THE CHOICE OF ALL AMERICA, TOO

You'll know why when you see Roy's latest and greatest action-and-music hit!



Roy ROGERS
King of the Cowboys
TRIGGER
Smartest Horse In The Movies
and SMILEY BURNETTE in
SILVER SPURS
with JOHN CARRAOINE
PHYLLIS BROOKS, JEROME COWAN, JOYCE COMPTON
and BOB NOLAN
AND THE SONS OF THE PIONEERS
Joseph Kane Director
Original Screen Play by J. Benton Cheney
John K. Butler Associate Producer Harry Grey
Buy War Bonds and Stamps

It's a REPUBLIC PICTURE

Interrogatory Filed in Goldman Trust Suit

An interrogatory was filed last week by attorneys for William Goldman, Philadelphia independent circuit head, against Warner circuit and the major distributors. In order to speed proceedings, a list of pertinent questions was filed with the court, and these will be served on the defendants for answers.

Lester J. Schaffer, of the attorneys representing Mr. Goldman, explained that the dismissal of Universal Corporation as a defendant in the anti-trust suit was merely to eliminate a holding company as one of the defendants. In the answer to the bill of complaint, attorney for the defendants, William A. Schnader, said that Universal Corporation was a holding company. As such, a holding company could not be subject to judgment. However, Universal still figures as one of the major distributors against whom the anti-trust action was filed last December, with Universal Film Exchanges remaining as a defendant. The suit, involving Mr. Goldman's alleged inability to obtain suitable first run product for his midtown Erlanger theatre, is scheduled to come up before the U. S. District court in November.

Meanwhile, Mr. Goldman will reopen the Erlanger as a legitimate house temporarily, starting October 18th with the premiere of Billy Rose's "Carmen Jones." Also booked into the theatre is the Philadelphia Opera Company for two weeks in November.

Open Dayton Opera Season

Jan Peerce, Robert Weede and Bidu Sayao were to appear in "La Traviata" at Dayton, O., to inaugurate a season of grand opera on September 17th.



YOU MEAN THAT I COULD DO MORE?

Yes, Uncle Sam, I guess you're right. Those of us who can stay at home far from the battle zone; who are spared the fate of a Colin Kelly, the anguish of a wounded soldier alone in a foxhole or the ordeal of a sailor adrift in mid-ocean—the least we can do for our part is to buy more and MORE War Bonds—not one or two to salve our conscience, but BOND after BOND.

Thousands are paying for this war with their blood. It is easy for me to lend money.

RAILWAY EXPRESS AGENCY

NATION-WIDE RAIL-AIR SERVICE

Mexican Unit to Do Newsreels, Documentaries

by LUIS BECERRA CELIS

Documentary shorts and newsreels are to be produced for the first time in Mexico by a company specially organized here for that purpose by Luis Manjarrez, veteran producer and director, who will also direct these pictures.

The company is known as "Documentales Mexicanos" and is a subsidiary of two of this country's largest producing companies, Clasa and Films Mundiales. Pictures the new company makes will be distributed as units with the features of Clasa and Films Mundiales.

▽

The Federal Film Censoring and Supervising Department has forbidden exhibition of the short subject made by a cameraman who happened to be present at the spectacular suicide during a Congressional caucus session of Jorge Meixuhiro, who was pleading that he should have been elected a Congressman from Oaxaca State at the elections last July 4th. The suicide was the first in the 125-year history of the Congressional Hall.

▽

After two years of working on the script, Rafael M. Saavedra has organized a company here to produce another life of Gen. Porfirio Diaz, whose 30-year dictatorship of Mexico ended with the Revolution of 1910. Warners' version of Gen. Diaz's life some time ago prompted a law suit by the dictator's son. Mr. Saavedra says that he counts upon his version to please everybody. The story is to go into production late in October.

▽

All barracks in Mexico, for regular troops and the conscripts who are undergoing training, are being equipped with motion picture salons and radio by the Ministry of National Defense. Pictures and radio are excellent for sustaining the soldiers' morale, the Minister says.

▽

Motion pictures have been included in the program for the advancement of industry in Nuevo Leon State in northeastern Mexico, by Gov. Bonifacio Salinas Leal, who is also an Army general. As president of Atracciones Mundiales, a theatre enterprise, the Governor is the backer of five first-run theatres in Monterrey, the state capital.

The newest of these theatres, opened September 10th, is the Elizondo. It seats 3,500 and cost $500,000. Federico Rodriguez, vice-president of Atracciones Mundiales, manages this theatre as he does the four others in the combination—the Encanto, Lirico, Florida and Reyes.

▽

The Gulf fleet of the Mexican Navy, which is credited with sinking at least one Axis submarine, is the subject of a picture, "La Naval de Vera Cruz" ("The Vera Cruz Navy"), that is being produced here by Jose Luis Calderon and Francisco Ortiz Monasterio. The cast is headed by Jorge Reyes, the Argentinian, who has appeared in several Mexican productions.

▽

Jesus A. Grovas, who recently resumed production after a short absence from that field during which he established the National Cinematographic Industry Chamber, of which he continues to be president, has just finished his first production under the new setup. It is "Una Carta de Amor" ("A Love Letter").

Fire Destroys Theatre

A fire destroyed the Ohio theatre in Kenton, O., last week. Damage was estimated at approximately $20,000. Four firemen were injured fighting the blaze.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Real Competition

As the drain on manpower in behalf of the war effort continues, women are becoming increasingly active as theatre exploiteers and managers. A number of these women have already indicated the ability to compete with showmen of long years of experience.

One of the more recent newcomers to showbusiness is Gertrude Bunchez, who is no stranger to the readers of the Round Table. The young woman has been an active contributor ever since she gave up newspaper work a few months ago, to become publicity director at Loew's Century, Baltimore.

Gertrude has been doing some exceptionally fine work under the capable tutelage of manager William Saxton.

Her latest exploit, one which indicates her ability to get "timely" publicity, broke last week. Major Seversky was in Baltimore for the opening of "Victory Through Airpower" the day Italy surrendered. Gertrude obtained a statement from him tied in with the picture that not only resulted in an avalanche of local publicity for the picture, but was sent out on the wires to be used by newspapers all over the country.

On her way upstate for her vacation last Friday, Gertrude stopped in to say "Hello." We found her filled with enthusiasm for her work. She confided to us that her greatest ambition is to win a Quigley Award. Strangely, she is worried more by the competition from other women exploiteers like Mollie Stickles, than she is from the talents of showmen with years of standing and reputation.

△ △ △

Make It Permanent

It is heartening to watch the earnest activity to put over the Third War Loan Drive that has possessed the industry as a whole.

Beginning with the highest executives and right down the line, showmen everywhere have been putting all their resources into the great drive that can only mean eventual success and an earlier victory.

Small theatre managers who formerly let the larger houses take most of the initiative have installed stamp booths; the larger theatres are outdoing their former promotions and efforts, and over all is a spirit of cooperation between all. Theatre managers operating opposition houses, who normally would be fighting each other for business and promotional contacts, are now standing shoulder to shoulder in the common cause, even to the extent of advertising Bond Premieres at each other's theatre.

We think it will work for the mutual good of the industry to continue this spirit of cooperation between managers even after the drive has been concluded. Of course, the spirit of commercial competition will not be eliminated, but there are many ways in which the theatres in a community can benefit themselves and the civic good by working together rather than with individual perspectives.

△ △ △

Lick 'em or join 'em

Someone once remarked, "If yuh can't lick 'em, join 'em." The sagacity of this advice has been proven by showmen on numerous occasions.

A few years ago the manager's best alibi for poor business was the appearance of Hollywood's great stars on nightly broadcasts, frequently in an adaptation of the very picture the theatre was showing. It was the common opinion that the theatre audience stayed home listening to the radio show in preference to attending the theatre. Eventually someone decided that if the people stayed home to listen to the radio, it might be advisable to advertise on the radio, thereby assuring an audience. Thus, the radio gradually became recognized as an effective advertising medium.

A thoughtful manager in Raleigh, N. C., recently decided that the war news was strong opposition to his evening business. He felt that many of his people rushed home from work to hear the latest news bulletins. He then decided to "join 'em".

The result was a tieup with the local radio station supplying spot news broadcasts in the theatre at the seven and nine o'clock shows. The broadcasts are of three minute duration and are impressively staged. A huge cutout microphone is lowered to the stage level where a spotlight plays on it.

The patrons like the idea and are assured of getting latest news flashes as a regular part of the program. The theatre also benefits by spot announcements which are made regularly by the station. —CHESTER FRIEDMAN

A Bombshell Will Strike the

it is "Dr. PAUL JOS

(His Life

People in the Industry

One of the Best Stories

Hollywood. We Want the

W. R.

W. R. FRANK

General Service

**NOT A WAR PICTURE . . .*

but a story that tells the heart-breaking ordeals of a girl who defied Goebbels because she loved another man.

Motion Picture Industry!

EPH GOEBBELS"*

and Loves)

Volunteer This to be Ever to Come Out of World to be the Judge.

Frank

PRODUCTIONS

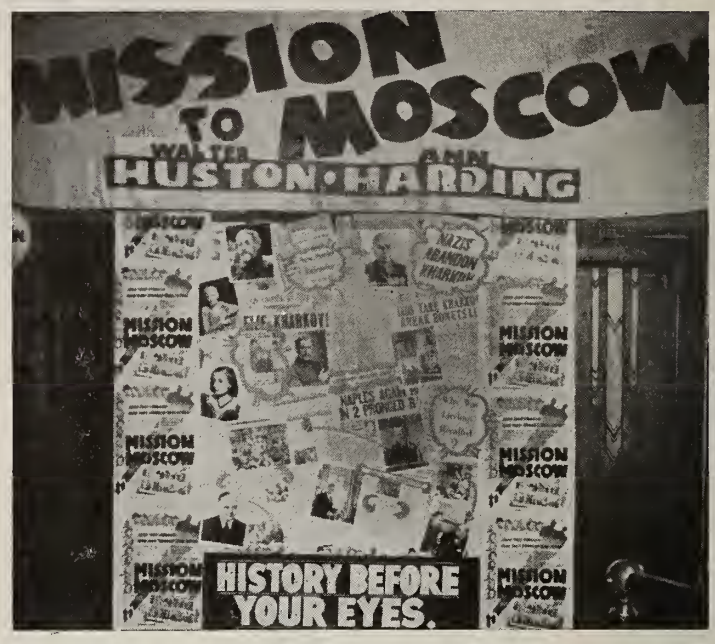
Studio—Hollywood



SHOWMANSHIP IN LOBBIES



Lou Cohen had a 24 sheet mounted and hung in the lobby of Loew's Poli, in Hartford, Conn., as an advance plug for "Claudia."



At the Uptown theatre, N. Y., Cliff Loth cashes in on current news headlines to sell "Mission to Moscow."



Lou Hart injected local interest to plug a short subject at the Glove theatre, when he learned that Gloversville boys were in the attraction.



24 sheet cutouts are a specialty with J. D. Hillhouse, manager State theatre, Galveston, Texas. They are displayed in the lobby in advance and on the marquee when the attraction is current.



Catch copy used on the foyer stairway risers by Mollie Stickles, Strand, Waterbury, Conn.

Air Cadets parade to the Lafayette, Buffalo, N. Y., as guests of Gerald M. Westergreen to see "We've Never Been Licked."



The Selling Approach

ON NEW PRODUCT

[*The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.*]

JOHNNY COME LATELY (United Artists): The producer (William Cagney) evidently believes the star, James Cagney, is the great sales approach. He may be right. All lithos, advertising mats and accessories feature large illustrations of the star with catch copy referring to his winning the Academy Award. Patrons will probably be glad to welcome Jimmy after an absence of several months. The story is about a reporter with wanderlust who appears in town, rebuilds the prestige of the local paper and runs the crooked contractor and politician out of town. Owner of the newspaper is a woman. The cooperation of newspapers is assured and where a woman publishes the local paper, it should be a set-up. If there is a personality in town who has recently come into public prominence a human interest angle may be worked around the "johnny come lately" title. "McLeod's Folly" by Louis Bromfield is the novel from which the story is adapted for your book store tieups. Defense plants may tiein your title as a curb for tardy workers with the slogan "DON'T BE A JOHNNY COME LATE-ly, etc." You might also cash in on Cagney's popularity with the children by promoting a poster contest in schools or with art groups.

WINTERTIME (Twentieth Century - Fox): Music, dancing, skating, and a popular cast headed by Sonja Henie are the ingredients for this musical. The title suggests many fine promotions which showmen will not overlook, particularly with merchants, because of its timeliness. Herman Woody and his orchestra will provide the music promotions with shops, nightspots and radio stations. Hit tunes, published by Robbins, are "Later Tonight", "I Like It Here" and "Wintertime". A newspaper contest may be arranged along the lines of "My favorite winter sport", etc. A fashion show is a possibility to attract women interested in the winter styles. Lithographs and accessories are attractive. A novel set of teaser mats is available.

Samartano Opens New Season With "King of the Cowboys"

To open the new fall season at Loew's Poli, Meriden, Conn., Joe Samartano booked "King of the Cowboys" and built a campaign around the attraction that got the theatre off to a flying start.

Five thousand photos of Roy Rogers were distributed with theatre imprint on the back. Five thousand grocery bags were imprinted and used by local merchants. Two thousand comic books were promoted and 500 were given away to the kiddies every Saturday for four weeks. Local music stores displayed song sheets of hits from the picture. A public address set played recordings in front of the theatre. The *Meriden Journal* ran a front page story on the attractions and giveaway.

Santa Claus Ballyhoo Sells "Hi Diddle"

As a teaser ahead of his campaign on "Hi Diddle Diddle" at Loew's State, in Memphis, Arthur Groom dressed one of his staff in Santa Claus attire and had him cover the downtown area with a large back banner reading: "I came early this year to see," etc., etc. The man toured the local stores two days in advance of opening. Stills of Menjou showing men's fashions, together with card announcing the opening date of the picture were used in one of the largest men's shops, 200 window cards were placed around town and a specially built five-foot caricature of Menjou was used in the lobby well in advance.

For "The Youngest Profession," Groom utilized door hangers reading: "Closed. Everyone has gone to Loew's State to see." These were placed on downtown business houses after closings, for three nights. A tieup was effected with one of the leading women's shops for the use of stills of Virginia Weidler in their largest window, which was dedicated to school opening.

Blumberg Capitalizes On Appearance of Waller

Irv Blumberg, Warner ad chief for the Philadelphia Division, capitalized on the personal appearance of Fats Waller at a local night club by arranging to have him interviewed over Station WIP in conjunction with his appearance in "Stormy Weather," at the Fox theatre.

All stations were used to broadcast spot announcements. Music stores devoted windows to displays on Fats Waller, Lena Horne and Cab Calloway, and in addition the music departments of large department stores also contributed to the window campaign.

War plants in the area were posted with bulletin notices and hotels were given like treatment. 24 sheets were posted in and around the city covering such top traffic spots as bridge approaches, bus stations, etc.



The third article in the series on advertising makeup will appear in next week's issue.

FROM READER



Sid Shane, right, receives congratulations from Lt. J. K. McLennan for his efforts in behalf of the shows he puts on for enlisted men.

It's been over a year now since I last contacted the Round Table. Well, anyway, I have a good reason, and that is I have been very busy doing soldiering and in addition handling nine open air theatres for this, the 9th Armored Division. And, let me tell you, that handling the Colony in Brooklyn was a snap compared to running the shows out here. If Dave Weinstock, my peacetime boss, could see me now he would have the laugh of his life. I remember when he would pop into the Colony and yell, "Shane! Clear the aisles."

Well, it's a little different now; we have over 13,000 men sitting on the warm sand at night watching pictures that we made money with three and four years ago. Everyone of them has a smile on his face and when the shows are over you can tell very easily that they enjoyed the picture, no matter how old they are or how good, because they have no other entertainment but their nightly moving pictures.

We are using all 16mm projectors and each one of our regiments has a screen that is made out of target cloth which, by the way, makes a pretty nice screen. I use nine pictures a week and that just about covers all our areas for that period. We started a school out here, teaching the boys how to give a better show to its audience than just average. It worked out swell; our operators are trying their darndest to make it clearer, and adding a professional touch to the picture.

We are stationed on the Mojave desert in California. I can't say exactly where, because censorship won't permit it. It's quite a place, but I won't go into that just now. Just how long we intend to remain here I don't know, but hope it's not very long.

The enclosed picture shows the Assistant Special Service Officer of the Division congratulating me for putting across the movies for the enlisted men. His name is Lt. J. K. McLennan.

My best regards and the best of luck to you all.—SID SHANE, U.S.A.

GETTING "PUNCH" IN ADS



James R. Nairn, Famous Players Canadian ad head, forwards this ad, designed by Jack Barker. It shows how selling copy can complement illustration to excellent advantage.

Combining Benday background with reverse inserts, Nat Wrobel, ad head RKO Palace, Chicago, obtained this unusual result.





A neat thumbnail slug by Carlo Vannicola at the RKO Boston theatre.

Carl Egan uses his own layouts at the Palace theatre, in Calgary, Alberta. This is one of his efforts prepared with the aid of Redimat Glenn Process Ink.





Offsetting this reverse cut, the black on white panels lend contrast without distracting from the general appearance. The ad was used by the Scoop News theatre, in Louisville, Ky.



Marine Sergeant E. D. Harris, former Round Tabler, visits Jack Matlack at the Broadway theatre, Portland, Ore., and admires the Quigley Plaque which Jack won for the Second Quarter, 1943.

Quigley Award Contenders

The men and women listed below have submitted evidence of showmanship within the past Fortnight, which justifies their names being placed in the list of outstanding showmen. There remains but one more Fortnight period before the closing of the Third Quarter; so send in your campaigns.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

WILLIAM BROWN
Loew's, Canton, Ohio

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

FRANCIS DEERING
State, Houston, Tex.

DICK FELDMAN
Paramount, Syracuse, N. Y.

SAM GILMAN
Loew's, Harrisburg, Pa.

J. D. HILLHOUSE
State, Galveston, Tex.

WILLIAM HEISS
Markay, Jackson, Ohio

JAMES KING
RKO, Boston, Mass.

SIDNEY J. KLEPER
Bijou, New Haven, Conn.

JOSEPH LONGO
Loew's State, Boston, Mass.

CLIFF LOTH
Uptown, New York City

JACK MATLACK
Broadway, Portland, Ore.

JAMES PISAPIA
Harbor, Brooklyn, N. Y.

WILLIAM JOHNSTON
North Main, Houston, Tex.

LESTER POLLOCK
Loew's, Rochester, N. Y.

KEN ROCKWELL
Palace, Jamestown, N. Y.

JOE SAMARTANO
Poli, Meriden, Conn.

MOLLIE STICKLES
Strand, Waterbury, Conn.

GERALD WESTERGREN
Lafayette, Buffalo, N. Y.

OTTO WHITTAKER
Grandin, Roanoke, Va.

"Victory" Gets Editorials And Art in Chicago

Window displays, tie-ups, radio coverage and valuable newspaper space were among the highlights of the exploitation campaign put over by Madeline Woods for "Victory Through Air Power" at the Woods theatre, in Chicago.

Days in advance of the opening newspapers devoted editorials, feature stories and art to the attraction—many playing up the air theories of Major Seversky. In addition, the picture received a double truck break in the *Sunday Hearst Magazine*. A special preview for U. S. and Canadian Army officers at the *Tribune* Luncheon resulted in the picture getting additional newspaper coverage.

Through a tie-up with a local store four window displays were obtained with full credit to the picture. Each person purchasing a bond at the store received a ticket to the picture and a copy of the Global Map. Several effective plugs were received on WBBM and WGN and book tie-ups were arranged with three prominent stores.

More than 15,000 copies of the Global Maps were distributed throughout the neighborhood. Local defense plants co-operated with the opening of the purchase of block tickets. The front of the theatre was decorated with banners and attractive cut-out displays. Additional publicity was secured through the co-operation of the U. S. Army aviation recruiting in the lobby in connection with the local air shows.

McManus Arranges Tieups For "Hi Diddle"

In his exploitation campaign on "Hi Diddle Diddle" at Loew's Midland Theatre, Kansas City, Manager John McManus made good use of several tie-ups, local radio outlets and a clever street ballyhoo which had the entire town talking.

From a feature story in the press book on feminine make-up McManus got the idea for a swell tie-up. He arranged with a local store for the distribution of a booklet on Martha Scott's personal tips on "Mastery of Makeup." This resulted in the store getting out an ad in the *Kansas City Times* with full credit to the star and picture. For a street ballyhoo a man dressed as Santa Claus paraded the streets with a sign reading: "I'm here ahead of time this year to get some laughs at 'Hi Diddle Diddle' at Loew's Midland Theatre." True or false heralds were distributed at the theatre and the upside down trailer was effectively used.

Art and story breaks in local papers secured days in advance of the opening. Through a free broadcast made in the lower lobby of the theatre in connection with the display of Child Welfare, the theatre came in for some extra publicity. Radio Station WHB gave the picture several plugs.

Deanna Durbin Club Organized by Flex

On "Hers to Hold" at the Keith theatre, in Syracuse, Jack Flex arranged for the *Post-Standard* to cooperate in the selection of a representative of the local defense plants to attend a special screening in New York of the picture as guest of Universal. On return from the trip, the winner started a Deanna Durbin Club with all plants cooperating, since the picture concerns war work in an airplane factory. The cooperating paper came through with stories and art.

In connection with the opening of "Hit the Ice," a "crazy stage party" was arranged for opening night with gag prizes and gifts distributed. Harry Unterfort, city manager, was master of ceremonies for the event. The usher staff was dressed to resemble Abbott & Costello and for a street ballyhoo used cards attached to ski outfits.

Programs Carry Messages

Mary A. Smith at the Winchester theatre, in Winchester, Mass., regularly devotes the front page of her house programs to some pertinent and timely message. Recent examples have been items on the Bond Drive, May Day copy, Fourth of July, etc.

New Season Manual Issued By Schine Circuit

Publicity Director Seymour Morris has prepared an effective manual for the Schine Circuit Managers stressing "Home Front Activities" and designed to aid the men as they ready their New Show Season Campaigns.

The front of the manual is devoted to hints on the Third War Loan Drive and outlines promotions to boost Bond and Stamp sales.

Special emphasis has been placed on regaining child patronage and numerous ideas are given to stimulate kiddie trade. Circus, pet, amateur, fashion and cartoon shows are recommended. Contests are also suggested, as: costume, harmonica, pie-eating, marble-shooting, etc. Kiddie Clubs and Back-to-School Shows are fully explained.

Material is also furnished for organizing cooking schools and merchant matinees. Exploitation devices used on many of the new season pictures are given to help the theatres which have not yet played these attractions.

Simons Buries Axis Partners To Plug "Five Graves"

Louis L. Simons manager at the Park theatre, Windsor, Ont., borrowed cemetery grass rugs and with the help of his usher staff created the effect of five graves in the foyer of the theatre. Copy was displayed that stated "Five graves we would all like to see". At the foot of each grave was a cross with the names, Hitler, Mussolini, Hirohito, Goebbels and Goering.

QUICK SERVICE! YOU CAN STILL GET QUALITY WORK!
SPECIAL TRAILERS
of All Kinds from
FREE! DATE STRIP CATALOG
FILMACK
1327 SO. WABASH CHICAGO

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York.

NEW EQUIPMENT

CARBON SAVERS, 98c: 2,000' STEEL REELS, 67c; film splicers, $4.76; exhaust fans, 12", $25.50; acoustical felt, 50 yard rolls, 47½c; streamlined ceiling fixtures, $12.95; 500 watt baby spots, $9.75; chrome snow white sound screens, square foot, 23½c; cashier's illuminated signs, $2.75; quick rechargeable flashlight batteries, $2.20; fifteen ampere rectifier bulbs, $7.95; super quality 868 photocells, $4.95; Presto automatic changeovers, pair, $55.75. Ask for Fall Sale Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

THEATRES

FOR SALE THEATRE IN SMALL EASTERN Pennsylvania community farming center. Simplex equipment installed. $2,500 cash. BOX 1672, MOTION PICTURE HERALD.

DESIRE TO PURCHASE GOOD THEATRE, 600 seats upward, vicinity New York City, Brooklyn, Long Island. Essential details appreciated. Box 1676, MOTION PICTURE HERALD.

USED EQUIPMENT

COMPLETE THEATRE EQUIPMENT — PEERless arc lights; Baldor rectifiers; Powers mechanisms, stands, magazines; Syncrofilm soundheads; Operadio dual channel amplification. Ready to operate, guaranteed. Best cash offer takes all. SPURGEON DUNN, Chattahoochee, Fla.

SIMPLEX 2000' SEMI-PROFESSIONAL SOUND projectors, absolutely complete with amplifier, tubes, loudspeaker, cables and telescoping pedestal. Single projector outfit, $545; double outfit, $975. Good condition, used for roadshowing commercial films. ABELES ADVERTISING SERVICE, 453 W. 42nd St., New York.

225 RE-UPHOLSTERED SPRING EDGE CUSHions, $2.25; coinometer coin changers, $77.50; Motiograph mechanisms, $95; Simplex, Powers Replacement parts, usable, 60% discount; Powers 6B heavy pedestals, $39.50; Brenkert F3 combination effect machine, $495; underwriters 2½ gallon extinguishers, reconditioned, $20. Fall Bargain Bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

VICTOR 16MM. MODEL 24, A-1 CONDITION, $350. F. SHAFER, Odon, Ind.

POSITION WANTED

RESPONSIBLE OFFICE JOB WANTED WITH film company. Prefer publicity. Young, married, deferred. 5 years as theatre manager. Box 1675, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand, $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKS

COMPLETELY REVISED 7TH EDITION OF Richardson's Blue book of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

MOTION PICTURE SOUND ENGINEERING— 547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

Butterfield Gives Film Ideas to Producers

Allyn Butterfield, War Department liaison, last week in Hollywood said he had set four or five picture ideas for production, and had two or three more which he expected to set with producers before leaving. He was expected to remain a week. Mr. Butterfield indicated that the principal object of his visit was to impart these ideas to studio heads. Checkup of scripts with Army aspects will continue as before, he said.

WE Declares Dividend

The Western Electric Company declared a dividend of 50 cents a share on the common stock at a meeting of the directors on Tuesday. The dividend is payable September 30, 1943, to holders of record on September 24th.

Robs Vancouver Theatre

A burglar escaped safely after holding up the Hudson House theatre in Vancouver, Wash., last week, taking $400 in box office receipts.

OBITUARIES

David G. Bacon, Actor, Is Fatally Stabbed

David Gaspar Bacon, 29, a film actor and the son of a former Massachusetts lieutenant governor, was stabbed Sunday afternoon near the beach at Venice, Cal. He stumbled out of his automobile on Washington Boulevard, collapsed, and died without revealing who stabbed him in the back. Police were investigating this week.

Mr. Bacon recently had appeared in "The Masked Marvel" serials, and in "Some One to Remember." A native of Barnstable, Cape Cod, Mass., and graduated from Deerfield and Groton academies and from Harvard University, he had experience in summer stock before coming to Hollywood.

He leaves a widow, Greta Kellar, Austrian singer; his father, Gaspar G. Bacon, now overseas as an Army lieutenant colonel; and two brothers, Dr. William Benjamin Bacon, of Boston, and Robert Bacon, an Army air cadet.

Lieutenant Victor Turrou

Victor Turrou, 23, an Air Corps lieutenant, was killed August 16th in the Near East. He was the son of Leon G. Turrou, and formerly worked at the Warner New York home office. His father, one time FBI member, and author of a book from which the company made "Confessions of a Nazi Spy," is now a U. S. Army officer.

Max Grossman

Max Grossman, the father of Milton, of Quigley Publications' Hollywood staff, died in that city Saturday, after a long illness. He was 66. Other survivors are a son, Aaron, and a daughter, Mrs. Lillian Koch, of Cleveland.

Harry Schiller

Harry Schiller, 53, of the Grand and Capitol theatres, Grand Island, Neb., died September 5th after a heart attack. Mr. Schiller entered theatre operation in 1917, at Kansas City. He came to Grand Island in 1930. His widow, mother and one sister survive.

Max Bornstein

Max Bornstein, former projectionist at the Apollo theatre, Nantucket, Mass., and before that at the Rialto, Boston, was fatally injured while engaged in Army maneuvers in England.

Lieutenant Bryant Missing

Lieutenant Arthur Bryant, former Mullin and Pinanski circuit manager in Lowell and Boston, Mass., has been reported missing after an air raid over Berlin.

National Decency Legion Classifies Five Films

The National Legion of Decency reviewed five films for the current week, classifying all as unobjectionable for general patronage. The listing follows: Class A-1, Unobjectionable for General Patronage: "Black Market Rustlers," "Ghosts on the Loose," "Winter Time," "Melody Parade," "Law Rides Again."

Exhibitor's Will Disclosed

The Palace theatre in Bethlehem, Pa., has been bequeathed to Rosa Beilin, wife of the late Jacob G. Beilin and Mrs. Thelma Lipson, his daughter. The remainder of the estate goes to his widow.

Roy Rogers to Broadcast

Roy Rogers will be heard on CBS's Silver Theatre radio program on Sunday, September 19th in a play titled, "Medicine Show."

MOTION PICTURE
HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION



CARBON TRIM TIMING GAUGES
Page 86

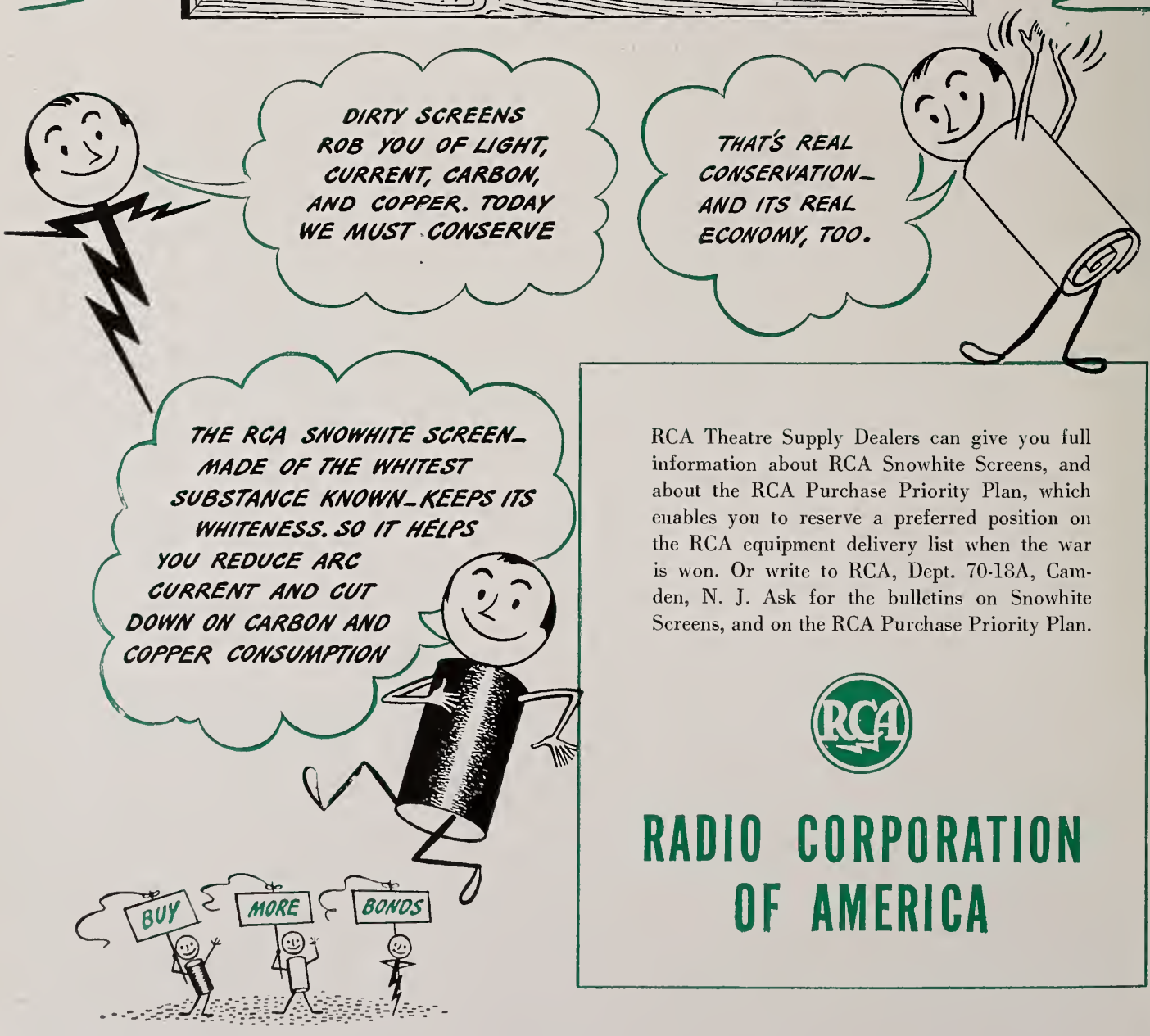
STAGE EQUIPMENT INSPECTION GUIDE
Page 94

Stadium Floor Plan
Page 84

SEPTEMBER 18, 1943

IS YOUR SCREEN DOING YOU DIRT?

then read what the three C's have to say...



RCA Theatre Supply Dealers can give you full information about RCA Snowhite Screens, and about the RCA Purchase Priority Plan, which enables you to reserve a preferred position on the RCA equipment delivery list when the war is won. Or write to RCA, Dept. 70-18A, Camden, N. J. Ask for the bulletins on Snowhite Screens, and on the RCA Purchase Priority Plan.

RCA

RADIO CORPORATION OF AMERICA



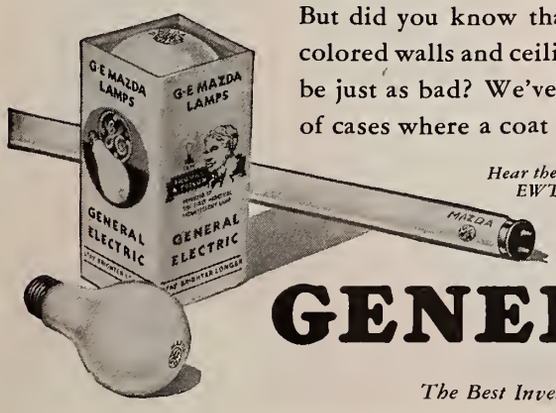
G-E presents theatre lighting accessories for 1943

WARTIME lighting fixture restrictions need not prevent you from greatly improving your theatre lighting—if the conditions in your theatre are average. Dirt and dust and grease from the air are constantly forming a film on bulbs, fluorescent tubes, fixtures . . . even the inside of enclosing globes. This alone can cut your light from 20 to 50%. Many theatre owners know this and have a regular schedule of cleaning.

But did you know that dark-colored walls and ceilings can be just as bad? We've known of cases where a coat of fresh paint on walls and ceilings has greatly increased the light in a theatre. Maybe all they need is a thorough cleaning with soap and water or one of the special cleaning preparations that are available.

So you don't need to wait for the end of the war before doing something that will definitely improve your lighting and add much to the appearance of your theatre. Soap, water, paint, and elbow grease are important lighting accessories for any theatre in 1943.

You can throw away the benefits of years of G-E MAZDA *lamp improvement by allowing dirt and dust to collect on bulbs and fixtures. Follow a regular cleaning schedule.*



Hear the General Electric radio programs: "The Hour of Charm", Sunday, 10 p.m. EWT, NBC; "The World Today"— news, weekdays, 6:45 p.m. EWT, CBS.

G-E MAZDA LAMPS

GENERAL ELECTRIC

The Best Investment in the World is in this Country's Future — Buy War Bonds

TO TOPS FOR TABLES -ADD PULLEYS FOR CABLES!



WARTIME accent is on grades of Formica laminated plastic having special qualities for airplane cable control pulleys and electrical insulation.

Peacetime will again accent grades which lend unique qualities of endurance, convenience and beauty to furniture tops and decorative paneling.

ENDURANCE—Formica is hard but does not check nor dull with ordinary wear. It is not stained by alcohol, food or fruit-acid. It will not brown from cigarettes.

CONVENIENCE—The smooth surface can be kept clean and glossy by the occasional whisk of a wet cloth.

BEAUTY—Any wood finish (an actual veneer) or a fabric pattern can be incorporated into the laminated sheet. Many colors, mosaic designs can be permanently incorporated and protected from wear or fading.

THE FORMICA INSULATION COMPANY
4654 Spring Grove Avenue Cincinnati, Ohio

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

Community Planning for Post-War Prosperity

PLANNING NOW, individually and collectively, is urged upon businessmen and trade organizations in every community of the country by the U. S. Department of Commerce, speaking through quite an elaborate brochure. Five definite plans have come out of the thinking that the department has been doing concerning the impact of peace upon people locally. They form a program of paramount interest to theatre operators, whose businesses are peculiarly dependent upon the social pattern and the extent of each local trade area, and additionally need a general level of local prosperity considerably higher than one of mere subsistence.

Prominently, if not primarily, the aim of the Government here is to organize preparations for the absorption of people released from the armed services and from war production. Some weeks ago Col. H. A. Cole, a brother Texan of Jesse H. Jones, Secretary of Commerce, appealed directly to exhibitors with the same purpose in mind. Provision of employment after the war will be of critical importance to every kind of business; but the merchandise of the theatre finds a ready market only when and where a decent prosperity is enjoyed by all classes of people.

The first plan in the program, called the "Work Pile Plan," is one we have repeatedly proposed and are endeavoring to implement in these pages. As described by the Government brochure, it is a community effort into which the individual theatre operator can fit his own preparations.

"The Work Pile Plan," the booklet explains, "is based on the belief that practically every business firm in your community, from the smallest retail store to the largest factory, knows of certain expenditures for repair, modernization, expansion or conversion which it will probably make when the war is over."

For each of the five plans, the brochure offers a method of procedure and report blanks for organized effort in most cases sponsored by a local chamber of commerce, but also with the guidance of U. S. Department of Commerce field offices.

One of the lines of inquiry concerns social and recreational activities. Data are sought as to whether each town is adequately provided with such facilities. Theatres are included here.

The booklet and additional guide sheets, as well as other assistance, may be obtained from any of the departmental field offices, the addresses of which are as follows:

ATLANTA, 603 Rhodes Building.
BIRMINGHAM, 727 Comer Building.
BOSTON, 1800 Customhouse.
BUFFALO, 242 Federal Building.
CHARLESTON, S. C., Chamber of Commerce Building.
CHICAGO, 357 U. S. Courthouse.
CINCINNATI, Chamber of Commerce Building.
CLEVELAND, 750 Union Commerce Building.
DALLAS, Chamber of Commerce Building.
DENVER, 518 Customhouse.
DETROIT, 371 New Federal Building.
HOUSTON, 603 Federal Office Building.
INDIANAPOLIS, Chamber of Commerce Building.
JACKSONVILLE, FLA., 425 Federal Building.
KANSAS CITY, MO., 724 Dwight Building.
LOS ANGELES, 1540 U. S. Post Office and Courthouse.
MEMPHIS, 229 Federal Building.
MINNEAPOLIS, 201 Federal Office Building.
NEW ORLEANS, 408 Maritime Building.
NEW YORK, 500 Fifth Avenue.
PHILADELPHIA, 1510 Chestnut Street.
PITTSBURGH, 1013 New Federal Building.
PORTLAND, ORE., 520 SW. Morrison Street.
RICHMOND, VA., Mezzanine, 801 Broad St.
ST. LOUIS, 107 New Federal Building.
SAN FRANCISCO, 307 Customhouse.
SAVANNAH, GA., 403 U. S. Post Office and Courthouse Building.
SEATTLE, 809 Federal Office Building.
WILMINGTON, DEL., 312 Equitable Building.

Fire Prevention Now

The danger of serious fire in a motion picture theatre is far less than it is often thought to be on the grounds that film is highly inflammable. No building is altogether free from this danger; however, where it is greater, greater too is the precaution, as a rule. But conditions, notably those of equipment and personnel, strongly urge theatre operators to apply more than the usual preventive measures nowadays.

These remarks are prompted by the designation of the week of October 3 to 9 as Fire Prevention Week. There have been, according to the Safety Research Institute, from 1,200 to 1,500 theatre fires every year for the last five years. The figures are not classified as to kinds of theatres, but the same source adds that 44% of these fires originated in projection rooms.

Actually, the projection room fire, while always a source of some damage and a potential cause of panic, is likely to be of less significance than a blaze originating elsewhere, since elsewhere the fire cannot be so easily confined. And the War Production Board, in noting last spring an increase in theatre fires over a period of four months, named faulty electrical installations as the cause of most of them.

The causes of non-projection fires, and their percentage of incidence, are given as follows by the National Fire Protection Association:

Smoking and matches, 19%; electrical installations, 9%; incendiary, 5%; exposure, 3%; miscellaneous causes, 20%.

The most important reason for any wartime increase in theatre fires is undoubtedly the wartime condition of equipment, but there's little to be done here to help matters.

Another possible source of an increase in theatre fires—inexperienced personnel—can be effectively dealt with, however—and this year's Fire Prevention Week may well be dedicated to this purpose in the theatre business. The new managers and staff members, who have come into this field as wartime replacements, need training not only in measures and practices which prevent fire, in *fearing* fire. It is likely that most of these newcomers have not acquired the dread of fire that is a characteristic of the theatre business. Make Fire Prevention Week a time to *double-check* equipment for causes of fire; and a time to impress upon personnel the need for vigilance and prevention *every* week.

WPB Equipment Advisors

A committee to advise the Government on the allocation of materials for emergency replacements and repairs of theatre equipment has again been formed. Presumably of more permanent character than the group named earlier in the war, the committee will be a source of information and counsel to N. G. Burleigh, director of the service division, and Allen G. Smith, head of the theatre equipment section, of the War Production Board.

The first meeting with the WPB officials was held in Washington September 13th. Members were asked not to divulge the matters discussed and action taken pending the release of a report through Government publicity channels. Only projection and related functions are represented in the membership, composed of:

C. S. Ashcraft, C. S. Ashcraft Manufacturing Company, Long Island City; L. W. Davee, Century Projector Corporation, New York; Henry M. Fisher, DeVry Corporation, Chicago; M. H. Goldberg, Golde Manufacturing Company, Chicago; Walter E. Green, National-Simplex-Bludworth, New York; Fred C. Matthews, Motiograph, Chicago; Oscar F. Neu, Neumade Products, New York; Homer B. Snook of RCA; and Harry H. Strong of Strong Electric, Toledo. —*G. S.*

Courting Trouble by Using Freon Substitutes for Comfort Cooling

Wartime restrictions on Freon-12 have prompted this warning from two air-conditioning engineers

By A. C. BUENSOD
and R. W. WATERFILL

REGULATE SAFELY

OFTEN unforeseen is the effect of a law or regulation in some of its ramifications. This is one's daily experience in these times. That barring the use of Freon for comfort air-conditioning might lead, if not to the abolition of mechanical refrigeration in theatres that by now can scarcely get along without it, then to the use of dangerous substitutes, may well have escaped consideration. It needs consideration during the coming months, so that the theatre operation may enter upon the summer season of 1944 under a more constructive policy—and with less dangerous guidance—than it has had since Freon was denied it. Actually, the amount of Freon-12 required by the theatre business is relatively little—an amount that may be of critical significance only to certain theatres and the public they serve. But if Freon must remain under the ban, then so should all refrigerants that are not safe for theatres to use.

WITH THE present urge of theatre owners to have their refrigerating systems operate even though Freon-12 is not available under the present WPB restrictions, some suggestions have been made that substitutes be used, and the authors feel that all those who are engaged in the servicing and in the supplying of these refrigerants should carefully understand the hazards involved both in equipment and in the use of such substitute refrigerants for particular locations.

Refrigeration and air-conditioning made rapid progress in the fifteen years preceding the outbreak of the present war. This progress was facilitated by many things, including public appreciation, industrial necessity, as well as research, new refrigerants, standardization and the adoption and adherence to codes and ethical standards by the better organizations in the industry. While it is impossible to avoid mistakes, disappointments, and chiseling by both producer and purchaser, the industry generally realizes its responsibility to the public.

The general public is in no position to pass upon every commodity and service it enjoys in modern life. To maintain the high standard of American living it is therefore essential that the public have confidence in the established producers of these commodities. The refrigeration and air-conditioning industry has realized this ever since it started producing commodities and services directly affecting the public, and has evolved codes and standards to protect the public and insure its merit of such confidence. This responsibility also extends to the formulation of codes to inform and guide civil authorities, builders, owners, etc.

One of the principal codes of the refrigeration industry is a safety code designed to protect, as far as possible, public health and property. While the benefits of refrigeration and air conditioning are varied and enormous—their value today is only partially realized—it is felt that this is no excuse for compromising with safety.

Appreciating its stake in a safe and sane development of the refrigerating industry, the American Society of Refrigerating Engineers sponsored a model Safety Code for Mechanical Refrigeration, under the rules and regulations of the American Standards Association, with the hope that it would serve as an American standard. In order to insure fulfillment of the broad purposes of the code, many groups, including especially those concerned with the public interest, such as Underwriters' Laboratories, Inc., National Safety Council, etc., participated. The current code approved by the ASA in 1939 represents many years' work by experts in each phase of the problem, and thus stands as a certified model for incorporation in local regulating ordinances.

The present curtailment in the use of certain refrigerants, including Freon-12, by the War Production Board, brings to the forefront the question of substitution of refrigerants where possible in order to alleviate the serious shortage, particularly of Freon-12. Some deaths have been attributed to the substitution of other refrigerants than the Freon-12 for which the systems were designed.

One of the refrigerants that has been used as a substitute is Methyl Chloride. Of the refrigerants available, this one is adapted to mechanical refrigeration plants in theatres designed for Freon-12. But methyl chloride is a toxin—that is, it is poisonous. Ethyl chloride, another possible substitute for Freon-12, is classified by the standard code as highly inflammable. Use of either methyl or ethyl chloride is prohibited by the Municipal Code of New York City in Class A systems, to which practically all, if not absolutely all, mechanical refrigeration systems in theatres belong. This prohibition is of course based on dangerous characteristics which are not by any means confined to New York City; it is a prohibition as applicable everywhere, by the dictates of safety if not by law.

The writers of these paragraphs, who have been closely associated with theatre air-conditioning for many years, strongly feel that it would be in the best interests of the theatre business—and of the air-conditioning industry as well—for exhibitors to refrain from operating their mechanical refrigeration equipments rather than to use an unsafe refrigerant. Air-conditioning has been a great boon to theatre operation; it has removed a summertime deterrent to theatre attendance—even has proved to be an important inducement to attendance in itself—and to forego its advantages would be, we acknowledge, a difficult decision. Nevertheless, until the end of the war, or at least a change in Government regulations, permits the use in existing equipment of a safe refrigerant, theatres dependent on mechanical refrigeration for comfort cooling would do well to consider returning to simple ventilation.

[*Mr. Buensod is the president, Mr. Waterfill the vice-president, of Buensod-Stacey, Inc., New York air-conditioning engineers.*]

To owners of G-E Air Conditioning, G-E Commercial Refrigeration



Give your condensing units room to breathe!

TO get the most out of your G-E air conditioning or refrigeration equipment, keep the floor clear around the condensing unit . . . give it the air it needs to do its job efficiently. Packing cases or debris piled near the unit shut off the supply of air . . . decrease the effectiveness of the equipment . . . may shorten its life when it can't be replaced.

Pass these three tips on to your maintenance man, too —they're simple jobs he can do himself to keep your equipment running for the duration:

1. OIL bearings regularly to prevent burn-outs. The instructions for your equipment will tell you what oil to use—and how much.

2. CLEAN cooling fins occasionally with a soft bristled brush. Dirt and lint cut down efficiency—and may hasten the wearing out of moving parts.

3. ADJUST belt tension and keep pulleys in alignment to prevent unnccessary wear on rubber belts.

These few precautions will pay for themselves in longer equipment life and better performance—and avert the need for service calls. But when your equipment *does* need expert service, call in the G-E service man immediately. Remember . . . for the duration your present G-E equipment is irreplaceable . . . so give it the best of care!

☆ BUY WAR BONDS ☆

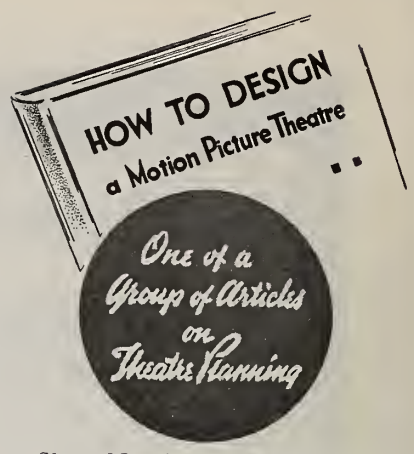
SHUTTING DOWN YOUR AIR CONDITIONING SYSTEM FOR THE WINTER?

Then have a serviee man pump it down to keep it from developing leaks when not in use. If cooling towers (or other types of refrigerating equipment containing water) are located where the water may freeze, see that system is proteeted by draining or the use of anti-freeze solutions. *General Electric Company, Air Conditioning and Commercial Refrigeration Divisions, Section 3579, Bloomfield, N. J.*

GENERAL ELECTRIC

LISTEN TO THE GENERAL ELECTRIC RADIO PROGRAMS: "THE HOUR OF CHARM," SUNDAYS, 10 P.M., E W T, ON N B C . . "THE WORLD TODAY" NEWS, WEEKDAYS, 6:45 P.M., E W T, ON C B S

Basic Floor Scheme for Auditorium with Stadium

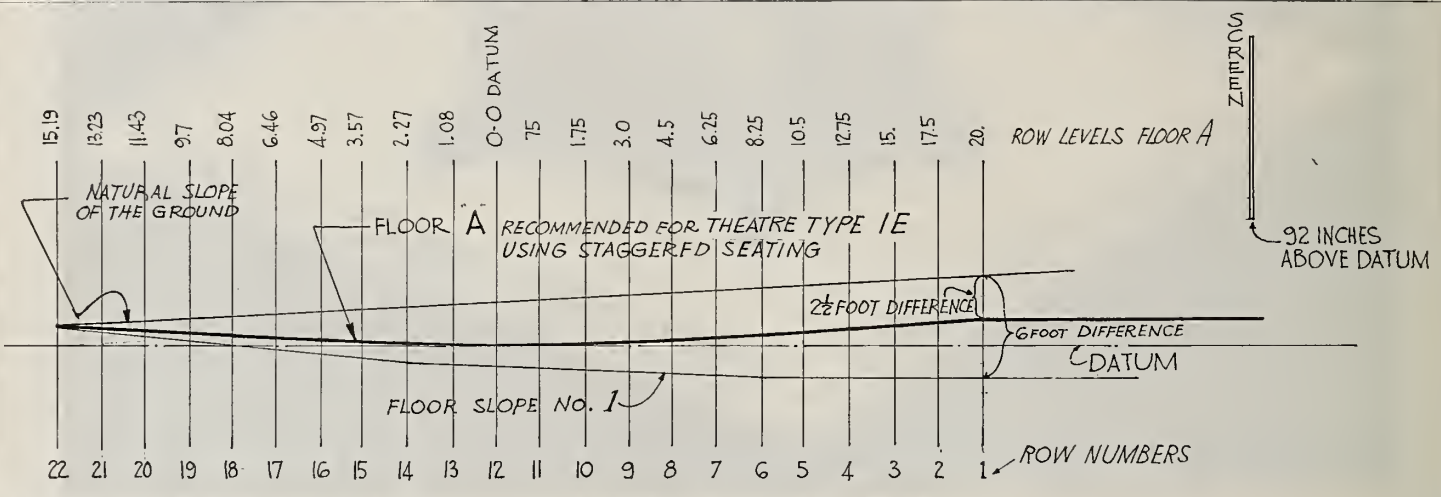


By BEN SCHLANGER

FLOOR SLOPES for all of the basic types of single-floor auditoriums (as formulated in the March 6th issue) have been offered in this series, except for one condition given special consideration in this article. We are now ready to deal with floor pitches of auditoriums having an upper seating level.

Both of the floor slopes given in the accompanying drawings, are adaptations of Floor Slope No. 4. First let us examine it in its application to the remaining single-floor problem—that of an auditorium constructed on ground sloping upward 3 feet or more toward the screen position and having approximately 22 rows. In dealing with this condition, the drawing also indicates the relationship of all the row pitches and general form of the floor, to the contour of the ground.

Floor Slope No. 4 was selected for this set of conditions because it decreases the amount of excavation, also the height of covered foundation walls, more than Slopes 1, 2 or 3 could have done; while Slope No. 5 was not adapted because it would place

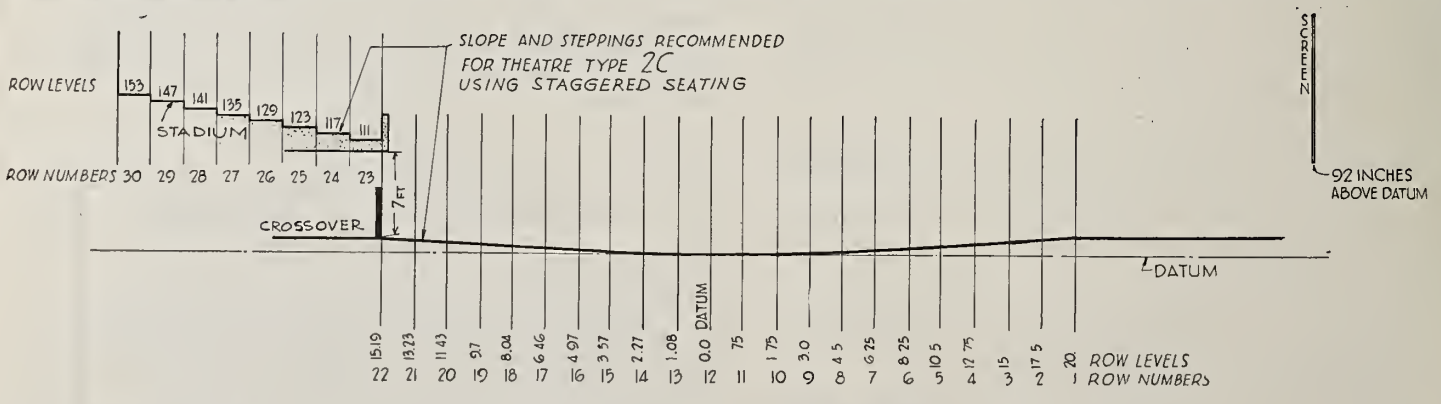


FLOOR SLOPE FOR GROUND INCLINING 3 FEET OR MORE (see text)

This system of floor pitches is an adaptation of Slope No. 4, applying it to conditions designated as Auditorium Type 1E—having approximately 22 rows, with seating on one level, and built on ground sloping upward 3 feet or more toward the screen end.

The levels given here for the first 22 rows are the same as those for corresponding rows of Slope No. 4 as applied to Type 1E conditions in the July 24th issue. All levels are related to the datum line, which is the lowest point on the floor.

The levels and rise per row are noted in inches and decimal parts of an inch (up to one-hundredth of an inch). For practical construction purposes five-hundredths of an inch would be sufficiently accurate. In forming floors, an accurate template taking in three rows at a time should be used to run the finished cement work.



FLOOR PITCHES FOR 22-ROW AUDITORIUM WITH 8-ROW STADIUM (see text)

This system is an adaptation of Floor Slope No. 4 to conditions designated (March 6th issue) as Auditorium Type 2C—on ground level or having a natural slope of less than 3 feet in any direction, with a stadium, and having a total seating depth for both main floor and stadium of not more than 30 rows.

The levels given for the main floor are the same as given for the first 22 rows of Slope No. 4. All levels are given in relation to the datum line, which is the lowest point of the floor.

All pitches and rises are in inches (fractions are up to one-hundredth of an inch). An accurate template taking in three rows should be used to run the finished cement work.

too many of the seat positions at levels from which uncomfortable upward viewing angles would be formed.

Floor Slope No. 1 is superimposed on the drawing to show the excessive amount of excavation that would be caused by its use. Note that there is only a difference of 2½ feet between the level of the floor of Row No. 1 and the natural ground at that point, whereas this difference would be 6 feet if Slope 1 were used.

SCHEME FOR STADIUM

Theatre Type 2C (as described in the March 6th issue) would be on level ground or on ground which would have a slope of less than three feet in any direction; and it would have a seating depth of approximately 30 rows. The drawing herewith illustrating Type 2C shows 22 rows on the main floor and 8 rows on a stadium level. A stadium design is frequently thought of as having an open, clear crossover between the first row of the stadium and the last row of the main floor seating; however, such a plan wastes the prime seating positions which this crossover area would hold. The arrangement in the accompanying drawing indicates the crossover *under the first few rows of the stadium,* thereby wasting no valuable seating area.

This design begins to look like a balcony scheme, but a balcony scheme would actually have at least some of its front rows overlapping the rear of the main floor.

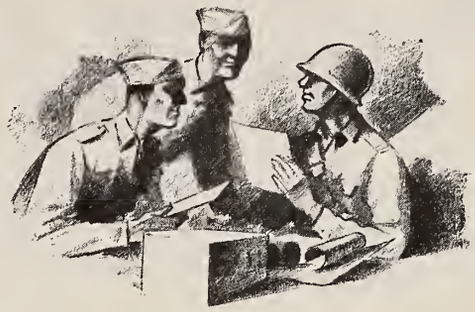
The level of the first row of seats of the stadium is shown at 111 inches above datum, or 96 inches above the level of the floor at the 22nd row of the main floor seating. This allows 7-foot clearance between the crossover floor and the ceiling under the front rows of the stadium. This clearance is kept to a minimum so that the steppings of the stadium can be a minimum in height. (The flattest pitch possible in the stadium permits most comfortable viewing angles and reduced projection angle.)

The *ground* condition *alone* would have made it desirable to use Floor Slope No. 3 instead of No. 4; but the inclusion of an upper level of seating calls for as high a screen position and as much of a "reverse" floor as practicable.

Each riser of the stepped platforms of the stadium is 6 inches high. Actually the first few rows of the stadium could have risers nearer 5 inches in height, according to the mathematical calculations; but it is undesirable to have non-uniform risers heights (accidents occur on steps where the step upward suddenly changes in distance).

Staggered seating is necessary in this stadium. The risers would have to be more than 8 inches if seats were to be placed directly behind one another. This condition would not only result in an undesirable strong pitch, but it would also require intermediate steppings in the aisle, a condition which imposes some discomfort in stair climbing, and which represents a definite hazard. This stadium can be reached from stairways that start in the crossover and lead to the first stadium row; or from stairways leading from farther back to the rear of the stadium.

Here's G.H.Q. for plans



Your war time strategy is to make your house more appealing right now! There are many things you can do to maintain and improve its appearance and comfort. Most important, keep a weather-eye cocked on the not far distant time when you can call in USAIRCO for some real box-office boosting.

Yes, there'll be some new ideas. From today's war time production, USAIRCO has developed new plans.

But one basic idea hangs on—USAIRCO will continue to design and manufacture Theatre Air Conditioning built around your box office. USAIRCO systems are as big or small as your job requirements and operating budget. Comfort cooling that pays a profit is the blueprint for your USAIRCO system.

• • •

This much you can do now ✓ maintain your house in tip-top condition—and when the time comes, you can depend on USAIRCO Theatre Air Conditioning for greater profits.

UNITED STATES AIR CONDITIONING CORPORATION

Profits in Cooling for the Exhibitor

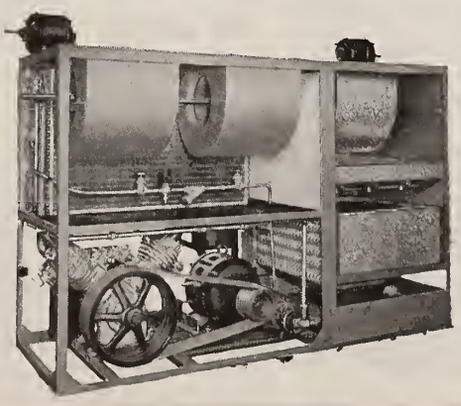
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This Unit, a masterpiece of engineering simplicity combines every phase of refrigerated cooling in a Single Unit. Manufactured in various sizes, it can be used singly or in combination with other units to give you the precise capacity you need. Refrigerated Kooler-Aire is a good unit to be acquainted with. Books describing this system are available. We'll be glad to send you a copy.





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B & L Wide Field Stereoscopic Binocular Microscope AKW

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All along America's war production line, from its start with the raw materials in the field, through the laboratory to the final vital inspections, Bausch & Lomh Wide Field Stereoscopic Binocular Microscopes are at work.

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Like many other Bausch & Lomh instruments developed for the peacetime needs of education, research and industry, today the B&L Wide Field Binocular Microscope is serving America's wartime needs . . . taking a place heside the actual optical instruments of war which B&L manufactures.

Here again, because of its wartime accomplishments, Bausch & Lomh will he ahle to extend its optical services to peacetime pursuits when Victory is won.

★

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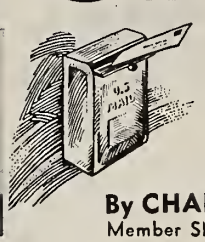
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By CHARLES E. SHULTZ
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Accurate Measurement Of Carbons Required

THE ABILITY to determine conveniently how much carbon will be necessary to run a reel of film without interruption is of value in normal times; in these wartime days requiring maximum conservation of copper, it is urgent.

Some few months ago George Miller, chief of projection for the St. Cloud Amusement Corporation, which operates fifteen theatres in northern New Jersey, wrote me a letter which started me off on some investigations of running time measurement in terms of copper consumption. These ultimately resulted in the gauges offered elsewhere in this department.

The immediate problem and purpose were described by Mr. Miller in the following manner:

"It is my understanding that Victory carbon stubs are of no value for copper salvage because of the impracticability of removing the thin copper from this type of stub and that the drippings from the arc make up the really important reclaimable metal.

"It is evident, therefore, that each carbon must be burned down to the shortest permissible stub in order to produce as many copper drippings as possible. To utilize every inch of carbon and still avoid the risk of performance interruption, it is necessary to remove the guesswork plan of estimating the time required to run any given reel and the length of carbon required and substitute some precision method of determining these values exactly.

"It seems to me that some definite rule must govern the length of carbon consumed at any given amperage. I wonder if you would compile a table indicating the exact length of carbon used in a given time at a definite amperage for various size Victory carbons and help us to make up a simplified reel running time gauge that could be affixed to the inside of the magazine. We use reels having both 4" and 5" hubs, so the guage would have to be arranged to show the running time for film wound on either type spool."

Values compiled to indicate the exact linear carbon consumption for a given amperage during a definite time interval proved to be highly unsatisfactory, when applied to a group of theatres having different local conditions, because (1) lamp ampere meters proved to be unreliable; (2) various voltages and arc gap lengths produced different rates of consumption at the same amperage; (3) the length of carbon protruding from the grip affected both the amperage and consumption rate during the projection of a single reel; and (4) lamp ventilation and magnetic conditions caused changes in the consumption rate.

These irregular conditions indicated the improbability of precision results from any given table for linear consumption based on controlled conditions, and showed a high percentage of error between measured values under various local conditions and optimum values established for ideal controlled conditions. These differences were often found to exist between two lamps in the same projection room.

In order to obtain reasonably accurate results it was necessary to disregard computed standards and obtain *measured results for each individual lamp* in average operation.

It was found that the consumption rate of the Victory carbons had to be measured with the correct length of carbon protruding from the grip. For instance, let us suppose we needed 2 inches of positive carbon to project a reel of given length, and the carbon was gripped so that 10 inches protruded. In cases of this kind it was found that the consumption rate was slower with the 10-inch length due to resistance. It was also found that as the 10-inch trim burned shorter, the *rate of consumption increased* gradually as the *resistance decreased.* To obtain standard results, therefore, the correct length of carbon must be used for the running time required.

Having established a practical method which would prove accurate under different working conditions, I made up a simplified running time gauge which could be affixed to the inside of the upper film magazine and which would take into consideration reels having both 4-inch and 5-inch hubs. These gauges are reproduced here in full scale (pages 88 and 89).

DESCRIPTION OF THE GAUGES

The curved lines on each of the gauges show the running time of standard release prints projected at sound speed of 90 feet per minute. The running time is indicated

(*Continued on page* 89)

Get the most from your VICTORY CARBONS



RECOMMENDED TRIM AND RANGE OF ARC CURRENT FOR LAMPS USING COPPER COATED, HIGH INTENSITY, PROJECTOR CARBONS

Type of Arc	*Arc Current — Amperes*	*New Victory Carbons — Size and Type*
"1 Kw" High Intensity, A.C.	52-66	7 mm x 9 inch H.I., A.C. Carbons in both holders
"1 Kw" High Intensity, D.C.	40-42	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *adjustable* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *fixed* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C.	56-65	8 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative

You can obtain maximum efficiency and economy from your Victory Carbons by observing the following simple rules.

USE CARBON TRIM RECOMMENDED FOR YOUR PROJECTION EQUIPMENT.

The Victory Carbon trims indicated in the above table were established by comprehensive laboratory and field tests to ascertain the best results obtainable in all types of equipment.

OPERATE CARBONS AT SPECIFIED ARC CURRENT.

Better projection and greater economy are obtained when recommended arc currents are maintained. The maximum allowable arc current is stamped on each Victory Carbon at the left of the trade-mark.

CHECK FEED RATIO CAREFULLY.

Changes of arc current alter the ratio of burning rate between positive and negative carbons. On lamps equipped with adjustable feed and formerly operated above 45 amperes arc current, this ratio should be adjusted to meet the new current conditions.

A bulletin describing operation of the new Victory High Intensity Carbons is available for distribution and will be sent promptly upon request.

SAVE THE COPPER

Most of the copper used for plating copper coated projector carbons drops to the floor of the lamp house when the carbons are burned. Continue to save these copper drippings and turn them over to your supply dealer as designated by our government.



NATIONAL CARBON COMPANY, INC.

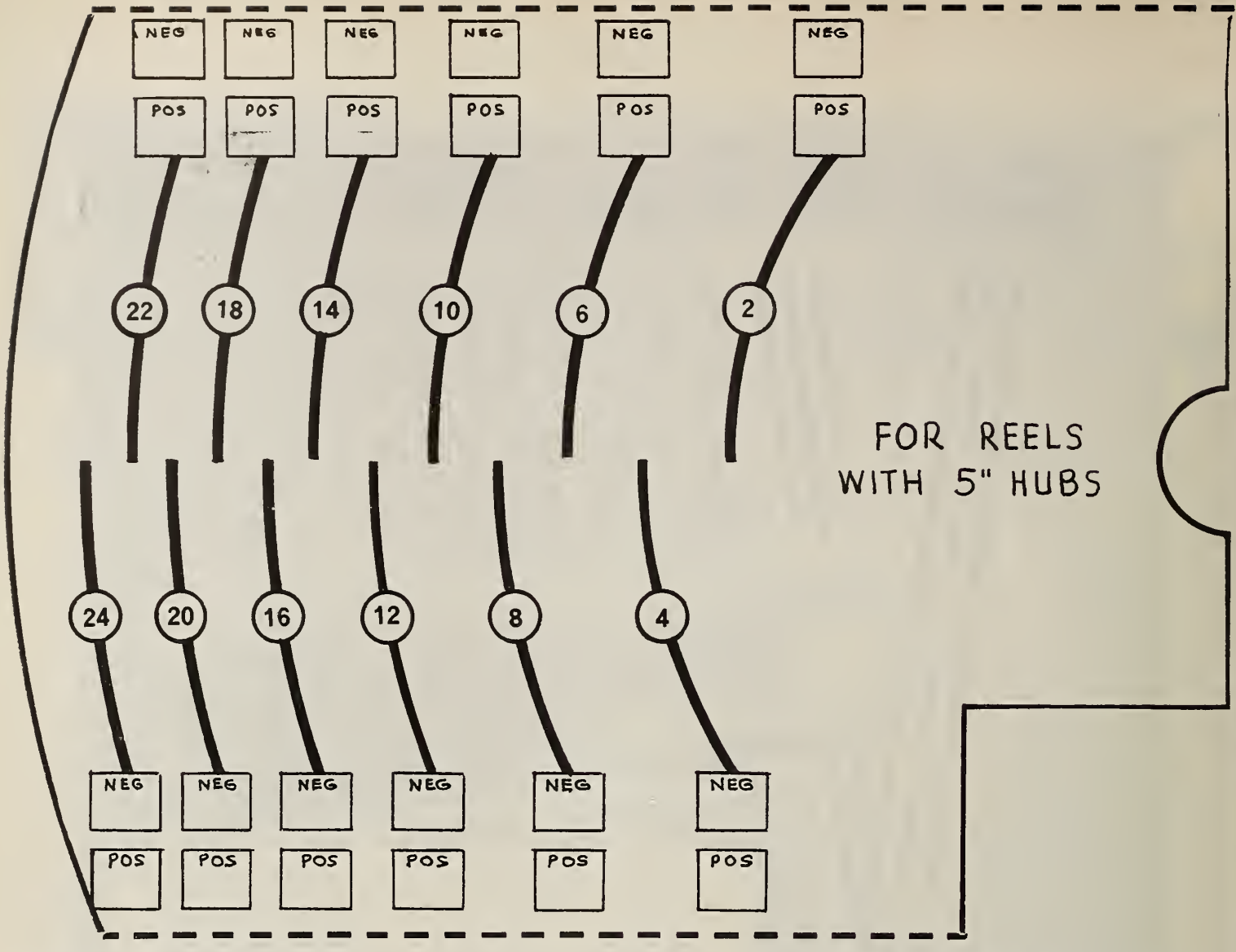
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30 East 42nd Street, New York, N. Y.

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CARBON TRIM TIMING GAUGES: Above and on the opposite page are gauges for the purpose of determining at a glance the carbon length requirements of a reel of film of any footage up to the full capacity of a 2,000-foot reel. The gauge above applies to reels with a 5-inch hub; that on the opposite page is for reels having a 4-inch hub. Attached to the magazine, the one complements the other. The gauges are designed to trace the arc of the film on the reel by means of the numbered heavy curves, which follow on or are parallel to the circumference (outside strip of film on the reel) of the film. The numbers in the circles on the curves designate the running time in minutes.

¶ At the end of each of these heavy curves are outlined squares, one marked "Neg", the other "Pos"; into these, after obtaining the proper figures by actual measurement of carbon used in the period of time for that particular curve, the projectionist writes (preferably in a waterproof ink) the number of inches of positive and negative carbons used in that period of time. After doing this for each of the curves, and for both gauges, the projectionist will have a complete means of determining the lengths of carbon required for his trim for the complete projection of whatever reel is threaded for projection.

¶ As the accompanying photographs show (opposite page), the gauges are attached to the inside of the rear wall of the upper magazine, one abutting the other so as to enclose the reel shaft collar and to frame the rear observation window.

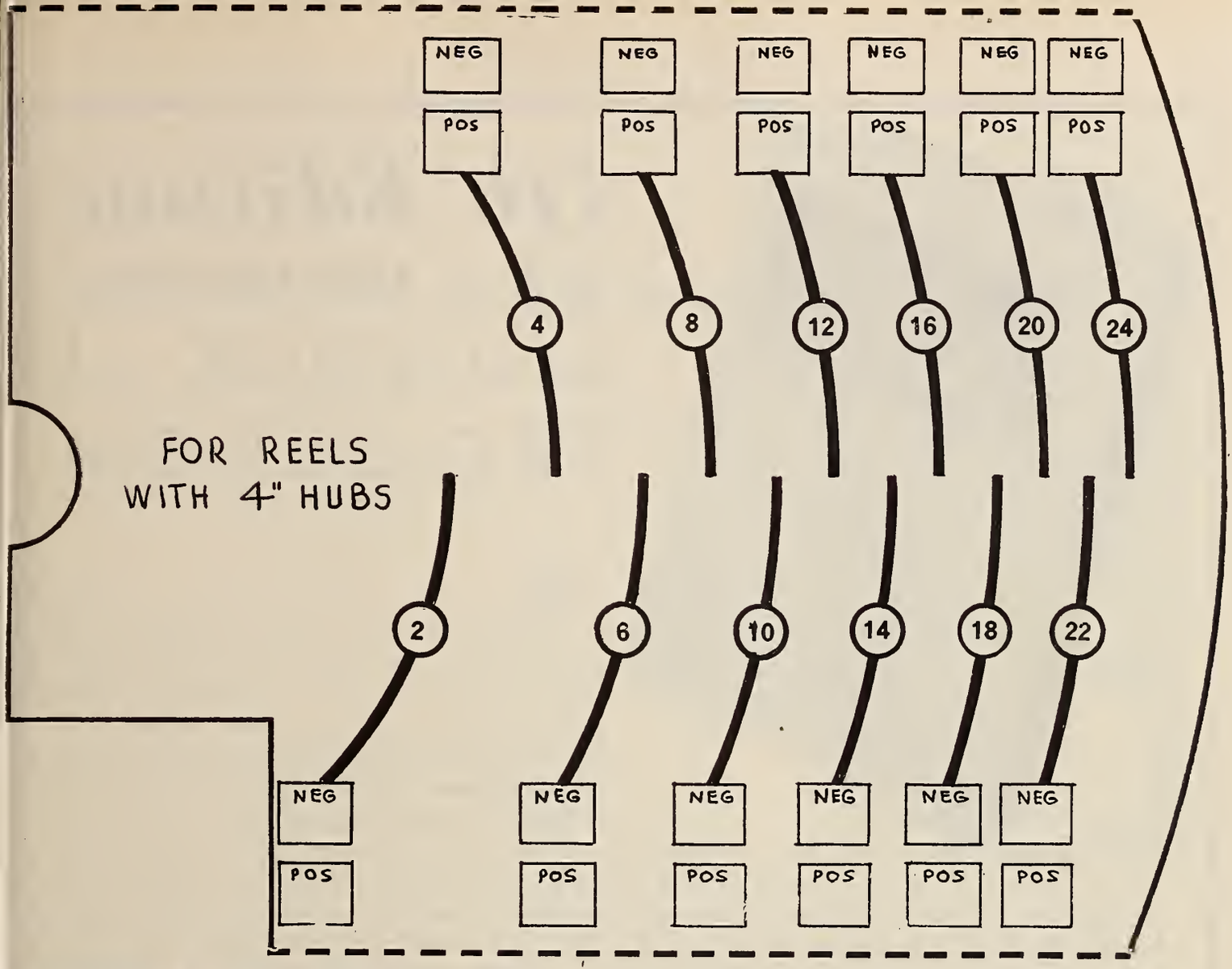
¶ Extreme care should be used in cutting out the gauges. Cut around the outside of the outer lines, using a sharp razor blade against a ruler for the straight edges. Sharp scissors will prove better for the curved lines. So as to be as sure as humanly possible that the two gauges, when joined, will be squared-up, use special care along the inside straight edges.

¶ In attaching the gauges to the magazine wall, use rubber cement or its equivalent (do not use paste or mucilage or glue); apply the cement only along the edges, in a moderate amount, being sure there are no lumps; affix one side of a gauge first, then with a clean rag lightly smooth out the paper toward each corner, then along the other edges so that no wrinkles develop.

¶ The gauges are designed with a square notch to fit around the observation window of the majority of magazines now in use; they are adaptable as well to magazines with round windows, inasmuch as the notch will clear such a window. (Incidentally, it is an easy matter to deal with magazine screw heads so as to have the paper lie flat against the wall. After the gauges have been attached, the paper can be punctured at each screw head, allowing the head to protrude, by means of the metal top of an ordinary lead pencil from which the eraser has been removed Press the eraser cup, not more heavily than necessary, over the screw head and turn so as to cut through the paper; if done with care a clean hole will result. Any wrinkle appearing should be smoothed out, and in this connection it should be borne in mind that any portion of the paper attached with rubber cement can be lifted back readily and restored to position usually without further cementing.

¶ The engravings by which these gauges have been printed were absolutely exact representations of drawn gauges. The printed gauges in this copy of the publication should be practically as exact; however, there is always the possibility, depending partly on weather conditions, of slight shrinkage of paper. In any case, such shrinkage is not likely to be enough to reduce accuracy more than 2%. It is important to leave the gauges bound in the publication until everything is ready for mounting them.

¶ Before mounting, the magazine wall should be cleaned thoroughly, using a non-inflammable detergent or other grease-cutting cleaning compound (carbon tetrachloride would be excellent if available); otherwise the rubber cement will not adhere to the metal. Also, it would be well to apply some rubber cement directly to the magazine wall as well as to the paper; this will assure a strong bond.







These photographs show carbon trim gauges mounted on the inside of the rear wall of film magazines. The left-hand mounting is in a 16-inch, the other in an 18-ich. Note how the two gauges join; also how the holes for screw heads have been made, after mounting, with the eraser cup of an ordinary lead pencil.

(*Continued from page* 86)

from 2 to 24 minutes in intervals of 2 minutes on each gauge. Each curved line has a figure in a circle corresponding to the number of minutes of running time contained in a reel of film of that size rewound at average tension and having the hub size indicated.

[*Note:* Newsreels, which are printed on thinner stock than standard feature release prints, have a longer running time than would be indicated by the gauges.]

At the end of each of the curved lines will be found two small squares. One is marked *NEG* and the other *POS*. In these squares the Projectionist can write in the length of negative and positive carbon required to project a reel of the running time indicated by the curved line. The length of carbon required is to be determined by actual measurement in average operation.

The objective in devising these gauges has been to attain convenience *with accuracy*. Ultimately, the degree of accuracy with which they may be used depends upon the projectionist himself, in his determination of the amount of carbon actually consumed in the periods of time specified on the gauges; in the precision with which he cuts out the gauges along the heavy-lined side edges and mounts the gauges in his film magazine; and in the concentration he applies in observing the position of the circumference of the film relative to the minute curves on the gauge.

Complete instructions for mounting the gauges are given in a caption under one of them. It will be noted in this connection that the gauges are notched at the lower inside corners to go around a square observation window. The notches will entirely clear a round window, however, with only appearance affected.

Install the gauge for reels having 5-inch hubs to the *left* of the reel shaft; and the gauge for reels having 4-inch hubs to the *right* of this shaft, being sure to align them properly. To test alignment, time a reel during operation. These gauges may be installed in 16-inch or 18-inch magazines.

Test installations have been in use for some time, and Mr. Miller reports that consistently accurate results are being obtained with a substantial saving in discarded carbon stubs. He also reports that the projectionists are able to judge running time to an accuracy of less than ½ minute error in 20 minute reels. These gauges have this additional advantage of making it possible to determine at a glance the number of minutes remaining on a reel at any time.

On every box of Victory type suprex carbons may be found the number of ounces

Set of Gauges for A Second Projector

Inasmuch as both gauges are for mounting in a single film magazine, the gauges presented serve only one projector. If a sufficient number of projectionists would like a set of gauges for a second projector, another set will be published. Requests should be addressed to **Better Theatres, Rockefeller Center, New York 20, N. Y.**



7th Edition

of F. H. RICHARDSON'S BLUEBOOK of PROJECTION

WITH the Seventh Edition, this famous standard textbook on motion picture projection and sound reproduction brings to theatre projectionists, to men in the armed forces assigned to projection, to theatre managers and all persons concerned with the screening of 35-mm. film, up-to-the-minute guidance. The new edition is new in its method of presenting the subject, new in organization of material, new in much of the operating data. *Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists.* The chapters on sound now include one devoted to control-track and stereophonic reproduction. And supplementing the regular text are 20 charts for handy reference in locating and correcting sound system defects. Each chapter is preceded by a list of study questions with cross-reference to the text so that the answers may be readily found. The text is thoroughly indexed for easy access to all instructions. *This is a limited printing!* Send your order today. Price, $7.25 postpaid.

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of copper drippings that may be salvaged if only one inch of stub is discarded. Measurements of discarded stubs used before the installation of the gauges by Mr. Miller showed the average length of discarded positive stub to be between 1½ and 2 inches, and the average length of discarded negative stub to be between 1¾ and 1¼ inches. I am convinced that this was the absolute limit to which the projectionists felt reasonable safety from performance interruption could be maintained by guess-work methods, and I feel their assumption was correct.

Following the installation of the gauges it was found in every case that savings in the length of discarded stubs amounted to at least ¼-inch of negative, and ½-inch of positive.

At first glance this appears to be a very small amount of carbon saving, but let's see just what it does amount to in terms of extra copper drippings per year with 6-mm. X 7-mm. Victory type suprex carbons:

The weight of copper drippings from ¼-inch of 6-mm, Orotip "C" negative Victory carbons, is approximately 4/100 of an ounce.

The weight of copper drippings from ½-inch of 7-mm. positive Victory carbons is approximtely 6/100 of an ounce.

The total *extra* drippings from one trim of these carbons weighs 1/10 of an ounce. If one trim is used every two hours of operation, there is a saving of 1/20 of an ounce per hour.

In theatres operating 300 hours per month, this amounts to 15 ounces per month, or 11¼ *pounds* of *extra* drippings per year.

As these drippings may be reclaimed into 90% pure copper, there are 10⅛ pounds of pure copper saved per year.

If such a saving can be accomplished in *only* 3,000 theatres, we of the motion picture industry will be able to release 30,375 pounds *more* pure copper per year for war production—with no sacrifice in projection standards!

All this can be accomplished by saving only ¼-inch of negative, and ½-inch of positive carbon *per trim.*

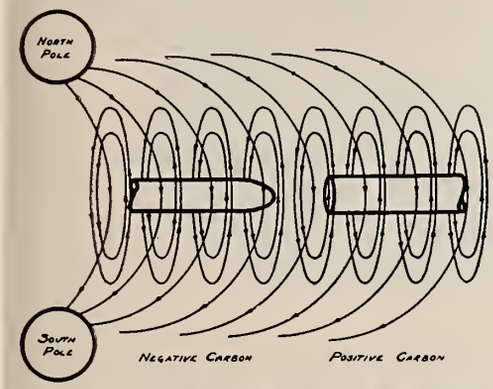
Dealing With Sudden Arc Current Rise

IN THE MAY 1st issue of BETTER THEATRES, Walter Hill, projectionist of the Court Square theatre in Newton, N. J., asked my help in tracing the cause and correction for a sudden rise in arc current with Victory carbons which occurred at irregular intervals and lasted for several minutes at a time. I suggested that one definite cause of this condition was a crack in the core or shell of the positive carbon from excessive grip pressure, or dirty, pitted jaw faces. There are other causes for this condition and several projectionists have written in with their experiences in solving this problem. One such letter comes from L. A. Pierre of Portland, Ore. He writes as follows:

"Your consideration of 'Sudden Current Rise with Victory Carbons' misses both the question and the solution. The trouble in this case is very similar to that experienced with the old vertical arc and called crater

wander. The disturbance results from the flame ball leaving the crater and can be momentarily corrected by quickly shortening the arc gap. The permanent cure can be effected by increasing the magnetic field, thereby forcing the flame to maintain its proper position.

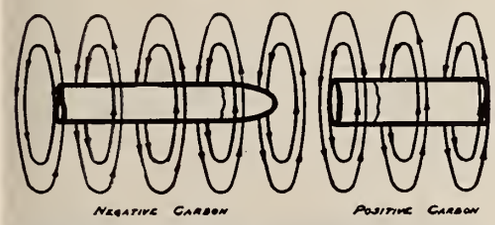
"Proper carbon alignment is vital also and must allow for flame escape at the arc top. In other words, the carbons must be in



Illustrating distribution of magnetic flux, using a supplementary magnetic flux. (See text reference, page 92.)

true vertical alignment with the horizontal adjustments set to burn a slightly angular crater with the top slightly more distant from the reflector than the bottom. Since making the proper magnetic adjustments no carbon trouble has been experienced and the results are superior to the old carbons. Reflector life is also prolonged through elimination of pitting."

I do not agree completely with all of Mr. Pierre's comments, but I do concur with his statements regarding the importance of



Illustrating uniformity of distribution of magnetic flux when carbons are aligned, without additional magnetic field. (See text reference, page 92.)

magnetic control in the stabilization of suprex type arcs, as I pointed out in the June 26th issue of Better Theatres.

ANOTHER EXPERIENCE

Another letter offering a different solution to the same problem comes from J. W. Remillard, projectionist of the State theatre in Manchester, N. H., which is directed to Mr. Hill in an effort to help him with this problem as follows:

"Was just reading about your trouble with Victory carbons. I have been using Victories for only the last six weeks and I was plagued by the same trouble you are having until last Monday when I suddenly came on the cure.

"I won't go to all the trouble of telling you all the things I tried to cure my trouble, but believe me I was plenty disgusted. The

Photo, Courtesy 20th Century-Fox



...that

OUR FAITH

may be

RENEWED

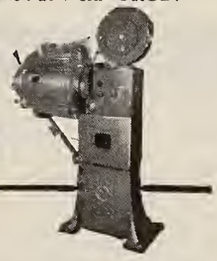
Among autumn's splendid releases is "THE SONG OF BERNADETTE" by 20th Century-Fox—starring Jennifer Jones. It is for the faithful reproduction of a screen triumph such as this that DeVRY Projectors and Sound Systems are built. Steadiness of image—no bobbing! Fidelity of sound! Full-bodied tone! Lifelike portrayal of scene, action, voice. Just as Author Franz Werfel caught firsthand the inspiration of the Shrine of Lourdes, so DeVRY projects it—flawlessly, beautifully, colorfully—as the most exacting projectionist and the most critical audience demands. It won't be very long now until war-proved DeVRY Projectors and Sound Systems are available for civilian needs. When Peace comes, you will want DeVRY equipment. DeVRY CORP., 1111 Armitage Avenue, Chicago, Ill.

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WORLD'S MOST COMPLETE LINE OF MOTION PICTURE SOUND EQUIPMENT

Have you seen the new copperless pennies? That's what copper means to the war! Save all you can of your carbon strippings. Every little sliver of it counts!

We'll Be Seeing You A. V. **(AFTER VICTORY)**

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• • • — The F&Y organization, while now geared exclusively to the war effort, will be intact to service you after Victory.

• • • — F&Y's future duty is to continue serving its loyal clientele and their friends.

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RECT-O-LITE
A BETTER RECTIFIER
FOR 1 KILOWATT ARC

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show would be rolling along nicely when all of a sudden my amperage would go up about 15 amps, and still the light was terrible for about a minute.

"I cured my trouble by boosting my voltage slightly higher than I was using on the old carbons. On the old carbons I kept my generator voltage at 100 and everything was O. K., but the Victories acted up at that voltage, so now I don't let my generator voltage drop below 102, giving me an arc voltage of 38, and that's the answer.

"I am sure that if you get that voltage of yours up somewhat, your trouble will completely disappear. Also make sure that your lamphouse is not over-ventilated and that no stray cold air currents reach the lamphouse. Be sure that the air you are exhausting from your lamp is not being replaced by air coming almost totally through the hole in the center of the reflector thereby causing your arc flame to dance all over the place.

"The Victories are a more finicky breed than the old carbons, but when you have hit the right combination you will find that they give you one sweet light."

Projectionist Hill's original letter stated that he was using a rectifier, not a generator, but I believe the above letter will be of interest to the projectionist who is using a generator.

RECOMMENDED ARC CURRENT

Mr. Remillard failed to tell us the size of carbon and the arc current at which he found 38 volts to give the good results mentioned. I believe it will be of general interest to list the proper arc voltage for various sizes of carbons at specified arc current as recommended by The National Carbon Company for Victory suprex carbons. These are:

7-mm Suprex Victory positive X 6-mm Orotip "C" Victory negative: 40 A—27½ V; 42 A—33 V; 45 A—35 V.

8-mm Suprex Victory positive x 7-mm Orotip "C" Victory negative: 56 A—35 V; 65 A—38 V.

In order to obtain the most stable operation with suprex carbons, it is necessary to burn them within the recommended current range and to have a low voltage power source with a proper auxiliary magnetic field to control the arc. The power source should have the property of changing current rapidly with only slight changes in voltage at the current and voltage rating of the arc. The magnetic field should be strong enough to direct the tail flame upward and hold it comparatively stationary in this position.

If these conditions are complied with, current surges or "in and out of high intensity effect" are quite unlikely to occur except in extreme conditions of draft, or from cracks in the positive carbon from excessive clamping pressure.

In cases where suprex carbons of the Victory type are *not* burned at the recommended current with the proper type of power source and correct supplementary magnetic field, there *is* a likelihood of "in and out of high-intensity effect." It is important to note that recommended current range is a measurement made while the arc is in its stable high-intensity condition, because when it goes *out* of high-intensity, the amperage rises and the voltage drops accompanied by a decided loss in light.

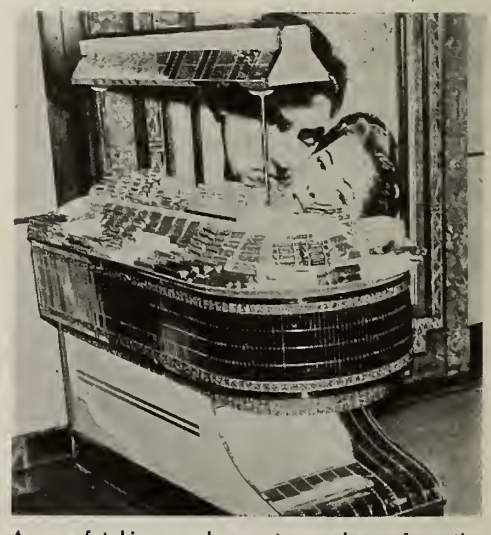
SOME EMERGENCY METHODS

In practical use it has been found that it is sometimes quite impossible to meet these ideal requirements, and faced with the problem of producing results with the conditions at hand the projectionist must pull a few tricks out of his bag to obtain results. I offer the following expedients in the hope that they may help those in the position which makes ideal operation impossible. They have been given projection room tests.

1. Operate at the higher end of the recommended current range (higher amperage lessens the tendency of "in and out of high-intensity effect").
2. Burn the positive crater slightly off the top (this tends to stabilize the tail flame when an insufficient magnetic field causes trouble).
3. Use a longer arc length at the same amperage (the arc becomes more susceptible to draft in this case, but there is less tendency toward "in and out of high-intensity").
4. Use an 8-mm. positive carbon as a negative with an 8-mm. positive (this causes some arc wandering, and an alteration in the feed ratio between the negative and positive carbon which must be adjusted, for it cannot be done with lamps having fixed feed ratios).

These devices apply only where equipment capable of supplying recommended current, voltage and magnetic field are unobtainable.

In order to assist the projectionist to visualize the appearance of the magnetic field surrounding the arc when properly reinforced, and in the absence of magnetic control, the drawings on page 91 have been reproduced, with the permission of the National Carbon Company, from a paper presented before the Society of Motion Picture Engineers ("The Non-Rotating High-Intensity D-C Arc for Projection," by D. B. Joy and E. R. Geib).



An eye-fetching candy counter made up from the Carolina theatre in Winston-Salem, N. C., effectively using Flexglass, not only on the pedestal and counter fascia, but on luminaire which forms an integral part of the design, which is carried out in Flexglass of peach and blue mirror, and white and green dewdrop.

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It is also suggested that you put an X opposite the kind of booth equipment on which you would like information in the post-war period.

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Theatre .....
City & State .....
Street .....

PROJECTORS
Make .....
Model .....
Purchase Date .....
Serial Number of Projector No. 1 .....
Serial Number of Projector No. 2 .....
Type of Shutter. Front .....
Rear .....
Double .....
Barrel .....
Date of Last Projector Repair .....

PROJECTOR BASES
Make .....
Type .....
Serial Number No. 1 .....
Serial Number No. 2 .....

MAGAZINES
Make .....
Type .....
Serial Number No. 1 .....
Serial Number No. 2 .....

SOUND SYSTEM
Make .....
Type .....
Serial or Model
Number of Reproducers .....
Date of Purchase .....

LAMPS
Make .....
Model or Type .....
Serial Number of Lamp No. 1 .....
Serial Number of Lamp No. 2 .....
Date of Purchase .....

REFLECTORS
Make .....
Type .....
Size .....

RECTIFIERS
Make .....
D.C. Amps. .....D.C. Volts .....
Serial Number of Rectifier No. 1 .....
Serial Number of Rectifier No. 2 .....
Date of Purchase .....

GENERATOR
Make .....
D.C. Amps. .....D.C. Volts .....
Serial Number .....
Date of Purchase .....

PROJECTION LENS
Make .....
Type .....
Size .....
Focal Length .....

CARBONS
Type of Negative .....Size .....mm
Type of Positive .....Size .....mm

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WARTIME INSPECTION: 5. Stage Equipment

FIFTH OF A SERIES OF INSPECTION GUIDES WITH RECORD FORMS

[*The Maintenance Inspection Record form for Stage Equipment appears on pages* 96-97. *Beginning below, with each item numbered according to its number in the form, is an explanation of procedure for efficient examination and for correction of defects. The first guide, on projection and sound equipment, appeared in the May 29th issue; items are numbered cumulatively regardless of classification so as to avoid confusion in the use of the record forms.*]

ITEM 47: Stage Head Blocks, Pulleys, Etc.

The entire "hanging" equipment for the stage setting should be inspected carefully at least once every six months. As a general rule, the sheaves or pulleys fastened either to a gridiron or directly to the stage ceiling rarely give any trouble if they have been properly arranged and installed in the first place. Nevertheless, troubles do arise occasionally, and they can be of a serious nature, especially when this "hanging" equipment has been neglected over a period of years.

It must be remembered that these sheaves or pulleys, operating lines, tie-off cleats and pin-rails carry considerable weight and that in case of faulty operation, not only valuable stage equipment can be ruined, but also human life can be jeopardized.

When these "hanging" lines operate irregularly or will not hold the screen, sound horns masking borders, etc., in their proper relation to the stage setting, the trouble may be:

The pipe battens are bent due to excessive weight or unbalanced loading. The holding cleats or cable clamps are loose or otherwise defective. One or more cables have become "stranded" due to bending in the sheaves or pulleys, or they have abnormal tension "stretch" because of being overloaded.

The cables are not entering the grooves of the sheaves or pulleys smoothly but at an extreme angle. The cables are of the improper type or size for the load they are carrying. The sheaves or pulleys are loose or just barely hanging to their fastenings at the gridiron or the ceiling. The tie-off cleats are fastened improperly to the wall or are of the wrong type and size for holding the load.

The "belaying" pins at the pin-rail are loose and in some cases the cable or rope is tied-off improperly to them. The tie-off clamps, if used at the pin-rail, are defective or are not clamped rigidly in place, causing slow stoppage of the cable.

When the sheaves or pulleys are not working properly, check to see if (1) the head or lead blocks have the necessary number of grooves for the required number of lines in that particular setting; (2) the lines or cables are running into the grooves properly or have "jumped" them entirely; (3) the diameter of the cable is too large for the groove and is rubbing or binding against the housing of the sheave; (4) some loose rope, string, etc., has fallen between the revolving part of the sheave and its housing, thus binding or preventing smooth operation; (5) other lines or cables are fouling the sheave and gritty material has accumulated and heavy rust set in due to leakage of the roof.

ITEM 48: Counterweight Arbor

Make sure that the counterweights are set properly and adjusted correctly in their up and down travel. When the counterweight-arbor "hangs" sharply against the sheaves in the up position, as well as against the floor in the down position, it puts a terrific strain on all cables, sheaves, etc., but especially on the upright guide lines. These guide lines should be stretched tight and the "rings" in the arbor should barely touch them when in operation.

When the lines from the setting are too long with accompanying misadjustment of the arbor travel, these guide lines take a beating by being pulled in or out and even roughly scraped by the arbor set guide

rings. Under these conditions the guide lines will become "stranded" and even pulled loose from their fastenings.

Check and tighten all floor and ceiling fastenings especially the cable clamps to prevent slippage. The counterweight set should always work smoothly and easily up and down and at all times be perfectly balanced with the load. All manila ropes or lines in the settings should be checked carefully for shredding or other deterioration, and be replaced immediately if in poor condition.

ITEM 49: Asbestos Curtain

Check at least once every six months for signs of deterioration in the fireproofing, qualities and especially breaks in the reinforcing framework makeup. It should be remembered that these curtains are fabricated to withstand a certain definite heat resistance and pressure strain in case of fire.

An asbestos curtain, even if left hanging straight above the proscenium opening, can be injured in many ways especially if it is rolled up or in extreme cases folded once or twice because of space limitation between the top of the proscenium opening and the ceiling at the stage. Always make sure that the lines are fastened correctly and at just the right places on the curtain so that it is picked up smoothly without "jerks," and evenly without any bending or scraping at the sides of the smoke-pockets.

A curtain that shows signs of undue wear or deterioration at the sides is rubbing against the metal in the smoke-pockets because one or two of the holding lines are loose and not of the proper length in relation to the other lines. This can also be caused by not enough clearance in the smoke-pockets due to their not being designed properly in the original installation, or because the metal sides have been bent out of shape by accidentally or carelessly banging heavy stage props against them. Always make sure that these smoke-pockets are kept free and clear of all brooms, fire poles, etc., and that all sides are straight and all reinforcing solidly in place. The curtain, when in the down position, should fit these smoke-pockets almost perfectly without any bending or scraping of the sides in order to prevent seepage of smoke.

Periodically check to see if the lines are adjusted correctly and that the bottom of the curtain does not strike the stage floor sharply when it is let down. When the curtain strikes the stage floor with a bang, a terrific strain is put on the entire area as it absorbs the sudden impact. This condition can and should be remedied by shortening the length of travel at the tie-off cleat, or by adjusting the length of some lines if only one side strikes the floor. Always make sure that the emergency tie-off line is in good operating condition and that a knife is permanently there for cutting in case of fire.

ITEM 50: Sound Horns

These speakers and baffles require very little care if set permanently in place ex-

(*Continued on Page* 98)

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THEATRE _____

LOCATION _____

MAINTENANCE INSPECTION RECOR

ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTAL-LATION DATE	ORI PR
47. Stage Head, Blocks, Etc.									
48. Counter-Weight Arbor									
49. Asbestos Curtain									
50. Sound Horns									
51. P. A. Amplifier									
52. P. A. Horns									
53. Microphones									
54. Footlights									
55. Borderlights									
56. Floodlights									
57. Switchboard									

tage Equipment

MANAGER _____

INSPECTED BY _____

NATURE OF DEFECT	CORRECTION (check)		DATE OF Correction	SUGGESTIONS FOR POST-WAR REPLACEMENT or REVISION
	REPLACE	REPAIR		

(*Continued from page* 95)

cept for regular common-sense attention; however, when they are installed to fly in a cradle, certain definite conditions must be taken into consideration that may affect the proper distribution of sound within the theatre if not the breakdown of the units themselves. There is no doubt that when these horns were originally installed they were set precisely for the best possible coverage of the sound in the theatre; but after a time these exact settings and locations may have changed due to improper or careless handling of the equipment, or to just natural reasons.

When these sound horns and baffles are installed to fly, check to see if the lines or cables are in good condition and are fastened solidly in the brackets or the cradle; and that the cable clamps are tight and also that the cables fan into the grooves of the sheaves exactly without undue friction or binding.

Next check the counterweight arbor to see if the load of the horns is perfectly balanced with the counterweights or the set. This is very important, for when the horns overbalance the counterweights, the horn cradle may in some cases "run away" and come down fast, striking the stage floor hard and sharp. This same condition applies when any or all of the operating lines of travel allow the horn cradle to strike the floor every time it is lowered. As can be readily seen, this sudden impact and jarring will not only force the cradle structure and baffles out of true setting and location, but definitely cause a ruinous effect on the delicate horn units. Always make sure that the entire horn equipment comes down slowly and evenly, and that the front baffles come to rest gently on the stage floor. Where the horn units are of such a type that the front baffles must rest solidly on the stage floor—using this floor area as an auxiliary baffle—the entire horn cradle should consistently make solid contact with the floor every time it is lowered, otherwise the proper distribution of the sound will be affected.

Make sure that the sound cables that run from the junction box or the stage wall to the horns are in good condition, that the insulation has not cracked or otherwise deteriorated, and that they have not been fouled with other lines thus putting excessive strain on them and especially on the terminal connections.

The entire horn structure should be kept reasonably clean of all dirt and dust; not that dirt will materially affect the horn units but for the simple reason that in time this dust and dirt will come to rest on the screen surface. And do not allow the horn cradle to be used as a storage shelf for old rags, hammers, boards, etc., as the heavier objects can easily fall off and damage the screen.

ITEM 51: Public Address Amplifier

This amplifier should be given the same care and attention that is exercised in the upkeep of the theatre sound amplifier. It is a good idea to install a heavy screen guard over this amplifier if none is already present, to protect it against damage due to handling of stage props or scenery.

In case trouble should arise in this amplifier check to see if (1) the control switching is dirty, arced or perhaps making poor contacts; (2) the power transformer is "cooked," of the wrong rating or capacity; (3) the matching impedance is wrong or defective; (4) the a.c. incoming voltage is of the wrong type, or the line is incorrectly connected to the primary taps on the transformer; (5) the wiring connections or splices at the terminals are defective, loose or made wrong; (6) the tubes are defective or some are completely dead due to sudden jarring of the amplifier or just natural reasons.

ITEM 52: Public Address Horns

These particular horns require very little maintenance; however, care should be taken, especially where they are recessed in the wall, that the entire housing is free and clear all around in the opening. When these horns are installed tightly within the wall, not only is it impossible to move them around for proper adjustment, but in some cases the wall may settle a little, putting an excessive strain on the horn housing as well as forcing the speaker cone or diaphragm out of adjustment.

Occasionally check the wiring connections at the speaker unit terminal board to see that they are tight, not corroded, or otherwise not making a poor connection. Also, these horns should be kept reasonably free of dust, inside the housing as well as at the screen or fabric covering on the face of the unit. Make sure that no water from a leaky roof is entering these units, for excessive dampness will cause the entire assembly to deteriorate rapidly.

ITEM 53: Microphones

These mikes should be handled gently and carefully at all times. Any rough handling may jar the sensitive connecting elements out of proper electrical contact. A faulty microphone in most cases is caused by the shielding being defective or broken at either the mike unit itself or at the plug-in box on the stage floor.

When the microphone is not in use, make sure that the cable is coiled up properly and not left stretched out on the floor for someone to step on. This cable is of a specially calibrated type, quite expensive and hard to obtain. It should be treated as carefully as the mike unit itself.

When the microphone is of the disappearing floor type care should be taken that it is not raised or lowered too abruptly so that it strikes the floor. These sudden jarrings will not only knock the mike out of adjustment, but also help ruin the cable, operating lines and the telescoping tubing. When the microphone does not disappear properly into the floor, check to see if the tubing is bent and if some foreign material has lodged itself between the floor sleeve and the tube. Also, see if the guide mem-

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bers are not bent or otherwise interfered with under the floor. The operating lines should be checked for free and proper length in travel, and to make sure that the sand bags are of the proper weight for counterbalance. The operating lines should be adjusted from time to time as they will stretch after a period in usage.

ITEM 54: Footlights

This is one item of stage equipment that in a motion picture theatre is constantly neglected. While it is true that there are no moving parts to wear out, still there are certain things that should be looked after in order to obtain the most service.

First, the entire footlight trough should be kept reasonably free of dirt, dust and other refuse that so easily accumulates here. The caking of dirt in the footlights not only cuts down the light transmission, but helps to deteriorate the metal as well as the electrical connections and circuits.

A continuous row of footlights always exposed should be checked for any breaks or bends in the metal, for if left in a dilapidated condition, corrosion will quickly set in. A scarred or bent trough is unsightly.

The trough, lights, etc., should be thoroughly cleaned with a solution of diluted ammonia, if available, and the metal reflecting surfaces painted with a good grade of white enamel paint. A glossy finish will reflect the full light of the lamps so that even if one or more lamps are dead, or if a circuit is turned off, a considerable amount of light will still be thrown on the stage.

The splice box at the end of the trough should be thoroughly cleaned of all refuse. All wiring splices and insulation should be checked for deterioration or breaks, while the various circuits should be checked through to the a. c. contactor switches or directly to the switchboard. These many electrical connections and the insulation are bound to become somewhat defective with age and should be noticed and repaired before a short circuit develops.

When the footlights are of the disappearing floor type, the same checkup as explained above should be made to assure full efficiency. In addition, the current wiring and splices should be checked *very* carefully, and the condition of the insulation noticed, as on these disappearing "foots" the entire electrical hookup must take a hard strain every time the trough is opened and closed.

ITEM 55: Borderlights

This piece of stage equipment should be accorded practically the same care and attention as practiced in the maintenance of footlights. If of the open type, the interior should be cleaned periodically, with bent or scarred metal parts repaired and the reflecting surfaces covered with a good grade of white glossy paint. The hanging position should be checked carefully so that the equipment is moderately distinct from the cyclorama borders. Also, check the chain hangers and pipe battens for deterioration

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or corrosion. These pipe battens should be located correctly in the rings as in time they have a tendency to move out so that they are about to fall out of the rings.

The electrical cables should be checked for breaks in the insulation and to see if they are hanging properly and are not fouled in any way. It must be remembered that there is a definite strain on these cables, which are constantly moving or swaying under the influence of air movement in the theatre as well as from scene changing.

When these borderlights have glass roundel enclosures over the lamps, they should be cleaned with diluted ammonia. The idea is to get out of these borderlights as much light as possible; the current put into the lamps must be paid for regardless of the amount of light output.

When strip lighting troughs are used at the sides of the proscenium opening, the same care and attention should be given them as recommended for the borderlights.

ITEM 56: Floodlights

As a rule spotlights and floodlights require little regular maintenance except for common-sense care in handling and operation. Here are the main precautions to be taken:

Make sure that the electrical feed cables are in very good condition. A cable that has a break in it or is otherwise defective can be a serious fire and personal injury hazard as it carries the full power line voltage. The stage plug-boxes or pockets should be checked to see if the receptacles are clean, are not corroded or arced, and are specially well grounded per the electrical code.

When a rheostat is used at the base of the flood or spot it should always be kept clean, with no rags, cue sheets, rope, etc., placed upon it. The metal guard should always be around the resistor elements; if badly bent or broken in spots, a new guard should be installed. Care should be always taken that no short-circuit can develop between the resistors and the stand. Make sure that the control switch is in good operating condition, that the jaws are not arced, burned or otherwise defective. When the spot or floodlight is not in use, the cable should always be coiled-up evenly with no sharp twists or bends, and be hung on a hook on the stand.

ITEM 57: Stage Switchboard

In the care and maintenance of the switchboard, cleanliness in and around the enclosure is of prime importance. Dirt and dust accumulated in the resistors or dimmers and contact buttons can cause shorts, arcing and general deterioration. All inflammable material should be kept away from the switchboard and especially from exposed electrical parts. The set screws on the dimmer handle shaft collars should be tightened, new ones be installed if defective, and the collars and friction bearing parts be cleaned and slightly oiled if necessary.

The individual color master switches and especially the grand master switch and operating shaft should be checked to see if it is loose or otherwise not operating properly. These particular switches, when in poor shape, will not only dim the individual colors in the "foots" or borderlights irregularly, but in time will roughen and burn the shaft couplings and sleeves.

Check carefully the operating rods that run from the shaft collars (and are controlled by the color master switches) over to the contact buttons on the dimmer resistors. These rods may have become loose or otherwise are not making direct contact at the center of the resistor contact buttons. When a condition of this sort exists, the buttons all around the individual dimmer bank will become burned, arced and roughened. In cleaning these dimmer contact buttons or pins use only fine sandpaper No. 000 grade, if possible, *making sure that all copper particles are blown away after this cleaning.*

Check all the electrical connections at the straps on top of the dimmers for looseness or corrosion. Also, note if the insulation on the circuit wiring is cracked due to heating of the dimmers. All exposed "feed" wires to these dimmers should have asbestos covered insulation to resist the harmful effects of the heat generated by the resistors. It is very important that the switchboards have a substantial metal guard in good condition, covering all places where exposed wiring, electrical contact points, dimmers and moving parts are located.

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METHODS in MANAGEMENT

A department for newcomers to theatre operation

Qualities and Duties of Cashiers, Doormen, Ushers

[*This is the third of a series of articles by the Editor of the* Managers Round Table in MOTION PICTURE HERALD.]

NO MATTER how fine a policy of public service a theatre may have, it cannot be better than the staff. Public service is always a thing of details (you know what the wife says: it's the little attentions that count) and for these a theatre manager is more or less at the mercy of his subordinates. Staff selection and training is therefore a critical matter.

In our previous article we dealt with the manager's own attitude toward his staff; in this are outlined the desirable characteristics, and the functions, of those members of the staff who are in most immediate and constant contact with patrons—the cashier, the doorman and the ushers.

CASHIER

The fact that many young women are being constantly drawn into defense work has created a boxoffice problem. In many cases, elderly women are now being employed where managers have found it inexpedient to break in new cashiers frequently. The older women are proving satisfactory in most instances.

The cashier is usually the first theatre employe with whom the patron makes contact. Her manner can make a marked impression on the patron to the advantage or disadvantage of the theatre. Important elements of her stock-in-trade, so to speak (and they are much more significant than a pretty face) are a bright, alert pleasantness, a well modulated voice, the habit of speaking directly to a patron instead of indifferently. In personal appearance she should give an immediate impression of health and cleanliness. Gum chewing or eating while she is on duty should be strictly forbidden; nor should she be allowed to crochet, read a book, apply make-up, and carry on conversations with friends.

In answering phone calls regarding attractions, the cashier can do much to "sell" the *show*. She should give the titles, star names and any special attractions that are included on the program. These statements should be made in an interested, not in a dull, perfunctory manner. If the person calling asks the starting time of the feature, she should give *all* feature starting times, as: "The next feature starts at 2:30, and after that at 3:50, 5:20, etc."

The cashier should check her tickets and cash fund before beginning the day's business, and be present when the evening's check-up is made.

She should be cautioned against exposing her box-office report or large sums of money to public gaze. It is well also for the cashier to have sufficient instruction in the common characteristics of counterfeit money to be able to detect at least the usual products of the counterfeiter's press. She need not be immediately suspicious, but she should be promptly wary in the event a patron seems to be trying to confuse her or take her attention from the procedure of changing a sizeable bill.

There are a number of "neat rackets" besides that of the counterfeiter to mulct a theatre at the box-office. To illustrate: A man will proffer a one-dollar bill for two tickets, then demand change for a ten. The cashier denies his statement and the manager is called. The patron vehemently declares that he gave the girl a ten-dollar bill. Suddenly he remembers a peculiar mark which he previously had noted on the bill. The manager examines the bills in the cash drawer and finds that the top ten-dollar bill has the odd mark. The trick is that the confederate of the man gave the cashier the marked bill a few moments earlier.

DOORMAN

The doorman, or ticket taker, has a post that is always of importance and trust, and if anything, his responsibility is increased by the wartime situation in many communities. Primarily, the doorman is handling tickets which represent the actual monies of the theatre. His honesty must be above question or suspicion. He is also a main channel of contact between public and theatre. His salutation and "thank you" to patrons should be warm and cordial, never mechanical, yet avoid being too personal. He should be neat and well groomed at all times.

Because of his varied responsibilities the doorman had rather be a mature person, possessed of good judgment, tact, and a likeable personality. He should be able to handle drunks and dissatisfied patrons with equal propriety. He should have a good memory for faces; a regular patron likes recognition as such.

He should have constant knowledge of the availability of seats, and ought to keep himself informed of their general location



Exhibitors of America have many duties to perform these war days. You build unity and morale through motion picture presentations—and you promote and support the various government drives that are initiated to spur war production and civilian defense.

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(front rows only, balcony, etc.). Schedules and admission prices should be on the tip of his tongue. Patrons are irritated when they get a blank look and an I-don't-know, or a wait-here-I'll-call-an-usher. The way to a movie should be kept as smooth as possible.

The doorman really ought to be also familiar with local points of interest and the location of bus and street car lines. In some situations it is well to know the location of principal hotels and stores and how to get there.

He should check his post when reporting for duty daily and see that all exits are unbarred and *working easily*. He should observe the general appearance and cleanliness of the front area, of lamps, posters, signs, copy, etc., and report any irregularities to the manager. He must watch front lighting schedules, particularly where wartime dimout restrictions have been imposed.

An *efficient* doorman is a "must" in the wartime scheme of theatre operation. He will assure the manager of reliable coverage at an extremely critical location, and tend to reflect his own policies and personality in patron contact at a sensitive point.

USHERS

The usher staff has been hardest hit by demands created as a result of the war effort. The ideal age for moulding young men to theatre needs has been widely regarded as from 18 to 21 years. This group has been largely drawn into the armed services. Those left have found the wages in war plants more attractive. Theatre management turned to young women to replace the boys, but higher wages in war work have created a shortage of girl ushers also. Managers are being forced in many instances to use older women or youngsters of early 'teen age.

The matronly usher hasn't the stamina for the work. However, this factor is minimized where management provides frequent rest periods. The younger boys of 15 to 17 generally lack judgment and a sense of responsibility; their enforced employment requires extra vigilance and supervision on the part of the manager.

Primarily, the function of the usher is to assist the patron in locating a seat in the dimly lighted auditorium. In recent years the staff as a unit has been recognized as an important factor in speeding up and facilitating crowd movement in connection with "fills, spills and refills". The efficiency of the staff in these functions directly affects the capacity for business, and a poorly trained one can easily cause the loss of considerable income at the box office by its failure to cope effectively with crowd movement.

Courtesy is synonymous with service. An usher is not expected to fawn upon a patron or gush with solicitude; a dignified, self-respecting "Sir" or "Ma'am", with the simple courtesy of a "Kindly" or "Please" and the thoughtfulness of a "Thank you" —these common marks of ordinary politeness and the well-groomed appearance and well-bred bearing that go with them are enough to make a patron feel well received and cared for by the management.

Military stiffness and movements borrowed from the drill field are by now generally regarded as out of place in the theatre. An alert naturalness should be the outstanding characteristic of an usher's manner.

• In these times, with the violence of war spilling over into civilian affairs, ushers should be cautioned to be especially watchful of vandalism and incipient outbreaks of hoodlumism. Even the tougher lads among the young patrons are less able to organize rough-housing if they know they are being constantly watched; hence, ushers nowadays should patrol their sections continually.

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PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS

RELEASE CHART BY COMPANIES

ADVANCE SYNOPSES

THE RELEASE CHART

Flesh and Fantasy

(Universal)

Adventure in the Supernatural

Charles Boyer, in his first appearance as producer as well as performer, and Julien Duvivier, who has a long list of successes to his credit on both sides of the Atlantic, have combined their talents in a distinctly novel enterprise, recalling Duvivier's "Tales of Manhattan" in its episodic treatment but entering fresh fields in its subject matter.

The theme is superstition and its effect on the minds of men.

The conclusion is that man can and should be his own master.

Three widely differing episodes serve this central point, as three sets of well-known performers lend their names and skill to the unusual production. There is no single impression. The film stands on the merits of its three separate acts, each on the appeal of its theme and on the strength of its cast.

The first act, after an introduction in which Robert Benchley finds himself torn between a fortune-teller who said he would and a dream which said he wouldn't, is a medieval fairy tale in modern dress. Betty Field plays a plain, bitter girl who finds beauty and love behind a carnival mask, and keeps it with her after the disguise is cast aside. Robert Cummings plays the young student who believes in her essential goodness.

The second act is a psychological study of a man with murder in his palm—according to Thomas Mitchell, the fortune-teller—who finds himself driven to committing it. After several futile attempts he kills the fortune teller.

Boyer makes his appearance in the last act as a tight-rope walker who dreams of falling and of the screams of a beautiful woman. He meets her, falls in love and forgets his fear for a time. Another dream reveals the impending tragedy which he has strength enough to meet.

The intervening scenes of Benchley reading in a library and sipping his scotch help to drive home the lesson but effect no unity in the whole. They afford, however, a quiet comic relief after the tense stories.

Betty Field, Thomas Mitchell, Charles Boyer and Barbara Stanwyck achieve a sense of reality at times, despite the aura of mysticism which is predominant in the film.

The large cast should prove a strong attraction and, while individual reactions may vary widely, audiences will agree that theme and treatment have novelty and often a strange beauty to commend them.

Seen at the home office. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, October 29, 1943. Running time 94 min. PCA No. 9316. General audience classification.

Robert Benchley. Betty Field, Robert Cummings, Edgar Barrier, Edward G. Robinson, Thomas Mitchell, C. Aubrey Smith, Anna Lee, Dame May Whitty, Charles Boyer, Barbara Stanwyck, Charles Winninger, Clarence Muse, Margarie Lord.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Thousands Cheer

(Metro-Goldwyn-Mayer)

Glorified Camp Show

This is a showmen's picture, brimming with marquee names, songs that will be popular favorites, bands that already are, comedy to suit all tastes and bearing but small relation to wartime problems, although the screen is filled with well-cut khaki. It has been filmed in Technicolor that does full justice to the brilliant costuming and unusual set decorations while highlighting the beauty of a spectacular array of stars. For sophisticated tastes, it offers the superb skill of Jose Iturbi, as conductor, soloist and boogie-woogie artist, revealing, incidentally, an attractive screen personality. With these, and two brief but thrilling glimpses of an aerial trapeze act, it cannot fail to satisfy all the customers at least part of the time.

Except for its opening and closing scene at symphonic concerts where the star, Kathryn Grayson, displays the range and beauty of her voice, the story takes place in an Army camp during recreation hours. There it gives way, for half an hour or so, to the "M-G-M Star Parade," a loose collection of skits and specialty numbers featuring the talents of Mickey Rooney, Judy Garland, Red Skelton, Eleanor Powell, Lena Horne and others, the orchestras of Kay Kyser, Bob Crosby and Benny Carter and a dance group led by Don Loper and Maxine Barrat.

It's an unusually colorful and extravagant show, but then it's an unusual camp. For the colonel's daughter has given up her concert career to keep the boys amused, is adopted by the unit with good natured rivalry and arranges the little Sunday show on a week's notice. Such details as reforming a rebellious circus performer while falling in love with him, reconciling her estranged parents and singing five songs in top voice are taken in stride.

Miss Grayson, Gene Kelly as the star-performer-turned-private, John Boles and Mary Astor as the parents are attractive principals in a story with few dramatic moments. Kelly, a *Star of Tomorrow* in this year's poll, scores with a one-man mop, brush and broom ballet that bows to Fred Astaire only in lightness and humor.

Joseph Pasternak and George Sidney, who produced and directed, planned the entertainment values on a grand scale and the results are lavish in eye and ear appeal. From the hot swing of "I Dug a Ditch" to the stately measures of Shostakovitch's "United Nations Hymn," music fills the theatre as color dominates the screen and talent flows freely.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, Block 1. Running time, 126 min. General audience classification.

Kathryn Jones .....Kathryn Grayson
Eddy Marsh .....Gene Kelly
Mary Astor, John Boles, Ben Blue, Frances Rafferty, Mary Elliott, Frank Jenks, Frank Sully, Dick Simmons and Ben Lessy. Also, Mickey Rooney, Judy Garland, Red Skelton, Eleanor Powell, Ann Sothern, Lucille Ball, Virginia O'Brien, Frank Morgan, Lena Horne, Marsha Hunt, Marilyn Maxwell, Donna Reed, Margaret O'Brien, June Allyson, Gloria DeHaven, John Conte, Sara Haden, Don Loper and Maxine Barrat, Kay Kyser, Bob Crosby, Benny Carter and their orchestras and Jose Iturbi.

Top Man

(Universal)

Donald O'Connor Vehicle

Universal provides herewith another Donald O'Connor vehicle for box office purposes of exhibitors who voted the young man a *Star of Tomorrow* in MOTION PICTURE HERALD'S poll. Showmen who exploit it as just that, a vehicle for O'Connor, will be well within the facts, likewise within the necessities, for there's no need at this point in the boy's career to proclaim "biggests" and "bests" which could lead to differences of opinion tantamount to disappointment. O'Connor again demonstrates his ability as an entertainer in a manner to satisfy his most exacting fan, but he does so under handicaps which showmen are under no obligations to bill.

The story, originally "Man of the Family," divides roughly into two parts, at expense to both. One part has to do with a son undertaking his father's head-of-family responsibilities when the parent joins the Navy. The other has to do with a boy—the same one—conceiving and selling to a plane factory the idea of giving junior college students four-hour shifts so they can assist in the war effort. Either might have stood alone; together they sag in the midsection where the coupling sticks out like a bad patch on a tire.

Steps taken to build up the property, as the phrase goes, were not unreservedly beneficial. Richard Dix and Lillian Gish, playing the parents, are names for the marquee, but the players are given virtually nothing to do. Susanna Foster is in the picture as the boy's girl friend and to sing three songs, which she handles ably but which are out of consonance with the re-

mainder of the musical content. The picture gets rolling for the first time when Peggy Ryan cuts loose with a song and dance in jitterbug tradition, but the pace isn't maintained. Other materials stirred into the broth are band numbers by Count Basie, excellent in themselves but strictly added values, and numbers performed by Borrah Minevitch's Rascals and the Bobby Brooks quartette. They have their individual merits but are not blended into the whole to advantage.

Charles Lamont directed for associate producer Bernard W. Burton.

Previewed at the Pantages theatre, Hollywood, to an audience drawn by "Mr. Lucky" and "Saludos Amigos," the picture elicited spotty response. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date, Sept. 17, 1943. Running time, 82½ min. PCA No. 959. General audience classification.

Don Warren .....Donald O'Connor
Connie .....Susanna Foster
Jane Warren .....Peggy Ryan
Lillian Gish, Richard Dix, Anne Gwynne, Noah Beery, Jr., Samuel S. Hinds, Dickie Love, Louise Beavers, Marcia Mae Jones, David Holt, Count Basie and his band, Borrah Minevitch's Harmonica Rascals, Bobby Brooks Quartette.

Blazing Guns

(Monogram)

Slam Bang Western

By putting plenty of action into the usual western story, producer-director Robert Tansey has turned out a Ken Maynard-Hoot Gibson Western that stacks well above the average of the Trail Blazers series.

Good riding, excellent marksmanship with the boys even shown reloading their six-guns and trick horsemanship go to make the action not only fast but highly credible.

Maynard and Gibson are a pair of U. S. marshals sent to clean up the town of Willow Springs. They quickly get the hang of the deal and start in immediately to clean out the crooks. Two or three minor brawls lead to a final shoot-it-out scene in which they emerge triumphant.

Previewed at Hitching Post theatre, Hollywood, where a mid-day audience of youngsters expressed its appreciation vocally. Reviewer's Rating: Good.—JACK CARTWRIGHT.

Release date, Oct. 8, 1943. Running time, 55 min. PCA No. 9528. General audience classification.

First U. S. Marshal.....Ken Maynard
Second U. S. Marshal .....Hoot Gibson
LeRoy Mason, Weldon Heyburn, Eddie Gribbon, Emmett Lynn, Lloyd Ingraham, Bobbie Cavanaugh, Dan White.

The Great Mr. Handel

(Midfilm, Inc.)

Biography in Technicolor

This British-made film relating little more than an episode in the life of George Frederick Handel has more footage than it has story to tell. Although billed as a "Screen Biography of the Composer" in its American premiere, it actually has to do with but a small portion of his life, the events leading up to and including the "Messiah" period.

In the film we find Handel, played by Wilfrid Lawson, meeting with opposition both influential and militant. The younger Court element, led by a foppish and cynical Prince of Wales with a penchant for frothier fare, set out to cause the ruin of the then world's leading composer. Their main weapon is to build a fashionable distaste for Handel's operas and compositions. However, to assure their success, they employ bands of hooligans to make scenes outside theatres playing Handel's operas, and to smear his play-bills with filth.

Such were the events that led up to the writing of the "Messiah." Deserted by his alleged friends with the exception of his faithful servant Phineas, a Scot, and Mrs. Cibber, a prima donna, played by Elizabeth Allan, Handel is on the verge of surrendering to his enemies when a literary amateur places in his hands the book of an oratorio, the "Messiah." The flame flares once again within the composer, and inspired by the theme he completes his work within three weeks, although almost at the cost of his health.

With the success of the work, Handel was restored to fame and the favor of all England, including his one-time enemies.

The picture is primarily fare for music lovers, with emphasis on Handel fans, and therefore has a limited audience scope. Theatres in large cities, especially those of the art-cinema group, should be able to experience some box office success with it. Some of the film's score is precisely as Handel wrote it. All of it is of the Handel period and the Handel mood. It is rendered to perfection by The London Philharmonic Orchestra.

Viewed at the 55th St. Playhouse in New York in the company of a mid-afternoon crowd which failed to register its reaction. Reviewer's Rating: Fair.—BERT HICKS.

Release date, September 9, 1943. Running time, 89 min. General audience classification.

Handel .....Wilfrid Lawson
Mrs. Cibber .....Elizabeth Allan
Malcolm Keen, Max Kirby, Hay Petrie, Merrie Harvey.

20TH-FOX REISSUES GABLE, FAYE FILMS

"In Old Chicago" and "Call of the Wild" will be reissued together by Twentieth Century-Fox on September 24, 1943. The first features Alice Faye, Tyrone Power, Don Ameche and Brian Donlevy in a musical story of the "O'Leary" family, whose relation to the great fire in 1871 it sets down in dramatic if not authentic detail. The review in Motion Picture Herald, issue of January 8, 1938, said in part: "It is an exploitation picture for any kind of showman and an audience picture no matter how diverse the tastes may be."

"Call of the Wild," starring Clark Gable, Loretta Young and Jack Oakie, was originally released in 1935. An adaptation of the Jack London novel, it was reviewed in Motion Picture Herald, issue of May 4, 1935, as "an action, suspense-packed melodrama of frozen Alaska . . . romance, comedy, adventure, villainy and tragedy."

Follies Girl

(PRC Pictures, 1942-43)

Light Musical Comedy

Every kind of specialty number from stage, radio, burlesque and vaudeville is jumbled together in this film produced and directed by William Rowland, and the variety makes for some lack of continuity.

Wendy Barrie and Gordon Oliver have thin roles without much opportunity to do anything, while dancers, comedians and others stroll in and dash out of the picture without much relation to anything.

Barrie and Oliver make valiant efforts to put over a simple story of a costume designer, fired from her job, and a youth, home on leave from the Army, who, fearing his wealthy father has fallen for her, falls in love himself when he steps in under a false name to win her away from his father.

J. C. Nugent and Cora Witherspoon deliver the best job possible under the circumstances. Anne Barrett gets her song numbers over in good style but the rest of the performers have little time to shine.

Previewed at the Vogue theatre, Hollywood, where an audience sprinkled with servicemen chuckled at a few sequences. Reviewer's Rating: Fair.

Release date, July 26, 1943. Running time, 74 min. PCA No. 9138. General audience classification.

Girl Designer .....Wendy Barrie
Boy in Army .....Gordon Oliver
Doris Nolan, Anne Barrett, Arthur Pierson, J. C. Nugent, Cora Witherspoon, William Harrigan, Jay Brennan, Lew Hearn, Cliff Hall, Marian McGuire, Pat C. Flick, Fritzi Scheff, Anthony Blair, Jerri Blanchard, Serjei Radamsky, G. Swayne Gordon.

Dear Octopus

(Soskin-Gainsborough - Gen'l Film)

Family Comedy with Romance

Not all stage plays, no matter how successful they may be commercially, make the best films. This, a pronounced stage success in London's West End, is a case in point. Excessively verbose, with but little action or cinematic incident, it suffers, too, from direction by an erstwhile stage producer, whose flair for dialogue is not necessarily helpful in translating it into screen entertainment. The play, however, is a charming trifle with a gentle spirit, the spirit of family loyalty and ties. Its dialogue is pleasant, and with a superb cast herein it emerges as a clean and essentially British piece of escapist entertainment.

The "Dear Octopus" of the title is the octopus of family life which draws all its children when the time comes. The time here is a golden wedding anniversary of Ma and Pa, and it brings all the children, errant and otherwise, successful and disillusioned, to the family hearth. There are family quarrels, misunderstandings, and makings up, and a romance between the successful playwright son and his mother's ward. It is all set against an agreeable English country house background, with a fair flash of rural festivity and an occasional glimpse of a country lane and a cottage or two. And there is no war or mention of it.

It is essentially a conversation piece with character flavoring it throughout, but the conversation and the characters are convincing. Most notable of an excellent cast—many of them stage artists—are Helen Haye as the mother, Celia Johnson as a somewhat sad daughter with a Parisian past, Michael Wilding as the successful son, and Margaret Lockwood as the lady's companion.

The elementary comedy is the least effective factor in the picture, which incidentally seems to have been cut generously but without the best discrimination. It is a quality picture, as are all Soskin's productions, and has technical sheen.

A sophisticated press audience in London registered appropriately at the brighter lines, and one or two emotional moments went over. There was general agreement that all that could be done with a conversation piece had been done—but some speculation on why. Reviewer's Rating: Good.—AUBREY FLANAGAN.

Release date, not set. Running time, 86 min. Adult audience classification (British).

Penny .....Margaret Lockwood
Cynthia .....Celia Johnson
Nicholas .....Michael Wilding
Felix Martin .....Roland Culver
Dora Randolph .....Helen Haye
Basil Radford, Frederick Leister, Jean Cadell, Nora Swinburne, Antoinette Cellier, Madge Compton, Kathleen Harrison, Muriel George, Irene Handl, Graham Moffatt.

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short sujects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1533-1534.

JASPER GOES FISHING (Para.)
Madcap Models (U3-1)

George Pal induces his animated models to tell an amusing moral in this Technicolor description of what happens when the little pickaninny, Jasper, goes fishing on Sunday. He has some narrow escapes from weird underwater creatures before he wakes up to find himself dreaming in the pew. There are several songs.

Release date, October 8, 1943 9 *minutes*

COMMUNITY SING, NO. 3 (Col.)
5653

For its newest musical release, Columbia offers Lucy Monroe, accompanied by the Victor Recording Orchestra, in a group of patriotic songs beginning with "The Army Air Corps Song," "Anchors Aweigh" and "Over There" and closing with "The Star Spangled Banner."

Release date, September 24, 1943 9½ *minutes*

OKLAHOMA OUTLAWS (WB)
Santa Fe Trail Western (9107)

Warner Bros. has added to its 1943-44 schedule of short subjects a series of two-reel Westerns featuring Robert Shayne. The first is a tale of land-grabbing when the Cherokee Strip was opened to settlers. It includes a trumped-up charge for murder, a lynching and the final gun battle between Shayne and a gang of outlaws.

Release date, September 4, 1943 20 *minutes*

DOG SENSE (20th-Fox)
Sports Review (4301)

This is a short for the dog fancier whether devoted to the pedigreed animal or fond of just plain dog. The camera visited the Orrin Benson kennels in Wisconsin, where dogs are trained for hunting, speed and show. Some trial heats are included in several classes.

Release date, September 3, 1943 9 *minutes*

DUDE RANCH BUCKAROOS (WB)
Sports Parade (8413)

The West of today has a flavor of its own to compensate for the loss of stage coaches and cattle-rustling. Its new industry is dude-ranching where the tenderfoot from the city gets his thrills from the rugged landscape and gayly staged rodeos.

Release date, September 4, 1943 10 *minutes*

SCREEN SNAPSHOTS, NO. 2 (Col.)
5851

Edmund Lowe throws a party for the boys in the armed forces, inviting his friends, Brian Aherne, Groucho Marx, Ken Murray, Fanny Brice, The Great Gildersleeve and Carol Landis, to provide some of the entertainment.

Release date, September 17, 1943 10 *minutes*

SNOWLAND SENTINELS (20th-Fox)
Movietone Adventures (4252)

The Snowland here is Alaska, with scenic aspects taking precedence over economic factors, native customs or the presence of our service men at Army bases. Photography is in Cinecolor.

Release date, November 19, 1943 9 *minutes*

PITCHIN' IN THE KITCHEN (Col.)
Herbert (5409)

Hugh Herbert tries for a job in a defense plant but has birth certificate trouble. There is no evidence that he was ever born. His wife suggests they change places since no such document is needed for housekeeping. There is a knack to it, however, that Hugh just doesn't seem to have.

Release date, September 10, 1943 18½ *minutes*

FLYING GUNNERS (20th-Fox)
Movietone Adventures (4251)

Twentieth Century-Fox starts off its new Technicolor short series with a review of gunnery practice for the armed forces. The young fliers are followed through early training to their graduation as skilled marksmen. George Putnam does the narration.

Release date, September 24, 1943 9 *minutes*

HARRIS IN THE SPRING (RKO)
Headliner Revival (43,201)

This is the second playing date for a musical short featuring Phil Harris and his orchestra. After a brief narrative setting the band plays some favorites of the 1937-38 season, including "Thank You for a Lovely Evening," "Sweet Like You," "The Woman Who Pays" and "Parchesi."

Release date, September 10, 1943 20 *minutes*

A FEUD THERE WAS (WB)
Merrie Melodie (9301)

Elmer, who has no heart for fighting, finds himself midway between the Weavers and the McCoys and tries to make peace. They will, of course, have none of it and join forces to discourage him. But Elmer proves that pacifism can be misleading.

Release date, September 11, 1943 7 *minutes*

HIT TUNE SERENADE (Univ.)
Musical (8121)

Starting off with the tune "Hot Lips" which identifies the playing of Henry Busse and his orchestra, the musical program takes in "Linger Awhile," "You Were Meant for Me" and "I'm Through with Love." Ray Eberle does the vocals with Janelle Johnson and the Taylor Maids.

Release date, September 29, 1943 15 *minutes*

SOMEWHERE IN EGYPT (20th-Fox)
Terry Toon (4504)

The sergeant dreams himself into Egypt, but finds Gandy Goose popping up all over. It is not the Egypt of battles but the land of exotic romance with adventures in the Sphinx including dancing girls and Pharaoh's daughters.

Release date, September 17, 1943 6½ *minutes*

COAST OF STRATEGY (20th-Fox)
Magic Carpet (4152)

The title, which could refer to many places at present, is here describing Ceylon. The Laurence Thaw expedition into the Near and Far East gathered the shots of historic places, native customs and cities whose glory has long been forgotten.

Release date, October 15, 1943 9 *minutes*

WOMEN AT WAR (WB)
Technicolor Special (9001)

The first of Warner Bros. special issues in Technicolor for the 1943-44 season takes up the subject of the WACS. Filmed at Fort Des Moines, it follows the careers of four recruits from their initial examinations to graduation day. Colonel Oveta Culp Hobby congratulates the new members at the closing ceremonies.

20 *minutes*

DOWN WITH CATS (20th-Fox)
Terrytoon (4504)

This is a winter thriller with the innocent little mice skating on the pond as a horde of hungry cats arrive. The cats try "divide and conquer" tactics to no avail, until the mice find refuge in a log cabin. There an assault is gaining headway when Supermouse makes his appearance, to the confusion and dismay of the angry felines.

Release date, October 7, 1943 7 *minutes*

CARTOONS AIN'T HUMAN (Para.)
Popeye (E2-12)

Popeye, who has been the victim of pen and ink for some time, decides to take up cartooning as a profession. Toiling for an original idea he envisions a lovely heroine pursued by a villain. The heroine bears a striking resemblance to Olive Oyl, and the hero, who arrives as the going is getting rough, looks a lot like Popeye. Satisfied with his first attempt, he rushes home for the approval of his family.

Release date, August 27, 1943 7 *minutes*

SPEAKING OF ANIMALS IN THE GARDEN (Para.)
(*Y*2-5)

The animals referred to are those steadily gaining in unpopularity—the pests of the victory garden. Tomato worms with horns, cabbage moths, beetles, grasshoppers, flies, caterpillars, spiders, gophers and bees who have been addressed in few friendly terms all summer, are allowed to have their say in an amusing turnabout.

Release date, August 20, 1943 9 *minutes*

THREE BEARS IN A BOAT (Para.)
Headliner (*A*2-11)

Three frisky bear cubs, tiring of their protected life ashore, take to the sea in a canoe, borrowed without leave. But the danger is not sufficiently attractive. Pulling in to a bank, they spot a cable which offers opportunity for some circus tricks. Returning to the boat, they have lost all sense of caution and the canoe soon overturns, dousing their high spirits,

Release date, August 20, 1943 10 *minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1548.

Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue of Motion Picture Herald.

COLUMBIA

Prod. No.	Title	Release Date
....	Hail to the Rangers	Sep. 16,'43
....	Doughboys in Ireland	Oct. 7,'43
....	Chance of a Lifetime	Oct. 26,'43
....	Is Everybody Happy?	Oct. 28,'43
....	Cover Girl	Not Set
....	Silver City Raiders	Not Set
....	Wyoming Hurricane	Not Set
....	The Vigilantes Ride	Not Set
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	Cowboy from Lonesome River	Not Set
....	Sahara	Not Set
....	Cyclone Prairie Ranger	Not Set
....	Tropicana	Not Set
....	Cowboy in the Clouds	Not Set
....	Ten Percent Woman	Not Set
....	Return of the Vampire	Not Set
....	Roundup for Victory	Not Set
....	The Day Will Come	Not Set

MGM

(Release dates for Block I are tentative)

Block I

....	Salute to the Marines	Sep.,'43
....	Above Suspicion	Sep.,'43
....	I Dood It	Sep.,'43
....	Swing Shift Maisie	Oct.,'43
....	Best Foot Forward	Oct.,'43
....	Tartu	Oct.,'43
....	Dr. Gillespie's Criminal Case	Nov.,'43
....	Young Ideas	Nov.,'43
....	Girl Crazy	Nov.,'43
....	Lassie Come Home	Dec.,'43
....	The Man from Down Under	Dec.,'43
....	Whistling in Brooklyn	Dec.,'43
....	Thousands Cheer	Not Set
....	Right About Face	Not Set
....	A Guy Named Joe	Not Set
....	Madame Curie	Not Set
....	Song of Russia	Not Set
....	For the Love of Mike	Not Set
....	America	Not Set
....	The Cross of Lorraine	Not Set
....	The Heavenly Body	Not Set
....	Cry Havoc	Not Set
....	White Cliffs of Dover	Not Set
....	Meet the People	Not Set
....	Broadway Rhythm	Not Set
....	See Here, Private Hargrove	Not Set
....	Andy Hardy's Blonde Trouble	Not Set
....	Rationing	Not Set
....	Mr. Co-ed	Not Set
....	Gaslight	Not Set
....	The Canterville Ghost	Not Set
....	Kismet	Not Set

MONOGRAM

....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
....	Bullets and Saddles	Oct. 29,'43
....	Nearly Eighteen	Nov. 12,'43
....	Campus Ryhthm	Nov. 19,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec. 10,'43
....	Women in Bondage	Dec. 24,'43
....	The Sultan's Daughter	Dec. 31,'43
....	Sweethearts of the U.S.A.	Not Set
....	The Honor System	Not Set

PARAMOUNT

Block I

4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	

SPECIAL

4331	City that Stopped Hitler—Heroic Stalingrad	
....	Triumph Over Pain	Not Set
....	For Whom the Bell Tolls	Not Set
....	No Time for Love	Not Set
....	Miracle of Morgan's Creek	Not Set
....	Lady in the Dark	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	Riding High	Not Set
....	Henry Aldrich Haunts a House	Not Set
....	The Uninvited	Not Set
....	The Hour Before the Dawn	Not Set
....	Minesweeper	Not Set
....	And the Angels Sing	Not Set
....	Henry Aldrich's Little Secret	Not Set
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	Standing Room Only	Not Set
....	The Story of Dr. Wassell	Not Set
....	Timber Queen	Not Set
....	Hail the Conquering Hero	Not Set
....	Goin' My Way?	Not Set
....	Henry Aldrich, Boy Scout	Not Set
....	Our Hearts Were Young and Gay	Not Set
....	Up in Arms	Not Set
....	One Hour of Glory	Not Set
....	Gildersleeve on Broadway	Not Set
....	Higher and Higher	Not Set
....	The Ghost Ship	Not Set
....	Rookies in Burma	Not Set
....	Tender Comrade	Not Set
....	Dangerous Journey	Not Set
....	The Falcon and the Co-eds	Not Set
....	The Curse of the Cat People	Not Set
....	International Zone	Not Set

PRC PICTURES

405	Submarine Base	July 20,'43
401	Isle of Forgotten Sins	Aug. 15,'43
411	Dangerl Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
406	Tiger Fangs	Sep. 10,'43
412	Girl from Monterrey	Oct. 4,'43
451	Return of the Rangers	Oct. 15,'43
402	Harvest Melody	Nov. 22,'43
....	Two Worlds	Not Set

RKO

Block I

401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	
....	The North Star	Not Set
....	The Iron Major	Not Set
....	Around the World	Not Set
....	Government Girl	Not Set
....	Tarzan's Desert Mystery	Not Set
....	Coastal Command	Not Set
....	Gangway for Tomorrow	Not Set

REPUBLIC

361	Fugitive from Sonora	July 1,'43
301	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
....	The Deerslayer	Not Set
....	Raiders of Sunset Pass	Not Set
....	Here Comes Elmer	Not Set
....	In Old Oklahoma	Not Set
....	Man from the Rio Grande	Not Set
....	Mystery Broadcast	Not Set
....	Overland Mail Robbery	Not Set
....	Whispering Footsteps	Not Set
....	O, My Darling Clementine	Not Set
....	The Fighting SeaBees	Not Set

20TH-FOX

401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 4,'43
405	Wintertime	Sep. 17,'43
....	Sweet Rosie O'Grady	Not Set
....	Jane Eyre	Not Set
....	Roger Touhy, Last of the Gangsters	Not Set
....	The Gang's All Here	Not Set
....	The Song of Bernadette	Not Set
....	The Night is Ending	Not Set
....	Guadalcanal Dairy	Not Set
....	Dancing Masters	Not Set
....	Happy Land	Not Se
....	Buffalo Bill	No Set
....	Pin Up Girl	Not Set
....	Tampico	Not Set
....	Lifeboat	Not Set
....	The Lodger	Not Set

UNITED ARTISTS

....	That Nazty Nuisance	July 1,'43
....	Yanks Ahoy	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	The Gunmaster	Oct. 29,'43
....	False Colors	Not Set
....	Riders of the Deadline	Not Set
....	Girl from Leningrad	Not Set
....	Jack London	Not Set
....	Texas Masquerade	Not Set
....	Thundering Hoofs	Not Set

UNIVERSAL

....	Fired Wife	Sep. 3,'43
....	Strange Death of Adolf Hitler	Sep. 10,'43
....	Larceny with Music	Sep. 10,'43
....	Sherlock Holmes Faces Death	Sep. 17,'43
....	Top Man	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
....	Always a Bridesmaid	Sep. 24,'43
....	Corvette K-225	Oct. 1,'43
....	Crazy House	Oct. 8,'43
....	Cobra Woman	Oct. 15,'43
....	Hi Ya Sailor	Oct. 15,'43
....	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
....	Flesh and Fantasy	Oct. 29,'43
....	Son of Dracula	Not Set
....	Never a Dull Moment	Not Set
....	This Is the Life	Not Set
....	Sherlock Holmes and the Spider Woman	Not Set
....	The Mad Ghoul	Not Set
....	So's Your Uncle	Not Set
....	Ali Baba and the Forty Thieves	Not Set
....	His Butler's Sister	Not Set
....	Set to Music	Not Set
....	Gung Ho	Not Set
....	Gunfighters	Not Set
....	Moonlight and Cactus	Not Set
....	When Ladies Fly	Not Set
....	The Mummy's Ghost	Not Set
....	Passport to Dakar	Not Set
....	Marshal of Gunsmoke	Not Set
....	Third Glory	Not Set

WARNER BROS.

301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle	Oct. 2,'43
332	Prairie Thunder	Oct. 2,'43
333	Cherokee Strip	Oct. 2,'43
334	Empty Holsters	Oct. 2,'43
335	Guns of the Pecos	Oct. 2,'43
....	Adventure in Iraq	Oct. 9,'43
....	Princess O'Rourke	Oct. 23,'43
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	The Desert Song	Not Set
....	Crime by Night	Not Set
....	Old Acquaintance	Not Set
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	Northern Pursuit	Not Set
....	In Our Time	Not Set
....	Conflict	Not Set
....	Find the Blackmailer	Not Set
....	Destination Tokyo	Not Set
....	Shine On, Harvest Moon	Not Set
....	Rhapsody in Blue	Not Set
....	Passage to Marseilles	Not Set
....	Uncertain Glory	Not Set
....	Mr. Skeffington	Not Set
....	The Horn Blows at Midnight	Not Set

ADVANCE SYNOPSES *and information*

PARIS AFTER DARK
(Twentieth Century-Fox)

PRODUCER: Andre Daven. DIRECTOR: Leonide Moguy. PLAYERS: George Sanders, Phillip Dorn, Brenda Marshall, Marcel Dalio, Madeleine Le Beau, Robert Lewis, Henry Rowland.

FRENCH UNDERGROUND STORY. Laid in present day Paris, it shows the undercurrent of resistance to the tyranny of Nazi masters. A leading doctor is in the confidence of the Nazi commandant, and a nurse at the factory where both are headquartered is his assistant. Her husband is a German prisoner in forced labor. The methods by which these characters work to overthrow the yoke of oppression make up the drama.

RETURN OF THE RANGERS
(PRC Pictures)

PRODUCER: Alexander Stern. DIRECTOR: Elmer Clifton. PLAYERS: Dave O'Brien, Jim Newill, Guy Wilkerson, Nell O'Day, Glenn Strange, Stan Jolley, Charles King, Emmett Lynn.

WESTERN DRAMA. Texas Rangers save a western girl from a gang of rustlers and find a land company trying to freeze out the pioneers. Their leader gets mixed up in a shooting scrap and is falsely accused of murder. One of them impersonates a circuit judge, holds a mock trial, and frees him. They then clean up the rustlers who are aided and abetted by the crooked land company official.

HARVEST MELODY
(PRC)

PRODUCER: Walter Colmes. DIRECTOR; Robert Wilmot. PLAYERS: Rosemary Lane, Johnny Downs, Claire Rochelle, Charlotte Wynters, Radio Rogues, The Vigilantes, Eddie LeBaron's Orchestra, Marjorie Manners, Sid Saylor, Frances Gladwin.

BACK TO THE FARM FILM. A Hollywood press agent is having a tough time getting space in the papers due to the heavy war news. His girl Friday saves his clients for him by suggesting that he take his film, radio and theatre personalities to the farms to aid the government's "Back to the Farm Movement." He does, hits the papers in great style. Everything is sitting pretty for him as a press agent once again, but he falls in love with the farmer's daughter and farm life and elects to remain on the farm.

DOUGHBOYS IN IRELAND
(Columbia)

PRODUCER: Jack Fier. DIRECTOR: Lew Landers. PLAYERS: Kenny Baker, The Jesters, Jeff Donnell, Lynn Merrick, Dorothy Vaughn, Sid Saylor, Bill Mitchum. Buddy Yarus, Harry Shannon, Larry Thompson, Herbert Rawlinson, Guy Bonham, Dwight Latham, Walter Carlson, Muni Seroff.

ROMANTIC DRAMA. A story about an American night club singer who joins the Army, via a singing role in an Irish canteen. His sweetheart in America gives him the double cross and, after appropriate heartbreaks and down-in-the-mouth feeling, he revives because of the interest of a beautiful Irish lass and falls head over heels in love with her.

IS EVERYBODY HAPPY?
(Columbia)

PRODUCER: Irving Briskin. DIRECTOR: Charles Barton. PLAYERS: Ted Lewis and band, Nan Wynn, Lynn Merrick, Michael Duane, Harry Barris, Fern Emmett.

TED LEWIS' LIFE. The story of Ted Lewis' life is traced in music from the days when he was a musician in a Coney Island honky tonk up to the present. A thread of romance is woven through the picture, based on a real life romance with a girl who joined the band and who fell in love with and married his partner who lost an arm in World War I. It all falls neatly into the pattern of the band leader's life, difficulties and rise to fame.

HANDS ACROSS THE BORDER
(Republic)

ASSOCIATE PRODUCER: Harry Grey. DIRECTOR: Joseph Kane. PLAYERS: Roy Rogers, Ruth Terry, Sons of the Pioneers, Quinn Williams, Mary Treen, Onslow Stevens, Joseph Crehan, Duncan Renaldo, Leroy Mason, Roy Barcroft, Kenny Duncan, Larry Steers, Julian Rivero.

WESTERN DRAMA. Roy Rogers rides into the Adams ranch where the daughter of the late owner is experiencing difficulties operating it after she has saved him from jail. He and his pal, Teddy Bear, find the town smoothy has grabbed off the government horse contract and Kim, the girl, is about to lose her ranch. He persuades her not to marry the smoothy, as she planned, and to learn the horse raising business. He wins a race in spite of the gang, and the new government contract goes to the Adams ranch. Rogers rides on to new adventures.

NEARLY EIGHTEEN
(Monogram)

PRODUCER: Lindsley Parsons. DIRECTOR: Arthur Dreifuss. PLAYERS: Gale Storm, Bill Henry, Rick Vallin.

YOUTH ON THE THRESHOLD. "Nearly Eighteen" is serious drama about boys and girls coming into their majority in a war-weary world, how they are unable to shape their careers or finish their educations and their readjustments to new problems of living. It tells of a girl, nearly eighteen, in love with a boy of the same age who is about to enter the Army and her attempt to reach a decision about marrying him before he goes away.

THERE'S SOMETHING ABOUT A SOLDIER
(Columbia)

PRODUCER: Sam Bischoff. DIRECTOR: Alfred E. Green. PLAYERS: Douglass Drake, Tom Neal, Larry Parks, Evelyn Keyes, Lloyd Bridges, John Hubbard, Robert Stanford, Lewis Wilson, Bruce Bennett, Frank Sully.

STORY OF BOYS IN O.C.S. This is the story of young draftees who apply for Officer's Candidate School, some of whom come through the rigors of training and some of whom do not. Utilizing the "West Point" and "Annapolis" formula, it could be called "Ten Gentlemen from Officers Candidate School," for it takes the lives of ten boys, shows in their characters and mental aptitudes how they are, or are not, good Army officer material.

CHANCE OF A LIFETIME
(Columbia)

PRODUCER: Wallace MacDonald. DIRECTOR: William Castle. PLAYERS: Chester Morris, George E. Stone, Jeanne Bates, Richard Lane, Walter Sande.

BOSTON BLACKIE EXPERIMENTS. Boston Blackie persuades the governor and prison warden to release some convicts for jobs in defense industries. One of the convicts digs up some money he had hidden before going to prison and two of his old pals try to get it, one of them being killed in the attempt. Blackie takes the blame, sets a trap and gets a confession from the other one just as he's about to be arrested for the murder. His experiment is pronounced a success.

ARIZONA TRAIL
(Universal)

ASSOCIATE PRODUCER: Oliver Drake. DIRECTOR: Vernon Keays. PLAYERS: Tex Ritter, Fuzzy Knight, Janet Shaw, Dennis Moore, Erville Alderson, Johnny Bond and Red River Valley Boys.

WESTERN DRAMA. First of Universal's Tex Ritter series for '43-44 is a story of father and son separated by a feud. The son returns to an Arizona ranch when he learns his father is ill and about to lose his property. He whips Ace Vincent in a gun battle, uncovers the real brains of the plot to steal his dad's ranch and wins the hand of the ailing rancher's nurse.

THE TEXAS KID
(Monogram)

PRODUCER: Scott R. Dunlap. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Marshall Reed, Shirley Patterson, Robert Fiske, Edmund Cobb, Stanley Price, Lynton Brent, Bud Osborne, Kermit Maynard, John Judd, Cyrus Ring.

WESTERN DRAMA. Johnny Mack Brown and Raymond Hatton are law enforcement partners. They seek the robbers of the National City stage coach line and track down the infamous Scully gang headed by a respected citizen of the community who is after the rancher's properties. The Texas Kid is suspected as a gang member but proves his innocence and helps Brown and Hatton shoot it out with the outlaws, losing his life. The officers pin the crime on the respected citizen who is apprehended.

CAMPUS RHYTHM
(Monogram)

PRODUCER: Lindsley Parson. DIRECTOR: Arthur Dreifus. PLAYERS: Gale Storm, Robert Lowery, Johnny Downs, Ge-Ge Pierson, Claudia Drake.

RADIO ROMANCE. Gale Storm is a radio singer on a big program, but she decides she wants higher learning. She adopts the name and credentials of another girl and enters college where love blooms between herself and a reporter on the college paper and its managing editor. In the meantime her sponsors institute a search which is finally rewarded when the college band's singer falls ill before a nation-wide band contest. Gale substitutes, she renews her radio contract and the romance ends happily.

TABLOID REVIEWS

Reviews on pages 1546 and 1547 are condensed versions of reviews of 1943-44 product appearing in Product Digest prior to the issue of September 4, 1943. They are carried for their reference value.

For Whom the Bell Tolls

(Paramount)
Love and War in Spain

Breathing the spirit and mirroring the fidelity and content of the widely-circulated novel from which it has been drawn, "For Whom the Bell Tolls" emerges among the giants of the screen. It will assume such stature as an attraction.

Out of it come full-bodied portraitures, all of them memorable in their etched clarity and one memorable above all others. She is Katina Paxinou, who plays Pilar, woman of the mountains. In this, her first role in an American-made picture, Miss Paxinou propels herself to the very forefront of dramatic actresses.

In this attraction as well is Gary Cooper as Robert Jordan, the Montanan who dynamites trains and bridges for the Republican Army of Spain. There is Ingrid Bergman, daughter of a Republican mayor and eyewitness to her parents' assassination by the Nationalist forces and who herself has been raped by soldiers of that army. Both of them are in the heroic pattern and in romantic characterizations which reflect perfect casting.

Cooper's assignment is to destroy a bridge over which the enemy must move his troops, tanks and guns. Tamiroff opposes, believing retreat wolud be cut off, and finally salvages his bravery of another day to help in the task and lead the band to safety. In the crashing and dramatic climax, Jordan's leg is shattered. Miss Bergman, in love with him, refuses to leave. Eventually, she does, but rides off in violent protest as Jordan shoots down advancing Nationalists in a last, short-lived stand. Thus, he dies a hero to his principles.

Political overtones are underplayed, rather than overemphasized.

The millions who will see the film early or late have a distinguished motion picture coming their way. Showmen have a distinguished one for the money.

Reviewer's Rating: Excellent.

Robert Jordan.....Gary Cooper
Maria .....Ingrid Bergman
Akim Tamiroff, Arturo de Cordova, Vladimir Sokoloff, Mikhail Rasumny. Katina Paxinou, Joseph Calleia.

Complete review published July 17, 1943, page 1441

Dr. Gillespie's Criminal Case

(Metro-Goldwyn-Mayer)
Top of the Series

If this isn't tops for the Dr. Gillespie series it'll do until a topper comes along. This is a four-edged tool of entertainment and all the edges count.

One strand of the story concerns Dr. Gillespie's successful effort to prove that a murderer confined in a penetentiary is in fact a victim of dementia praecox, this strand spreading out to include a jail break, an abduction and much shooting, some of it fatal.

Another strand concerns an epidemic in the hospital, dramatizing skillfully the service rendered humanity by nurses and doctors.

A third strand presents the case of a Pearl Harbor veteran whose deep despair in the loss of his legs is dealt with psychologically and physically in such wise as to effect the rehabilitation which, the dialogue makes effectively clear, it will be the nation's responsibility to duplicate for many.

The fourth strand concerns the continuing rivalry of the internes for the post of Dr. Gillespie's assistant, and this is the strand that provides the humor that offsets and enhances the serious aspects of the picture.

Reviewer's Rating: Excellent.

Dr. Gillespie.....Lionel Barrymore
Van Johnson, Keye Luke, Alma Kruger, Nat Pendleton, Margaret O'Brien, Donna Reed, John Craven, Michael Duane, William Lundigan, Walter Kingsford, Marilyn Maxwell, Henry O'Neill, Marie Blake, Franres Rafferty.

Complete review published May 8, 1943, page 1302

That Nasty Nuisance

(UA-Roach)
Streamline Comedy

When facsimiles of Hitler, Mussolini and Togo are put on the receiving end of rough house comedy in this Hal Roach streamliner, fantasy and slapstick get badly tangled. Laughs often fall short.

The three butts, skillfully mimicked by Bobby Watson, Joe Devlin and Johnny Arthur, arrive by submarine on a mysterious tropic island. Hitler wants to sign a secret treaty, and his stooges tag along. Some Yankee sailors reach the island at the same time, discover the sultan's visitors, and the fun begins.

Pillow fights, peppery soup, splattered ink, pratt falls and most of the routine comedy gags are inflicted on the Axis leaders. They have several rough house fights among themselves. But the sum total is less funny than it might be.

Reviewer's Rating: Poor.

Hitler.....Bobby Watson
Mussolini.....Joe Devlin
Suki Yaki.....Johnny Arthur
Jean Porter, Ian Keith, Henry Victor, Emory Parnell, Frank Faylen, Ed (Strangler) Lewis.

Complete review published June 12, 1943, page 1361

Black Hills Express

(Republic)
Gun-Fighting Justice

Here is another Western on the tried and true formula beamed at the critical young fry audience that likes them with plenty of fighting, two-fisted he-man stuff with a minimum of love interest. This has just that and adequately fills the bill.

Don Barry's work as "Ron Walker," a gunfighter wrongly accused of a series of stage holdups, is right down the alley for a ten strike. Ariel Heath's chore as the romantic interest fits perfectly as she helps Don turn the tables on the crooked marshal and banker-mayor.

Producer Eddie White gave the picture all it needed to make it click.

Reviewer's Rating: Good.

Ron Walker.....Don Barry
Deadeye .....Wally Vernon
Ariel Heath, George Lewis, Bill Halligan, Charles Mitchell.

Complete review published August 7, 1943, page 1470

Adventures of Tartu

(Metro-Goldwyn-Mayer)
Adventure in Espionage

Dependent solely upon the name of Robert Donat for drawing power in America, this melodrama about a British agent masquerading as a Roumanian Iron Guardist in Nazi-occupied Czechoslovakia fits into no readily discernible pattern of programming. Its 104 minutes running time disqualifies it for secondary billing and its lack of exploitable personalities or title argues against top-spotting. Made in England by MGM's American director, Harold S. Bucquet, it offers American showmen little.

The picture is a late addition to that early succession of melodramas in which British or American agents were represented as superclever people who could make their way into the Axis countries wearing disguises which completely deceive the enemy.

Reviewer's Rating: Fair.

Tartu .....Robert Donat
Valerie Hobson, Walter Rilla, Phyllis, Norris, Anthony Eustral, David Ward, John Penrose.

Complete review published August 7, 1943, page 1470

Lassie Come Home

(Metro-Goldwyn-Mayer)
Saga of a Dog

Roddy McDowell, Edmund Gwenn, Donald Crisp, Elsa Lanchester, Dame May Whitty and Nigel Bruce are the principal humans here. Nevertheless, it is a remarkable and remarkably appealing dog that is the undoubted star of this unusual attraction.

Lassie is devoted to Roddy, and the boy to his four-legged friend. In Yorkshire during the days of the dole, Crisp, who plays the boy's father, can find no work. Eventually and against his will, he is forced to sell Lassie to the manorial duke.

Three times Lassie escapes and as many times returns home. Once she digs herself out of the wired kennel. The second occasion finds her leaping over the top to freedom. The third chapter carries her off to Scotland and the dog show.

The saga of the perilous journey and of the friends and enemies Lassie encounters on this difficult adventure is a touching one and of a nature which suggests the picture will have a wide and warm appeal with sympathetic audiences.

The pattern suggests that in those situations where "Flicka" found box office response, so then will "Lassie Come Home." On merit, undeniably it rates.

Leonard Smith photographed in lovely Technicolor.

Reviewer's Rating: Excellent.

Joe Carraclough.....Roddy McDowall
Sam Carraclough.....Donald Crisp
Rowlie .....Edmund Gwenn
Duke of Rudling.....Nigel Bruce
Mrs. Carraclough.....Elsa Lanchester
Dame May Whitty, Elizabeth Taylor, Ben Webster, J. Patrick O'Malley, Alan Napier, John Rogers.

Complete review published August 21, 1943, page 1494

Above Suspicion

(Metro-Goldwyn-Mayer)
Spy Stuff in Germany

The melodramatic premise here is the ambition of the British Foreign Office to get the secret of the magnetic mine invented by the Germans as one means of luring Allied shipping to its destruction. It's an ambition which contemporary history has established the British fulfilled quite some time ago, thereby kicking out the main prop on which the story rested. The truth is, the story, chiefly of Germany in the year before the war, is outdated.

The yarn concerns itself with the honeymoon of Joan Crawford and Fred MacMurray converted into a fumbling and hazy search for a British agent who, without explanation, has captured the magnetic mine formula. Clues include a hat with a bright red rose, a map with dots that trace into a musical clef and a hodgepodge of incident designed to unravel the narrative thread into a semblance of reasonable deduction and conclusion.

The leads are satisfactory in unhappy circumstances. That goes for the support, which includes the late Conrad Veidt, Basil Rathbone, Reginald Owen and Bruce Lester.

Reviewer's Rating: Fair.

Frances Myles.....Joan Crawford
Richard Myles.....Fred MacMurray
Hassert Seidel.....Conrad Veidt
Reginald Owen, Richard Ainley, Cecil Cunningham, Ann Shoemaker, Cara Haden, Felix Bressar.

Complete review published May 1, 1943, page 1289

Swing Shift Maisie

(Metro-Goldwyn-Mayer)
Maisie In the War Effort

"Swing Shift Maisie" carries a solid load of entertainment in its 87 minutes. Holding it back from excellence on all counts is a screenplay that becomes routine in between passages of pungent dialogue and clever situations. But it has been directed by Norman McLeod with a shrewd eye to what audiences like best and there should be enough comedy and thrills to make it popular.

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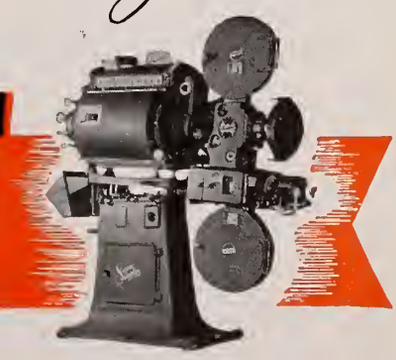
R. H. McCULLOUGH
General Purchasing Agent and Supervisor of Sound and Projection Fox West Coast Theatres

"RIGHT NOW we are up against the hard, blunt facts of war and the grim necessity of winning it. In this great emergency it is important that we gear up inspection and maintenance to prolong the life of all equipment. No one knows just when replacements will be available.

Keep everything in good repair to prevent breakdowns. Your job is more important than ever before to provide good and well presented entertainment for public morale and the war effort.

Our future as a nation is at stake and in characteristic fashion we must respond and pledge conservation. Let us keep our equipment operating at peak efficiency at all times!"

R. H. McCullough



NATIONAL THEATRE SUPPLY DIVISION

COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT

Simplex

INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET, NEW YORK, N.Y.

The Best of the "Blondies"

Come One Come All! IT'S THE GREATEST BLONDIE SHOW ON EARTH!

That loud, clanking noise is Daggie's knees knocking together 'cause Blondie is glorifying the American stage!

FOOTLIGHT Glamour

with BLONDIE AND THE BUMSTEADS

PENNY SINGLETON · ARTHUR LAKE · LARRY SIMMS

ANN SAVAGE · JONATHAN HALE · A COLUMBIA PICTURE

Original Screen Play by Karen DeWolf and Connie Lee • Produced and Directed by FRANK STRAYER

Based upon the comic strip "BLONDIE" created by Chic Young

COLUMBIA PICTURES

BACK THE ATTA
BUY WAR BON
THIRD WAR LO

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Sweet Rosie O'Grady

Princess O'Rourke

Adventure in Iraq

Man from Music Mountain

The Girl from Monterey

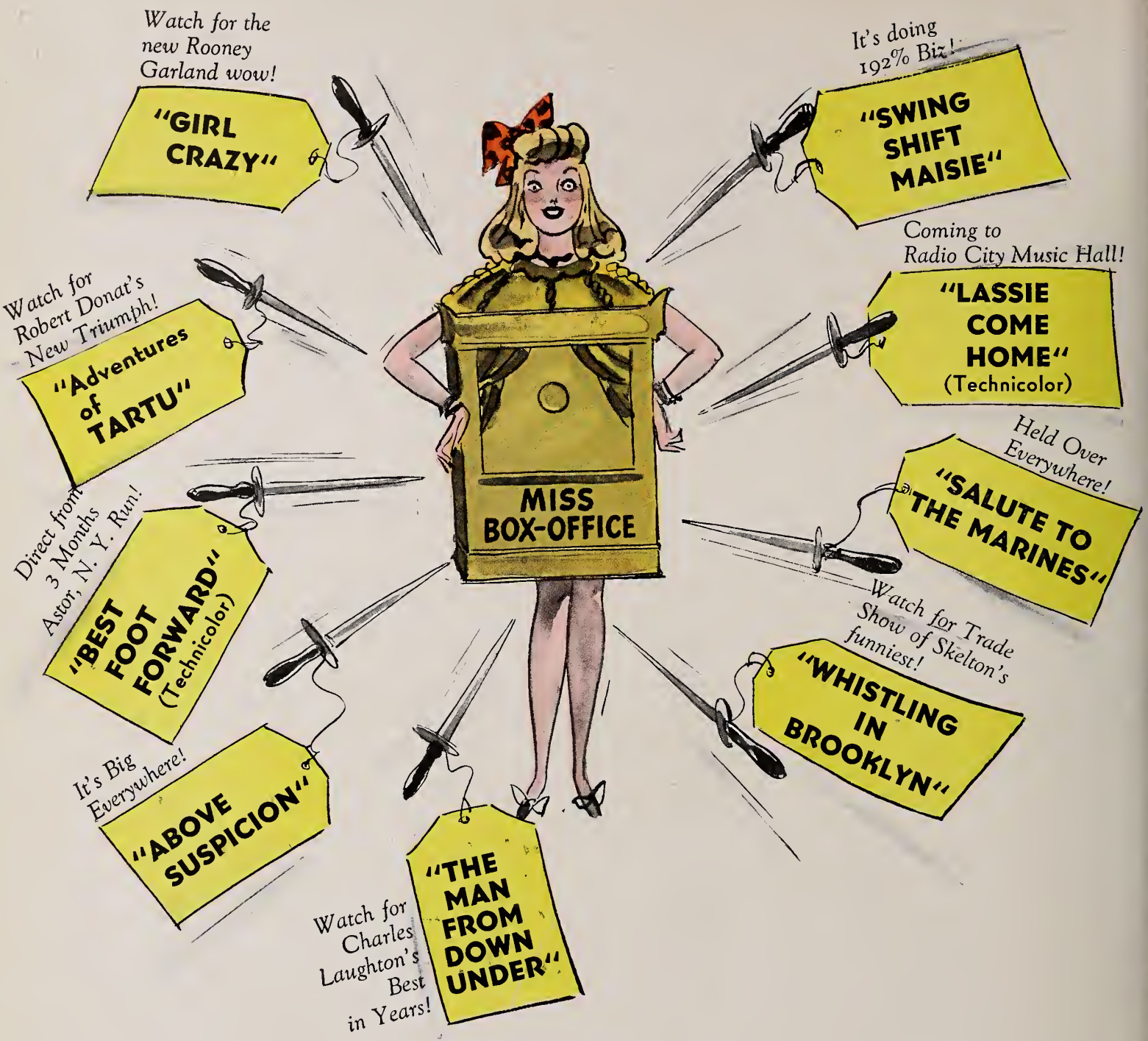
Tiger Fangs

Schweik's New Adventures

- ***Releases Down 25 per cent for First Three Months of 1943-'44 Season***
- ***Boston Independents urge Standard Contracts and Stabilized Blocks***
- ***More Government Interest in Film Industry Needed in U. S.: Eckman***
- ***Cavalcade of Stars passes Billion Mark in War Bond Sales on Tour***
- ***WPB pledges Adequate Supply of Replacement Parts for Dealers***
- ***The Exhibitor Speaks His Mind: "End War Films, Give Us Entertainment"***

VOL. 152, NO. 13 SEPTEMBER 25, 1943

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Watch for the new Rooney Garland wow!
"GIRL CRAZY"
It's doing 192% Biz!
"SWING SHIFT MAISIE"
Watch for Robert Donat's New Triumph!
"Adventures of TARTU"
Coming to Radio City Music Hall!
"LASSIE COME HOME" (Technicolor)
MISS BOX-OFFICE
Direct from 3 Months Astor, N. Y. Run!
"BEST FOOT FORWARD" (Technicolor)
Held Over Everywhere!
"SALUTE TO THE MARINES"
Watch for Trade Show of Skelton's funniest!
"WHISTLING IN BROOKLYN"
It's Big Everywhere!
"ABOVE SUSPICION"
Watch for Charles Laughton's Best in Years!
"THE MAN FROM DOWN UNDER"

Honor Salerno!
Back the attack!
3d WAR LOAN!

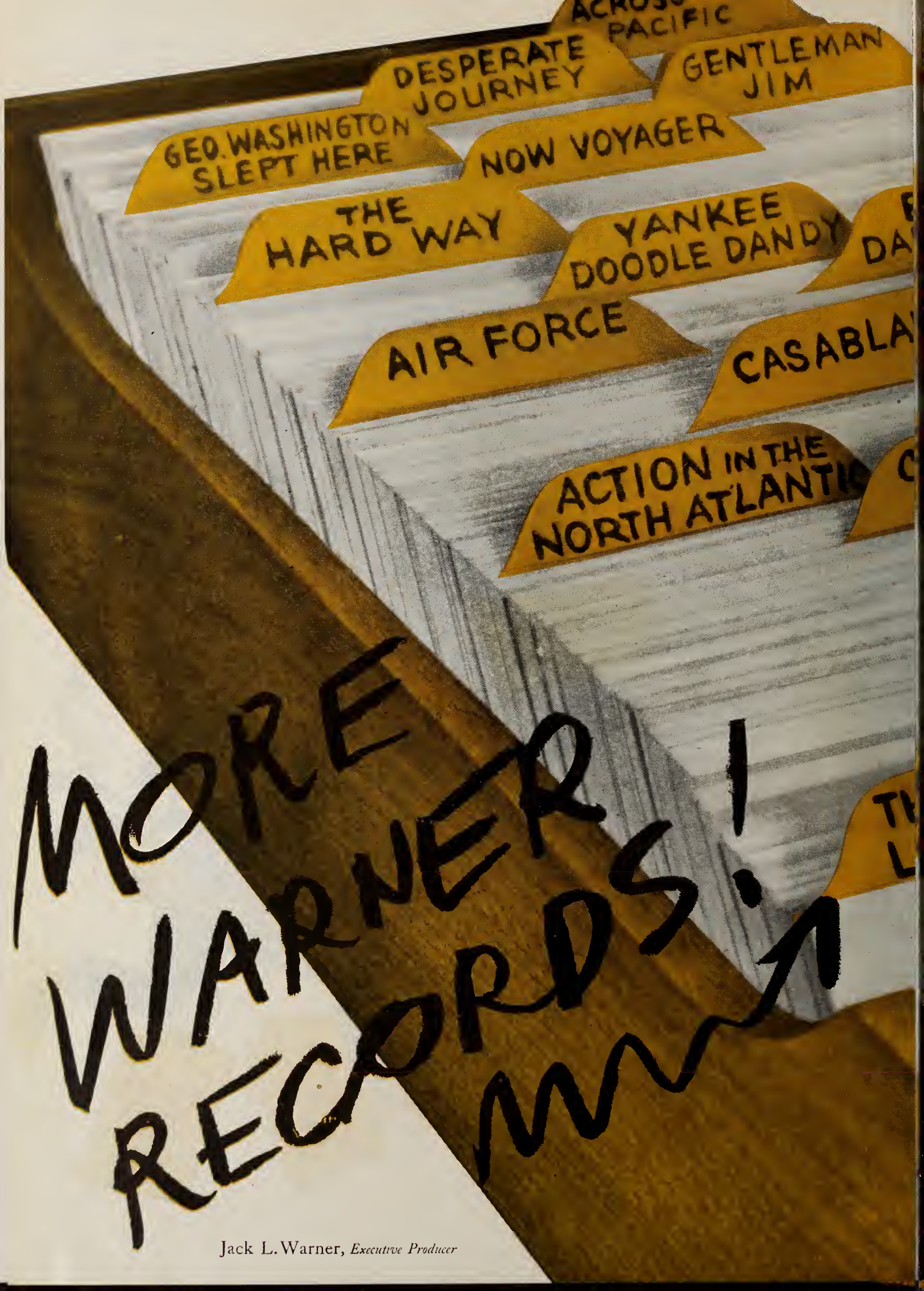
Coming to Broadway's Paramount Theatre!



ONE AIM: BOX-OFFICE

M-G-M's 12 Toppers

The line-up to sign-up!



Jack L. Warner, *Executive Producer*


MATCH ANYBODY...PICTURE FOR PICTURE
AND LINE-UP FOR LINE-UP! WARNERS IS
THE COMPANY THAT HAS 'EM . . .
WARNERS IS THE COMPANY
THAT KEEPS 'EM COMING!
("PRINCESS O'ROURKE" is the wonderful next!)
OF
ESS
ISSION
MOSCOW
BACKGROUND
TO DANGER
STANT
MPH
IRVING BERLIN'S
THIS IS THE ARMY
WATCH ON
THE RHINE
K YOUR
Y STARS

FULL-PAGE ADS IN THESE NATIONAL



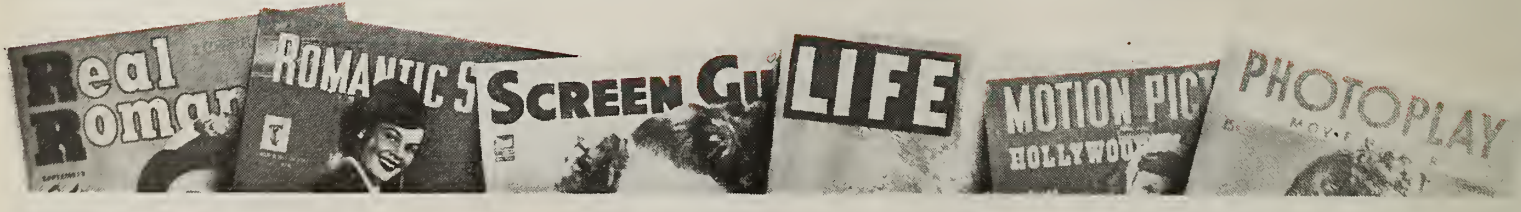
PUBLICATIONS WILL PRE-SELL MILLIONS



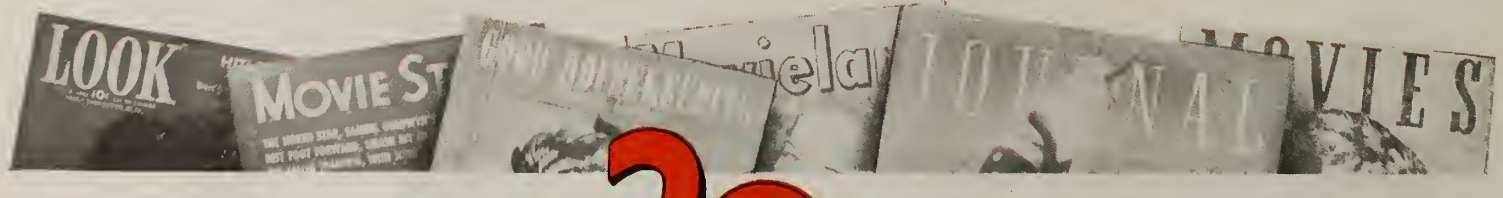
ON "WINTERTIME"! "JANE EYRE"! "THE



GANG'S ALL HERE"! "GUADALCANAL



DIARY"! "THE SONG OF BERNADETTE"!



THE HITS OF 20th CENTURY-FOX !

BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 152, No. 13

September 25, 1943

PURPOSE

A FORTNIGHT ago The Herald examined the state of mind of persons and corporations in control of picture production with reference to what might be called "the educational movement". That movement is, in effect, an intent and from some who would rather resort to an expression cloaked in innuendo, suggestion and subtle prodding than in a forthright declaration by printed or spoken word.

It is contemplated that the motion picture of the theatre should devote itself to such procedure, leading the populace socially and economically.

The official and semi-official responses from the industry have been pleasantly encouraging from the point of view of the exhibitor engaged in selling entertainment. The entertainment industry appears to feel no commitment to any requirement to do the public's thinking. There is evidenced a disposition to go on with the conduct of the show business in film.

Meanwhile, there has been a generous suggestion that the facilities of stage and camera, the special skills of Hollywood, might well be made available to those educators and social leaders who should want some film made in a professional manner.

The social movement group has been making talking capital of a suggestion that the screen theatre will have to go into socially conscious and reconstruction pictures "because of competition." Neither soap-box, school house, nor forum have ever proved competition for what the people call "a good show."

Movements have never moved the amusement business very far. A few investors in pictures for "message" and for "causes" have paid more for them than the box office public ever has.

The indications are that Hollywood will be sticking to its last.

A certain relevancy to the function of the motion picture in these war stressed days, and the days to come, is to be read into a recent utterance of Mr. Byron Price, Director of Censorship, before a press association meeting. He was discussing directly the issues of censorship and the responsibility of the military for winning the war and preserving the life of the nation. But, he added: "The press, on its part, has a traditional obligation to keep national life on a plane which will make it worth preserving."

The motion picture as the dominant entertainment medium of the many has a share in that. It has long had a part in making this a good country in which to live. That is part of why every land under the sun buys the American picture—and why many have sought to emulate and imitate it.

FRANK RICHARDSON

The passing of Mr. Frank H. Richardson ends the longest career in the journalism of the motion picture, and takes a personality unique in character and in his zeal of attentions to the causes of his chosen sector—motion picture projection and the man behind the projector.

Mr. Richardson found his place as an authority on projection in 1908, when it was a matter of rule of thumb mechanics and continued through three and a half decades into this era of intricacies and electronics. It was by reason of his insistences that the "machine operator" came to be dignified as the projectionist. His correspondence columns and weekly articles, which have for many years appeared in the Better Theatres section of MOTION PICTURE HERALD, early became a meeting place of the craft, its experts and its novices.

His "F. H. Richardson's Blue Book of Projection," continuously revised, has from the beginning been the accepted standard manual among projectionists, known the world around where pictures are shown. It will be continued.

Mr. Richardson was an institution, alike to the projectionists who called him "Dad" and the engineers who called him just "F. H." He was a husky, lusty son of the big west, dynamic and persistent in behalf of both man and machine. The quality of the pioneers was in him. His like will not be seen in this industry again. He served, and won success.

Martin Quigley

△ △ △

PROGRAMING

TWO items of the week's news bring pleasant encouragement of a constructive order of attention to theatre programs, which have been so tossed about and squeezed out of shape by assorted pressures of production and merchandising these several years. Some thinking is now being done about the form and balance of the show as a show.

First comes the tidings from Paramount Pictures that arrangements have been made to book its new series of two-reel musical shorts in Technicolor through the Famous Players Canadian houses linked in unit shows with feature productions. This sets the shorter component of the program solidly into the show, safe against temptations to tinker.

And then from RKO Radio's studio in Hollywood arrives the announcement of a decision to improve the thrill and punch of the chillers and horror pictures by compressing them into 45 to 50 minutes, as compared with the prior 60 to 90 minutes. And, since these wares go mostly into double bill houses, it is proposed to wrap them two in a package for sales.

Entertainment, in the mind of the consumer, was never a matter of footage. There never has been better box office appeal than was packed into one and two reel pictures by Charles Chaplin, Harold Lloyd and Mack Sennett. In time, for purposes of becoming imposing and increasing the take, they got much longer and louder, but never funnier.

Variety, with swift changes of tempo and subject matter, is still a vital element of an evening's entertainment to the static customer seated in an opera chair.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Fidler's Back

COMMENTATOR - COLUMNIST James Fidler restored himself to Hollywood notice last week by broadcasting over the Blue Network, on his Arid-sponsored program, a length of wordage about the War Department's assignment of soldiers to perform "This Is the Army" and similar entertainments upon stage and screen for benefit of the Army and Navy Relief Fund. It was Mr. Fidler's first fling of consequence since he testified before a Senate committee about matters concerning which Hollywood alleged he knew less than he told.

First repercussion of the comments about "This Is the Army" was a declaration by the Warner Brothers studio that cooperation—which means primarily the supplying of contract talent to radio programs—would be withdrawn from the Blue Network. Just a week earlier the Blue Network peacefully concluded a similar complication with the Twentieth Century-Fox studios arising from a Fidler broadcast assertion that Gene Tierney was no stranger to cigars.

Approximately simultaneously, Warner Brothers' Charles Einfeld addressed a letter to Don Gilman, vice-president of the Blue, saying, "Because of the controversial nature of his remarks, we now request time to answer Mr. Fidler on your network at an hour equally as good as that given Mr. Fidler." Mr. Gilman said he had counter-proposed the providing of time on his network for General Phillips, commandant of the Army Relief Fund in the Los Angeles area.

Bystander comment in Hollywood expressed the view that the Fidler commentary was ill-advised.

Arid is a deodorant.

Coney Island Records

NEW YORK'S Coney Island closed its season last Sunday with a string of records. All-time high marks were recorded in attendance and business done by concessionnaires, according to Charles J. Kern, president of the Coney Island Chamber of Commerce. According to the police the season produced other records. There were fewer disagreeable incidents, not a single serious accident at a concession, and only two persons lost their lives by drowning.

All-Time High

Washington Bureau

FEDERAL Admission tax collections in August reached a new all-time high and brought collections for the year through that month to more than $100,000,000, it was reported Thursday by the Internal Revenue Bureau.

August receipts, the Bureau announced, amounted to $16,178,306, an increase of approximately $428,000 above the $15,750,519 for July and $3,740,000 over the August, 1942, total of $12,436,304.

For the first eight months of the year, collections aggregated $105,867,298 against $90,781,207 for the corresponding period in 1942.

Indications that the increased business shown by the August total was spread throughout the country, apparently mostly outside the metropolitan centers, were seen in the special report for the Third New York (Broadway) District.

That report showed that total collections dropped to $2,062,989 in August from $2,403,248 in July, with box office collections dropping from $2,223,605 to $1,849,987 and collections on tickets sold by brokers declining from $16,793 to $15,435. Revenue from admissions to roof gardens and cabarets increased from $162,850 to a total of $197,567.

Hollywood Formula

JACOB WILK, eastern production manager for Warner Brothers, on the Maxine Keith program over the Mutual Network early this week, gave his recipe for a palatable screenplay. Take liberal amounts of emotionally moving situations, mix well with one large dose of a vital dramatic problem, stir with typewriter until these basic ingredients interest and entertain. Take results and pour into any timely subject that may be on hand, but keep in mind that topical value does not alone suffice, it merely supplements the basic ingredients. If results taste like the dish you have set out to make, you place the concoction in a large pan marked Mass Appeal and brown thoroughly. Results, Mr. Wilk indicated, should "have similar appeal to the family audiences of Peoria and Kankakee."

Petrillo's Permission

THE ban on recordings by union musicians has been broken. The American Federation of Musicians this week arrived at agreement with the Decca Record Company and World Broadcasting System.

"The complete understanding," announced by AFM president James Caesar Petrillo and Decca chief Jack Kapp, according to the announcement, will be signed before the weekend, and "reflects a general purpose of cooperation."

Details were not disclosed. Decca makes approximately 40,000,000 of the 130,000,000 records produced here annually. World Broadcasting, its transcription subsidiary, does approximately 50 per cent of the business in that field.

Broadcasters, about whom Mr. Petrillo has been vocal and virulent since he imposed the ban last year, had no comment on Tuesday, in New York. Music circles believed this week that other record companies, through whom Mr. Petrillo had hoped to force broadcasters to hire more musicians, soon would come to terms with the AFM.

Picking the Label

THE creation of picture titles will be the exclusive job of a new bureau created by the Universal studio, which has placed Phil Phillips in charge. Mr. Phillips, who for 17 years was advertising manager in the northern California territory for the Fox West Coast circuit, will seek the advice of producers, sales executives and exhibitors, according to a Universal release.

RELEASES down 25 per cent for three months of new season Page 13

NEW ENGLAND exhibitor unit presents new sales plan Page 14

ON THE MARCH—Red Kann discusses charges by Fidler Page 16

BOND Cavalcade of stars passes billion dollar mark in drive Page 17

WPB official assures dealers replacement parts to be available Page 20

STOP making films with war themes, exhibitors tell studios Page 23

U. S. Government interest in industry urged by Samuel Eckman Page 26

RICHARDSON, authority on projection, dies at age of 76 Page 27

BRITISH labor is watching moves by English producers Page 33

OWI approves plans for sixteen millimeter distribution Page 34

SERVICE DEPARTMENTS

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Advance Synopses Page 1554

Short Subjects Chart Page 1556

The Release Chart Page 1560

OWI Target

STORM warnings were up for the Office of War Information this week in the reconvened Congress. John Taber, New York Republican Representative who early this summer led the battle against the OWI which ended in sharp slashing of its appropriations and cessation of its motion picture section, urged reorganization.

The first step, he said, should be removal of OWI director Elmer Davis, who should be replaced by "a trained executive." Mr. Taber charged Mr. Davis with lacking the capacity and desire to reorganize the agency, and said its operations were "a continuing menace." He also criticized overseas OWI operations, headed by Robert Sherwood.

Ted Johnson, Oklahoma Democrat, said the OWI would find it difficult to obtain more money from the House. The OWI is reported to have asked the Budget Bureau for additional funds.

Pending before a House committee is legislation introduced by Representative William Barry, New York Democrat, to eliminate the OWI and give its overseas work to the State Department. (See page 18.)

Gypsy Comes Back

GYPSY ROSE LEE, the star of strip tease, who graduated to the big time from burlesque via her authorship of "The G String Murders," will be the star and co-author of William Goetz's first independent production for his International Picture Corporation. The producer last week announced that "The Belle of Yukon" would go into work under the direction of William Seiter in November. Meanwhile Gypsy is completing arrangements in New York for the staging of her play, "The Naked Truth," by George S. Kaufman.

Miss Lee had a previous fling at Hollywood some years back under her real name, Louise Hovick. She appeared in several minor roles at Twentieth Century-Fox under the supervision of Darryl Zanuck. Disappointed with Hollywood she returned to New York to write her best selling mystery. Hunt Stromberg filmed it for United Artists as "Lady of Burlesque."

"The Belle of Yukon" is described as a lusty musical. It is laid in the period of the Alaska gold rush.

Hollywood on the Air

IN one month, radio versions of seven Warner motion pictures were presented over national radio networks, and more than 20 stars and featured players made guest appearances, according to an announcement by the company's home office, which cited the statistics as indication of "radio's increasing dependence upon the screen for stars and entertainment material." Also presented over the air during the period cited were musical numbers from Warner releases, such as "This Is the Army," "Thank Your Lucky Stars," "Yankee Doodle Dandy," "Casablanca" and "Now, Voyager."

American radio audiences will be able to listen to a full version of "Wilson," Darryl F. Zanuck's first production since his return from the Army, according to plans made in Hollywood last week. The producer has assigned William Bacher, former radio producer and now a Twentieth Century-Fox film producer, to make a two and one-half hour transcription. Star film and radio names will be used in the experiment, which, if it shows public reaction well enough, will be used on other Twentieth Century-Fox pictures.

For Unity

A NATIONAL all-inclusive exhibitor organization for Canada has been proposed by the Motion Picture Theatre Owners of Ontario. That organization, in its annual convention at Toronto on Tuesday, resolved for an association which would cover the Dominion and include independents and circuits. The resolution was presented by Haskell Masters, general manager of the Odeon Circuit.

The consensus was that accord among all factions was necessary to meet the new and great problems of the future. J. J. Fitzgibbons, Famous Players Canadian circuit chief, added that unified exhibitors could present the theatres' arguments to the public more easily.

The exhibitors also protested 16mm film exhibition in halls less than 10 miles from licensed theatres, and endorsed a pledge to save 30 per cent in coal this winter.

Going to the Dogs

CHRIS CHRISTENSEN, dog pound keeper of Council Bluffs, Ia., visited Hollywood where landlords bite dogs, instead of vice versa, and studios welcome a good story. Metro-Goldwyn-Mayer heard Mr. Christensen's story of his experiences in which his big heart always led him astray with his stray wards. As an understanding dog catcher he would rather buy a dog license for a child's dog than cart the canine away to the pound and the world beyond. Having heard his related biography MGM decided to build a story around his life.

"INVALUABLE service to the war effort" is being given by the motion picture industry, in the opinion of Senator Joseph Mahoney, of Wyoming. The Senator's praise came while he was in Hollywood last week, visiting. He added: "American films will play an even greater role in post-war reconstruction overseas."

Restrictions

London Bureau

THE British Film Council's annual report, published Wednesday, expressed concern over the protection of British production in the face of restrictions on development through Government inroads on manpower, studio space and materials, and the increasing competition from Government-made films.

The report records efforts made to persuade the Government to effect protective action and also records the formation of a committee which has instituted a survey aimed at the effective organization of all industry resources.

It footnotes the monopolistic tendencies in the trade which not only affect immediate industry interests, but with vital artistic and educational implications raises important questions of public policy.

The report cites 12 cases of distributors being in default of their 1941-42 quota, of which six are American companies, but action against only one minor distributor was recommended. There were 1,814 exhibitor defaults during the last quota year.

Arthur Dent's Sons

ARTHUR DENT, formerly managing director of Associated British Cinemas, Ltd., now representing Samuel Goldwyn in the United Kingdom, has a son, Gunner Stanley Dent, who was recently interviewed by a newspaper in his home town of Hampstead of the British Isles. Gunner Dent had a great deal to tell about his war experiences in the Middle East, and one of the highlights of his narrative was how, through a friend he got in touch with his brother David, a lieutenant in a regiment of Hussars, and the two met in the desert. Mr. Dent's third son, Harry, was pilot of a Stirling bomber that failed to return from a 1,000-bomber raid on Cologne in May, 1942. The International Red Cross informed Mr. Dent that Pilot Officer Dent, with other members of his crew, had been buried at Gelsenkirchen, near Essen, on June 4th.

Whitney Sells "Wind"

COLONEL John H. Whitney closed a deal with Metro-Goldwyn-Mayer for the sale of his interests in "Gone With the Wind" to the company prior to his departure for foreign shores after a short leave from his Army duties. The deal is in the verbal stage of agreement with details yet to be ironed out. The Colonel's sale of his interests gives Metro complete ownership. The company had a releasing deal for the film and a half interest in the production. During the 1942-43 season, its fourth year of release, the picture grossed nearly $1,000,000 and its domestic gross now stands at $32,000,000.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone CIrcle 7-3100. Cable address "Quigpubca, New York." Martin Quigley, President; Calvin Brown, Vice-President; Red Kann, Vice-President; Terry Ramsaye, Editar; James D. Ivers, News Editar; Chicaga Bureau, 624 Sauth Michigan Avenue, Chicaga, 5, Oscar Lundy, carrespandent; Hallywaad Bureau, Pastal Unian Life Building, Hallywaad, 28, William R. Weaver, editar; Taranta Bureau, 242 Millwaad Raad, Taranta, Ontaria, Canada, W. M. Gladish, carrespandent; Mantreal Bureau, 265 Vitre St., West, Mantreal, Canada, Pat Danavan, carrespandent; Landan Bureau, 4 Galden Square, Landan W 1, Hape Williams Burnup, manager; Aubrey Flanagan, editar; cable Quigpubca Landan; Melbaurne Bureau, The Regent Theatre, 191 Callins St., Melbaurne, Australia, Cliff Halt, carrespandent; Sydney Bureau, 17 Archbold Rd., Raseville, Sydney, N.S.W., Australia, Lin Endean, carrespandent; Mexica City Bureau, Dr. Carmana y Valle 6, Mexica City, Luis Becerra Celis, carrespandent; Buenas Aires Bureau, J. E. Uriburi 126, Buenas Aires, Argentina, Natalio Bruski, carrespandent; Ria de Janeira Bureau, R. Saa Jase, 61, C. Pastal B34, Ria de Janeira, Brazil, Alfreda C. Machada, carrespandent; Mantevidea Bureau, P. O. Bax 664, Mantevidea, Uruguay, Paul Bada, carrespandent; cable Argus Mantevideo. Member Audit Bureau af Circulatians. All cantents capyright 1943 by Quigley Publishing Campany. Address all carrespandence ta the New Yark Office. Other Quigley Publicatians: Better Theatres, Matian Picture Daily, Internatianal Matian Picture Almanac, and Fame.

THIS WEEK the Camera reports:



STARS FOR LIBERTY. Against the background of historic Independence Hall, stars of the Hollywood Bond Cavalcade arrive in Philadelphia, where they opened their 16-city tour in behalf of the Third War Loan. James Cagney leads the procession of "jeeps" from the railroad station.



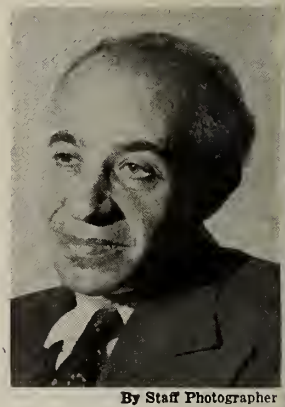
REPLACEMENT of equipment was the convention theme, of the Theatre Equipment Dealers Protective Association at the Hotel Bismark, Chicago. (See page 20.) Above are Allen G. Smith, WPB amusements division chief; Ray Colvin, association secretary; Edward Weber, WPB controlled materials head.



CONGRATULATIONS. Joseph Vogel, Loew's, Inc., vice-president, commends Mrs. Louise Leonard, manager of the Astor theatre, New York, for her supervision of the sale of $540,000 in War Bonds for the world premiere of "Thousands Cheer" on the evening of September 13th. The sales were made in the lobby. Mrs. Leonard was assisted by Bert Shopen and Harry Goldberg. Specially assigned AWVS typists filled out the Bonds.



MALCOLM KINGSBERG, vice-president of Keith-Albee-Orpheum Corporation, this week was named vice-president and treasurer of the Radio-Keith-Orpheum Corporation. He thus becomes, according to announcement, "principal financial officer of the parent and subsidiary companies" and will be elected to the board.



By Staff Photographer

MILTON SILVER on Monday joined the trade advertising department of Universal, in New York. Mr. Silver for nine years was advertising manager and trailer editor for National Screen Service, and previously was advertising manager for Universal, and director of advertising for Warner Pittsburgh theatres.

COLOR ADDS REALISM VALUE TO UNIVERSAL'S "PHANTOM"

UNIVERSAL'S modern version of the classic, "Phantom of the Opera," released August 27th, adds lavish production values, including Technicolor, to the proven appeal of the story. It was produced by George Waggner and directed by Arthur Lubin. Below are Nelson Eddy and Susanna Foster as they appear in the lead roles.





ABOVE. Claude Rains, as the Phantom, the part made famous by Lon Chaney in the first screen production of the story in 1925, lures Susanna Foster to his lair in the catacombs at the climax of his insane ambition to further her career.

BELOW. One of the many opera stage sequences which provide the background for the story. Special operatic scores were written for the picture by Edward Ward and George Waggner.



ALABAMA exhibitors met last week to pledge cooperation for the War Loan Drive. Here are R. M. Kennedy, Birmingham, War Activities Committee state chairman; Frank Samford, War Finance vice-chairman; Governor Chauncey Sparks.







by Staff Photographer

UNIVERSAL'S "Person-Oddities" short subject series will hereafter depict "headline personalities". The first of the 1943-44 season features Alvan Macauley, Packard Motor Car Company board chairman, in "Wizard of Autos". Above, at left, he is shown at the Universal New York home office, with Bernard Kreisler, Universal short subjects manager.

TRADE SCREENING of Columbia's "Sahara" brought several hundred to the Palace theatre, Cincinnati, last week, among them prominent independent and circuit exhibitors. Above are Allan S. Moritz, Columbia Cincinnati manager; Gene Lutes, Frankfort, Kentucky; Eric Hammell, Winchester, Ky., and Frank Collins, Ray Frisz and Jim Chakeres of the Chakeres circuit.



WELCOME. Henry T. Murdock, former Philadelphia drama and film editor, found that in Chicago, last week, where he has become the *Chicago Sun* amusement editor. Approximately 80 amusement industry leaders tendered him a luncheon at the Variety Club. Above, at the speakers' table: Ted Weber, the newspaper's amusement advertising manager; Abe Cohen and Johnny Jones, of Jones, Linick & Schaefer; Tom Gorman, RKO circuit; James Coston, Warner circuit: Marshall Field, III, multimillionaire angel of the *Sun*, and New York's tabloid, *PM*; E. Z. Dimitman, its managing editor; Warren Brown,sports editor; Mr. Murdock and William Hollander, Ballaban & Katz circuit.



TIME IN. Julia Sullivan, secretary to Robert M. Gillham, Paramount advertising director, spends her own time as hostess at the American Theatre Wing Club for Merchant Seamen, in New York. Above, she is shown writing a letter for merchant seaman George Gala, of Malta, to his friends in Detroit.



RECRUITING for the WAC will be spurred by release October 1st of Warners' "Women At War" short, coincident with a drive for new enlistments. Left, at a New York screening Tuesday, are Major Robert Brown, WAC technical information bureau; Major Cora Webb Bass, WAC, and Norman Moray, Warner short subjects sales manager.

RELEASES OFF 25 PERCENT FOR 3 MONTHS OF SEASON

Extended Runs, Holdovers Responsible for Drop in Available Product

Extended runs and holdover time of the major product of the 11 distributing companies is dictating a policy of fewer pictures to be released each month in 1943-44, it is indicated. A comparative analysis of the first two and three month's releases of 1942-43 and of 1943-44 shows that there will be at least 25 per cent less product made available each month to exhibitors this year compared to last.

The product jam, resulting from longer first run and key run playing time, which has provoked urgent cries of "more product" from subsequent run exhibitors, would seem to continue at least through November and possibly December, according to present definite and tentative schedules of the major companies. The smaller theatres, as a consequence, will be forced to play more reissues and pictures of bygone seasons.

Two Features Less Per Month In Some Instances

During the summer product announcements indicated that there would be approximately the same total number of pictures available in 1943-44 as last season. Actual releases, however, gauged by the first month of the new season, point to a reduction in pictures offered exhibitors, in some cases two features less a month than last year.

Most companies are still booking pictures which were given 1942-43 designation, and, as in the case of one distributor, for example, which has set no films for release in October, it is felt that the tag end of last season's products will carry them through the early months of 1943-44.

Sales departments, however, may be forced to take out of company backlogs one or two pictures which originally were not designed for release until later in the season and put them ahead on the schedule to fill out company bookings for a given month.

No departure in the method of selling is indicated, especially since the uncertainty of the Consent Decree future is pending until November 20th, the expiration date of the three-year period. MGM in all probability will continue to sell in blocks of 12; Paramount, RKO and Twentieth Century-Fox in blocks of five, and Warner Bros. will continue its release policy of the last few years.

MGM Block of 12 Shows Reduction of Three

MGM's block of 12 already scheduled for the new season shows a reduction of at least three pictures a month over last year. In 1942-43, the company released 12 features from September through November, compared to the 12 it is releasing this season from September through December.

According to tentative schedules of the blocks of five at Paramount, there will be three less features released this year compared to last from the September through December period. "Submarine Alert" and "So Proudly We Hail," two pictures which are in release now, were given 1942-43 designation. First release of the new season is the company's first special, "The City That Stopped Hitler—Heroic Stalingrad." Paramount's first block, which includes "Let's Face It," "The Good Fellows," "True to Life," "Tornado" and "Hostages," have tentative dates spreading from October 8th to December 24th. The first two of the second block, also tentatively set for December, and subject to change, are "Henry Aldrich Haunts a House" and "Riding High."

Although Columbia has not announced definite dates for November, it is indicated the company plans to release several pictures from its backlog during that month. During September and October, only five films were set for release: "Hail to the Rangers," "Doughboys in Ireland," "Chance of a Lifetime," "Is Everybody Happy?" and "Sahara." Last year, the September, October and November releases totaled 14.

Comparison of Monogram's release schedule shows the company made available 10 pictures last year from the end of August through November, against seven for the same period this year.

With its first block of five set for September release, including "Fallen Sparrow," "Adventures of a Rookie," "The Seventh Victim," "So This Is Washington" and "A Lady Takes a Chance," RKO has made no announcements for October releases and in all probability will set its next block ahead for November.

The films which may be included in this block are "The Iron Major," "Government Girl," "Gangway for Tomorrow," "Gildersleeve on Broadway" and "The Falcon and the Co-Eds." With "Behind the Rising Sun" and "The Sky's the Limit," two 1942-43 films still in early release, it is believed the company's first block will carry it through October. Last year, RKO released two blocks of five from September through November.

Twentieth Century-Fox set release of its first block of five, scheduled from August to September, this season, and had 10 pictures in that period last year, showing a reduction of five films. The company tentatively has planned "Sweet Rosie O'Grady," "Paris After Dark' and "Jane Eyre" for October release this year, with "The Gang's All Here," "Dancing Masters" and "Guadalcanal Diary" tentatively set for November.

Eight Pictures Are on UA Release List for Year

Eight pictures are on United Artists' release schedule this year for the period from July 1st through October. UA released one picture in July, three in August, two in September and will release two in October. UA's 1942-43 schedule began in October with four pictures and three in November.

A difference of one feature in Universal releases this year over last is shown by the company's schedules. In the 1942-43 period from September to October, 11 films were released. For the same period this year, 12 are scheduled, an increase of one over last.

Six pictures from September through October last season were made available by Warner Bros. compared to three this season for that period, in addition to six Western reissues. During November, the company may release three more films, including "Old Acquaintance" and "Northern Pursuit." September dates last year were three, compared to one this season, "Watch on the Rhine," excluding the reissues.

Eight Distributors Offer One to Three Less

Producers Releasing dates show that the company set eight pictures this year from July through November, compared to seven last year from September through November. On an average, PRC released three pictures a month in 1942-43, compared to the two a month in 1943-44.

With dates set only up through September, Republic this year has released six pictures from July, compared to the same number released in 1942-43 through October.

Analysis of release schedules shows that eight distributors are releasing from one to three less pictures each month this year as against last season while three companies are releasing two or more pictures a month this season compared to last. This is indicative of the market trend for more product needed to feed the smaller and subsequent run theatres throughout the country, and the product is coming from Republic, Monogram and PRC.

LONGER RUNS JAM BROADWAY HOUSES

A decided shift in the policy of Broadway's first run theatres which play major company product deemed suitable for the particular houses, is developing as the result of the product jam caused by longer runs.

MGM is reported to book "I Dood It," starring Red Skelton, into the Paramount theatre. This would be the first time an MGM picture played that house. The Paramount currently is showing RKO's "A Lady Takes a Chance," which was not able to go into RKO's first-run Palace because United Artists' "Hi Diddle Diddle" is the tenant there now. UA, on the other hand, has booked the Cagney production, "Johnny Come Lately," into the Capitol.

Distributors, in order to get their top "A" product into their Broadway first-run outlets on the dates they desire, have found it necessary to switch their pictures from their own theatres to other houses. Second-run houses, such as the Criterion and Mayfair, have been playing the first-run pictures of some distributors for the past several months.

Boston Exhibitor Unit Offers Sales Plan

Independent Exhibitors, Inc., Attacks Consent Decree in Brief to Clark

Failure of the Consent Decree to create "free and open competition within the industry and to protect the rights of unaffiliated independent theatre owners" was charged last week by the Independent Exhibitors, Inc., of New England in its brief submitted to Tom C. Clark, Assistant Attorney General in charge of the decree. The unit urged the Department of Justice to prosecute the Government's anti-trust suit against the five major distributors.

The 10-page brief outlined reasons for "the necessity of theatre divorcement" by the five companies and set forth an 11-point sales plan which the association proposed could be operable between the distributor-producer companies and the Government, pending trial of the suit and until final judgment was obtained. The brief was signed by Francis M. Perry, president of the exhibitor group.

This action followed a report in Motion Picture Herald June 26th that George R. Farnum, a former Assistant United States Attorney General and prominent Boston lawyer, had been retained by an important group of New England independents to lead their fight for a Federal film rental law. At that time, it was learned the group comprised some of the largest independent operators in the New England area, including members of Independent Exhibitors, Inc.

To Seek Congress Support For Rental Ceiling

Mr. Farnum indicated he would seek Congressional support for a bill which would provide Federal regulation of motion picture sales and a ceiling on film prices. He was to study price controls of Canada and to confer with Canadian exhibitor leaders. Charges of inequitable trade practices made by the Boston attorney at that time were paralleled in the Independent Exhibitors' brief filed with the Department of Justice last week.

Theatre divorcement was foremost in the brief's proposals and recommendations toward abolishing "unhealthy trade practices." The New England group charged that the decree "not only failed to require the so-called theatre divorcement, but even permitted the extension of this practice," and that the consenting companies "have taken advantage of this permission to increase their theatre holdings, thereby aggravating the competition between these companies and their customers and further minimizing the opportunities for unaffiliated producers to enter into or continue in the field of production."

Brief Cites Increase In Film Prices

The wartime economy, creating a high tide of employment and resultant abundance of spending money felt at the nation's box offices "developed new methods of oppression since the issuance of the decree," it was said. The brief also cited the high increase in film prices, demanded by most distributors and said they are permitted by virtue of the theatre control now existing to demand and in most instances to receive these prices.

"Of primary importance to the public in the small towns and to the independent exhibitors," it continued, "is the fact that the producers who are supported by the revenues of their affiliated theatres and those of the companies with whom they may have a mutual backscratching understanding now make only the type of pictures suited to the sophisticated clienteles of the large city theatres and only the number needed to supply their limited extended-engagement requirements."

The group charged that the reduction of the number of feature pictures was "greater than that required by any shortage of raw film stock," and that the number of suitable films produced is now "below the normal demands of a large percentage of the smaller unaffiliated theatres located in residential suburbs or small towns where admission prices are necessarily limited and where entertainment these days is essential."

Claims Necessity of Standard Agreement

It charged that distributors refuse to sell pictures to an exhibitor in one theatre unless he is willing to buy the same product in any other theatre or theatres he may own in the same or other localities; exhibitors who are members of cooperative buying or booking groups are unable to buy a picture or block of pictures even at the distributors quoted terms unless the said "cooperative" consents to buy the same product for all of its theatres. Undetermined price quotations and delaying of contract signing by the distributor before pre-release of pictures also came in for a large measure of criticism. The necessity for standard contracts between distributors and exhibitors was urged, also the abolition of blind checking.

In order to "correct the current abuses in motion picture distribution and satisfy the needs and requests of the greatest number of independent exhibitors," the group proposed the following sales plan:

Trade showings before films are offered for license; no limitations on the number of pictures offered for license at any one time; complete selectivity offered to the exhibitor without limitation or restriction of any kind; no differential in price for buying in small quantity and prices and terms for each picture to be definitely designated at the time of contract signing with the provision that no change in price or terms shall be made thereafter.

Criticize Specific Sections Of Consent Decree

Preferential run to affiliated theatres at the expense of the unaffiliated theatres to be prohibited; distributors shall not condition the sale of any block or portion thereof upon the purchase of any previously offered picture or pictures; no contract "holdups"; a four-week cancellation privilege for the subsequent run exhibitor in the event that the distributor fails to deliver or make available product either after national release date or after first run in the particular territory, or inability to sell and play the picture in a prior run theatre.

Specific sections in the Consent Decree which came in for a share of criticism in the brief included: the practice of the distributor to so constitute his blocks of pictures that the exhibitor is forced to purchase inferior, unsuitable and unwanted pictures in order to obtain the one or two desirable pictures that he needs with the usual block of five. Permission granted to the distributor under Section IV of the decree to alter the combinations of pictures in groups "has led to definite abuses in the direction of forcing the sale of unwanted pictures," the brief contended.

Citing as an example of forcing unwanted product the case of two Paramount pictures, it continued: "Paramount, having offered a block of five pictures, including 'Wake Island' and 'The Major and the Minor' soon found that the former was of such box office merit that it could carry four additional inferior pictures. The sales department, therefore, withdrew 'The Major and the Minor' from this group and used it as the lead picture or 'bell cow' to dispose of four more features in the succeeding block."

Asks Arbitrator Right To End Clearance

In connection with Section VIII of the decree providing clearance and protection, the group urged that it should "specifically permit the arbitrator to eliminate completely clearance or protection, where no material competition can be demonstrated." In the case of a moveover, it was recommended that "clearance should be based upon the end of the showing at the initial theatre. Any other practice is contrary to the accepted definition of a 'run' and a springboard for further abuses of clearance or protection."

Further, on the arbitration machinery set up by the decree, the group said it considered the "rules of arbitration and appeal eminently fair and laudable within the restrictions imposed on the arbitrator by the decree itself."

UNITS TABULATING DECREE RETURNS

Questionnaires on the Consent Decree, designed to sample nation-wide exhibition opinion, made available to the membership of Allied States Association and of the Pacific Coast Conference of Independent Theatre Owners, are now coming into headquarters of the exhibitor units. Summarization of the questionnaires is in progress at Allied's Washington office where replies thus far received cover about 600 theatres. PCCITO this week postponed a meeting set to discuss the questionnaire, pending complete returns. Statistics on how many exhibitors favor and how many oppose the decree, in addition to recommendations for decree revisions, are to be tabulated by the two associations.

ARE YOU FIGHTING MAD!



Honor
Our
American
Heroes!
Fight!

CARRY ON! 3d WAR LOAN!

Sure, we've all worked hard! But we're still alive! God rest our boys who died for the flag of freedom! Carry on showmen, there's work still to be done!

"OVER THE TOP WEEK" STARTS FRIDAY, SEPT. 24th

Bring up your reserves! Plan new Red-White-and-Blue campaigns to revitalize the bond-selling in your town! Check your community's quota, your theatre's quota and dedicate this week to the sacred job of fulfilling your part on the home-front! With all your heart remember Friday, September 24th! Gentlemen of film business, all together, let's go "Over The Top!"

NATIONWIDE "FREE MOVIE DAY" MONDAY, SEPT. 27th

It's one of the high-lights of "Over The Top Week!" Through cooperation of exhibitors and distributors. On "Free Movie Day" every person buying a bond of any denomination on the theatre premises or through the theatre will be admitted FREE! An opportunity to thank your patrons for their cooperation in buying bonds at your theatre! Back the Attack!

War Activities Committee of the Motion Picture Industry, 1501 Broadway, New York City

ON THE MARCH

by RED KANN

HOLLYWOOD

JIMMY FIDLER, originally a product of Hollywood's spawning, manages another double flip and comes out of it proving that sometimes the spawning does not pay. Nor does the fawning.

His radio attack on "This Is the Army" over the Blue network fails to lend itself to such easy explanation as is ventured by Don Gilman, western division manager of the chain. He points out to the protesting Warners the broadcast did not criticize the producer, the picture, the soldier-cast or the beneficiary, which is Army Emergency Relief, but shot its darts at a War Department policy which allows able-bodied soldiers to appear in plays and films while fathers face military induction.

Fidler said this, in an open letter to Congress:

". . . one thing is beginning to annoy a lot of people. I refer to the stage plays and motion pictures that are being produced with members of the armed forces in their casts."

This is indulging in an oblique flirtation with the truth in that he suggests, if he does not say, that large numbers of men in uniform are being deployed from service for appearance in a regular flow of plays and motion pictures when they ought to be in camp or on battle fronts. The facts run to the contrary, are common knowledge and not barred from Fidler's view if he wants to see them.

The truth also happens to be there are many responsibles here in Hollywood who wish hard and often that some of their former leading men might be turned back for an occasional picture. They think it would serve the war and the country well. They would forego, and gladly, any profits. They would assign all revenue to whatever war charities might be designated.

If it were possible to get at the whole truth on the side of the public, a reasonable guess is there would be a fast acceptance piling in from that direction as well. In England, established actors continue their professional work by special arrangement with the Government. In Russia, actors are actors and they cannot be soldiers because official policy decrees morale is bolstered better by having them do what they are best equipped to do. It is this country which has yet to declare where it stands on the problem met long since abroad.

Fidler said this, too:

"What was actually gained through Irving Berlin's admittedly fine play, 'This Is the Army,' which kept several hundred soldiers out of fighting for a year? Some people may reply that 'This Is the Army' will earn millions of dollars for war relief and I must agree that sounds very patriotic, but isn't patriotism being stretched a bit? While profits of that picture were donated to war relief, wasn't it taking money out of Uncle Sam's right-hand pocket and putting it into his left? Certainly it was. For had Warner Brothers produced an ordinary film for the cost of 'This Is the Army' and had this ordinary film earned several million dollars, most of the profits would still have gone to Uncle Sam in taxes."

The Stretch Is the Other Way

PATRIOTISM is not being stretched here, but whatever the measure of Fidler's common sense may be certainly is. There is, moreover, a snide quality ringing through his phrase, "I must agree that sounds very patriotic," for the simple facts so widely recognized are that the arrangement on "This Is the Army" is precisely what it sets forth to be. There is no other interpretation.

Exhibitors told us in the San Francisco area a couple of weeks ago they were all for the attraction. Other theatre men elsewhere voice similar reactions. Some are not entirely happy over the public relations phases of the deal. They are fearful of being crowded out of recognition. Their idea is the profits ought to be designated as a wartime service of the producer-distributor *and* the exhibitor so that it will be clear at all times the great mass of theatres not linked with Warner except in the usual customer relationship is an integral and, in fact, an indivisible part of this undertaking. Warner advertising commending "the heart" of the man who runs the show has helped to quiet this sort of feeling, but in some directions evidences of resentment undeniably continue.

Yet all of this is completely beside the larger point, and the issue as well. Objection to method may exist in small or large part, yet none has reached the near or far corners of this desk about intent. That intent is laudable, wholehearted and another magnificent manifestation of service which this industry sought, and now is delivering, on behalf of its country at war.

It ought to be observed that, while most of the profits would have gone to the Government if the attraction were handled in the usual, commercial channel, the right pocket-left pocket analogy painted does not hold. Taxes are separate and apart; they may or may not be voted by Congress for emergency relief in the necessary measure.

On a free speech approach, Gilman advises Warner he may not agree with Fidler's opinion but recognizes his right to it. No one will argue over such a fundamental, but neither will anyone challenge Warner in its immediate and forthright effort at rebuttal with whatever weapons of retaliation it can swing into line.

Fidler played with the enemies of the industry in the Senatorial investigation. He is feeding them again.

Recognition, Tribute

ON the cover of *Time* last week was Bob Hope. All of page 42, most of 44 and a column on 46 paid heart-warming and thoroughly-earned praise to his globe-encircling efforts at entertaining service men. It was a personal tribute to Hope, and Hollywood glowed, but it reached beyond.

While Bob was the spoke and the wheel, what actually was recorded was a sweeping recognition of the overflowing generosity of show people. *"Never before have the folks who entertain the boys been so numerous or so notable; never have they worked so hard, traveled so far, risked so much," reported Time.*

■ ■ ■

CELLULOID GEOGRAPHY: We've had "Cairo," also "China" and "Iceland," not to overlook "Wake Island," "Bataan" and "Corregidor" and "Pittsburgh," "Coney Island" and "Dixie." We're to get "Sahara" and "Mexico City," as also "Laredo" and "California" and "Greenwich Village" and maybe "Carnegie Hall" to demonstrate Hollywood knows how to travel while remaining comfortably in the valley and among the hills.

Now that there's been a "Pittsburgh," what about a "Cleveland"? If "Carnegie Hall," what's wrong with "Roseland"? Since a "Sahara," maybe a "Mojave." And if "Greenwich Village," there's also "Harlem." "Times Square" could be something and, for 20th-Fox which is up to its thighs in musical nostalgia, how about "Herald Square"? Further, if one studio can make "Very Hot in Haiti," another can go for "Very Cold in December"?

Grandest of all, however, is "America." Metro had better made certain they've wrapped a real picture around that title.

GOOD NEWS: David O. Selznick is back in production with "Since You Went Away," his first since he went away with "Rebecca" more than two years ago. United Artists, of course, is excited and pleased at the prospect of a new release from him, and isn't too fussy about delivery date.

Hollywood, sitting back in its most correct posture, awaits the outcome and says, in a word, "Show me." The meticulous David says he'll show, alright. The record is on his side.

Addenda: Shooting schedule, 90 days. Estimated cost, $2,000,000. *Best money odds: It'll run over.*

BOND CAVALCADE OF STARS PASSES BILLION MARK

Airmada Aim $200,000,000 as Trade Pushes Third War Loan Campaign

On Monday night last the Hollywood Bond Cavalcade stopped off in New Orleans, registered a Bond sale of $39,500,000 and crashed the billion dollar mark.

Estimated figures for this week show totals are continuing to soar. According to Edward Sniderman, his Bond Airmada visited 48 cities, to show a final figure of about $250,000,000. Circuit and independent exhibitor figures, yet to be grouped for an official grand total, plus Ranger credits, give promise of showing the industry's grand total approaching astronomical proportions.

Up to its New Orleans appearance, and with Dallas, Fort Worth, San Antonio, San Francisco and Los Angeles yet to be visited, the Cavalcade has appeared before 312,800 persons, each buying an average of $3,100 in Bonds. In Dallas on Tuesday night, with figures unofficial at the time of going to press, the stars appeared before a capacity crowd at the Cotton Bowl Stadium, with sales of $35,000,000. In San Antonio on Wednesday night the caravan performed at the Municipal Auditorium. They will visit San Francisco this Saturday night, and Los Angeles on Sunday.

Theatre Sales Have Risen, Says L. C. Griffith

L. C. Griffith, general chairman of the industry's participation in the Third War Loan, announced: "Theatre sales, on the heels of the widespread publicity given the campaign, plus aggressive, patriotic showmanship, have risen," and he cited RKO theatre figures showing an average week's sales for the entire circuit totaling $350,000, with the opening week's figure named at $1,006,000.

Responding to the War Finance Committee's naming of the week beginning September 24th as "Over the Top Week," Mr. Griffith asked that the industry "extend every effort to make the total of this seven-day observance 'over the top.'"

He also said that the Rangers, under George Schaefer, "are burning the wires and making impressive inroads on the $15,000,000,000 (the nation's goal)."

In Los Angeles, Charles Skouras, president of National Theatres, announced his company and affiliates had purchased $5,000,000 of War Bonds, with Fox West Coast accounting for the major share.

Loew's Reaches Goal of $100 Per Employee

William F. Rodgers, vice-president and general sales manager of Loew's, Inc., has revealed that through an arrangement whereby Loew's is financing the purchase of Bonds subscribed to by employees, the company has hit its goal of $100 average purchase per employee.

The home office of Twentieth Century-Fox rallied its employees in Tenth Avenue, New York, last week, where Carole Landis, Ann Rutherford, Lew Lehr, the Ben Yost Singers and Paul Ash's Roxy theatre orchestra entertained. The rally was sponsored by a joint labor-management committee. Close to 2,000 employees gathered at 55th Street and Tenth Avenue and purchased or pledged themselves to buy a total of $30,000 worth of Bonds. Christy Wilbert was chairman in charge of the event. Lew Lehr was master of ceremonies.

According to Mr. Griffith a great number of exhibitors have seized the opportunity to hold Bond premieres. The state of Oklahoma announced last week that "every city, town and village in the state is set." A. H. Blank in Des Moines, Ia., has pledged a premiere in every city in which his circuit operates. A premiere had been set last week for every town in the Birmingham rea.

In Minneapolis last Friday night, Eddie Buzzell, director of the Cavalcade, registered the only casualty to date, a torn tendon in his right leg, the result of running back stage. He continued the tour with the aid of crutches.

Senator Makes Address At Colorado Premiere

In St. Louis more than 14,000 persons jammed the Keil Auditorium to view the Cavalcade appearing in the city, resulting in $33,000,000 in Bond sales.

From hamlets to major cities, returns continued to roll in. In Sterling, Colo., the Fox theatre played a Bond premiere, "The Human Comedy," in conjunction with a stage show with Bob Wilson, theatre manager, acting as master of ceremonies, local talent performing, and Senator Ed Johnson of Colorado speaking. Net results showed $105,000 in sales.

In Albany County, New York, an Airmada group composed of players and war heroes made three personal appearances to raise an estimated figure of $1,500,000 last week.. Included in the appearances was a luncheon at the Ten Eyck hotel in Albany, where speakers, introducing the guests, were Mayor Erastus Corning, Louis R. Golding, WAC chairman, and Warner Brothers' zone manager, C. J. Latta.

In Kansas City some 80 per cent of the exhibitors have given pledges to support the drive with Bond appeal trailers and special stunts.

Official figures for the Cavalcade visit to Cincinnati released this week are $19,000,000, a large part of which was realized at Nippert Field stadium of the University of Cincinnati, where 14,000 Bond buyers gathered to see the stars.

Windsor Locks, Conn, is a town of 4,000 people. The Rialto theatre there is managed by Dave Magneiola. He staged a Bond premiere last week and came up with a total showing an average of better than one $25 Bond per citizen: $104,000.

In Greensboro, N. C., the Carolina theatre held a Bond premiere, using "So Proudly We Hail," tieing it in with a campaign to raise five million dollars to pay for the warship, *U.S.S. Kephart,* named in honor of a Greensboro war hero, who died in action. Norris Hattaway, manager of the theatre, was in charge, and reported Bond sales topped the goal of five million dollars by better than a half a million, with a round figure of $5,542,793 for the drive.

The Colonial theatre in Richmond, Va., realized a Bond sale of $315,000 at a Bond premiere of "Let's Face It." George Peters, Colonial manager, was in charge.

$2,500,000 in Bonds Netted At Premiere in Texas

In Amarillo, Tex., a Bond premiere of "So Proudly We Hail," a barbecue with a "steak for a Bond," the OPA releasing 1,000 pounds of point-free beef, backed by exhibitors, and a special stage show featuring Johnny Mack Brown and Raymond Hatton, netted a total of $2,500,000 in Bonds.

The Crescent Theatre circuit with headquarters in Nashville, Tenn., has announced through its president, Tony Sudekum, that all the houses in the circuit will observe "Free Movie Day" September 27th. In accordance with arrangements elsewhere, at least one War Bond must be purchased to gain admittance. A total of $120,700 was purchased in Bonds by patrons visiting the Capitol theatre, showing "Next of Kin." The Tennessee theatre in Knoxville took advantage of the Sunday blue law prohibiting sale of tickets to theatres showing "So Proudly We Hail" to purchasers of Bonds.

Malco theatres in Memphis and West Tennessee staged Bond premieres with first run pictures supplied by M. A. Lightman, Malco head. An organist was an added feature.

In Chicago adding machines registered a final tabulation of $115,000,000 following the departure of the Hollywood Caravan. The stars paraded through the Loop, Greer Garson appeared at a Bond luncheon, and the group appeared again at Soldier's Field before an audience of 130,000 persons.

Pittsburgh's Total Rises To $100,000,000

Revised Pittsburgh figures show an increase over last week's, with $100,000,000 in sales shown for the day of the appearance of the Hollywood Cavalcade, 90 million of the total being realized at the stage spectacle at Forbes Field, where 55,000 persons bought Bonds.

In Tampa, Fla., Tampans jammed the Tampa theatre to buy $2,125,000 in War Bonds and hear war veterans in first hand accounts of fighting fronts. J. L. Cartright, district manager of the Florida State theatres in the Gulf section, is state chairman of the Bond drive, and helped to promote the activities of 42 other Florida theatres. His figures reveal that Jacksonville turned in the highest state figure with a total approaching $3,000,000. The largest single sale of $750,000 was recorded in Miami.

In Houston, Texas, a Jack Dempsey Boxing Tournament sponsored by the War Activities Sports Committee and the Houston Tent

(*Continued on following page, column 1*)

INDUSTRY AIDS CANADA WAR LOAN DRIVE

The Hollywood division of the War Activities Committee has responded to a request of the Canadian Government for aid in their Fifth War Loan drive beginning October 18th and ending November 6th by preparing several brief film bulletins to be spotted through the campaign. Bing Crosby, Mary Pickford, Frank Morgan and Michele Morgan will appear in the bulletins. Miss Pickford will appear in a film made during World War I, with a modern commentary made by the star. Miss Morgan's bulletin is to be in French, for distribution in Canada where that language predominates.

Bond Cavalcade Passes Billion In Loan Drive

(Continued from preceding page)

of the Variety club of Texas resulted in a sale of $4,500,000.

In Vicca, Ky., population 600, Mrs. Mary Reda operates the Pastime theatre in the absence of her husband, Don Reda, a private in the armed forces. On the first evening of the drive Mrs. Reda sold a total of $3,800 in Bonds.

In the Washington, D. C., area eight Warner Brothers theatres are holding War Bond premieres, according to John J. Payette and Carter Barron, co-chairmen of the District of Columbia WAC.

On Tuesday of this week the Interstate Durfee of Fall River, Mass., had a War Bond sellout for its premiere of "Salute to the Marines," with loge seats going for $500 Bonds, balcony for $50, and orchestra for $100. Many of the loge seats went for well over the top figure, one for $25,000 for one man and his five children. Over a two-week period the Empire theatre of Fall River sold $75,000 worth of Bonds. The contest between Fall River and New Bedford appears to be a nip and tuck affair with leaders of both communities claiming an edge.

A War Bond rally at the Skouras Beacon theatre in Port Washington, Long Island, resulted last week in the sale of $700,000 in Bonds. Jimmy Walker acted as master of ceremonies, and Benny Fields and Yvette entertained.

In Milwaukee on Thursday of this week five theatres were to hold Bond premieres. With a total seating capacity of 12,000 the goal, according to A. D. Kvool, premiere chairman, is $3,000,000 in sales.

Plans along Broadway, New York, for the assembling of stars at the Capitol theatre for a reserved seat midnight War Bond show October 1st, are forging ahead, with names of bands and screen, stage and radio entertainers rapidly added to a long list. Bond denomination range for the show will be from $25 to $5,000.

Distributor Bond Buying Totals Still Soaring

Paramount Pictures, Inc., and theatre partnerships have subscribed to War Bonds totaling $11,763,790 in value, according to an announcement Tuesday by Claude Lee, chairman of the Paramount central committee for the Third War Loan.

Of the amount, $401,790 was subscribed by home office and distribution exchange personnel. The report does not include subscriptions by Hollywood studio or theatre personnel. All were purchases of extra Bonds, according to the report.

Universal Pictures Company announced it has purchased $1,000,000 worth of Third War Loan Bonds, half of which is being credited to the studios in Los Angeles, and the other half to the Universal branches throughout the country. The company, with a Bond buying program in relation to its cash position, has been buying Bonds throughout the past year, the last purchase being made six weeks ago in the sum of one million dollars.

Report Financing Is Set For Bronston Program

Samuel Bronston, independent producer whose latest picture is "Jack London" for United Artists, has obtained financial backing for 15 forthcoming pictures from the Guaranty Trust Company of New York; Security First National Bank, Los Angeles and Lazard Freres and Company, bankers, according to reports.

RETIRES AFTER 55 YEARS IN BUSINESS

Henry J. Ludcke celebrated his 55th year in show business by retiring recently. He sold the Ludcke Theatre Building in Minneapolis to the Berger Amusement Company. Built as a legitimate theatre, the Ludcke became a motion picture house about 30 years ago. All equipment in the building also was bought by Berger.

Would Shift OWI Work to Hull

Representative William B. Barry of New York last week introduced a bill in Congress to abolish the Office of War Information and transfer its functions to the State Department. The move would place Secretary of State Cordell Hull in complete charge of all foreign activities of the Government, a policy which has been advocated by some legislators in view of several clashes between the department and OWI.

State Department officials long have felt that control of propaganda should come under their jurisdiction in order that it may be kept in strict conformity with the Administration's foreign policy, it is said.

Since the curtailment by Congress of OWI appropriations at its last session, a new move is under way to further examine the setup with the possibility of another reorganization. While the Barry bill may receive due attention in legislative circles, it is believed that earlier Congressional action will seek OWI overhauling.

It is felt in some quarters that a consolidation of agencies is necessary. If it is carried out, the OWI and the Office of Coordinator of Inter-American Affairs will come under the State Department's jurisdiction as was the case recently with the Office of Economic Warfare. The position of the CIAA hardly would be affected in such an eventuality, it is said, since the agency always has worked in close harmony with the State Department.

Universal Promotional Plans Are Outlined

Advertising and exploitation plans on Universal product were discussed by the company's promotional staff at a meeting at the Hotel Astor in New York last week. Maurice A. Bergman, eastern advertising and publicity director, presided.

Among the pictures for which comprehensive programs have been planned are "Corvette K-225," "Flesh and Fantasy," "Fired Wife," "Crazy House," "Top Man," "Cobra Woman" and "The Strange Death of Adolph Hitler."

It was announced at the meeting that Milton Silver, former advertising manager for National Screen Service and lately associated with Columbia, had joined Universal's advertising department. A new department to handle special events and promotion has also been formed at the home office under Lou Lusty.

To Vote On Sunday Films

Merchantville, N. J., will have a referendum vote on Sunday films at the general election in November as the result of a petition presented to the Borough Council by the manager of the community's only theatre. The petition bore 170 names, more than the required five per cent of the registered vote required to have the question placed on the ballot.

Three Clearance Cases Filed at AAA Tribunals

Three clearance complaints were filed the past week in motion picture arbitration tribunals, two cases in Chicago and one in Cincinnati. One was withdrawn in Los Angeles.

On Monday, Steve, Leo and Joseph Bennis, operators of the Freeport theatre, Freeport, Ill., filed a complaint at Chicago seeking elimination of the clearance granted the Coronado theatre, Rockford, Ill., by RKO and Warner Bros.

R. J. Miller, owner and operator of the Colony theatre, McHenry, Ill., filed a clearance complaint at Chicago last Wednesday against the five decree companies. He charged the defendants had granted unreasonable clearance over the Colony to the Crocker, Rialto and Grove theatres, Elgin; Miller, Woodstock; El Tovar, Crystal Lake; Grove, Fox River Grove, Callow, Barrington, and to Dundee, at Dundee, all in Illinois. Complaint requested the arbitrator to establish a maximum clearance.

At the Cincinnati tribunal, Monday, Richard P. Ernst Realty Co., operator of the Liberty, Madison and Broadway theatres, Covington, Ky., filed a clearance complaint against Loew's, RKO and Twentieth Century-Fox. He charged that the existing clearance over his three theatres by the Shirley and Family theatres, operated by Nicholas G. Shaefer, is unjust and unreasonable. He requested that the clearance be eliminated and equal availability be granted.

The specific run and clearance complaint of Cinema Enterprises, operator of the Monterey, Los Angeles, was withdrawn by the plaintiff at the Los Angeles tribunal last week. The complaint, against Loew's, RKO, Warner Bros, and Paramount first was filed on April 19, 1943. Complainant charged that both the Vern and Crystal, Los Angeles, had been sold runs ahead of the Monterey, one of which had been sought by the complainant. A reduction of the existing clearance of the National and Keystone over the Monterey also was sought.

Tita Theatre Is Name Of New Yukon House

The initials of Warners' "This Is the Army" form the name of the new theatre in Whitehorse, Yukon. It is now known as the Tita theatre and had its opening on September 21st with the showing of the soldier show.

The possibility of a group of theatres along the Alcan Highway is understood to be under discussion by Canadian interests. The Tita is the second such house built for soldiers and civilian workers along the highway, the first being the Cree at Dawson Creek, opened five months ago.

The plan for entertainment for highway workers was developed by Gordon Hamilton, of Metcalfe-Hamilton-Kansas City Bridge Companies, contracting company, and J. J. Fitzgibbons, president of Famous Players Canadian Corporation.

"Riding", "Alejandra" Rated "B" by Legion

The National Legion of Decency this week put into Class B Paramount's "Riding High" and Filmex's "Alejandra," the first for suggestive songs and costumes, the second for a theme "Suggestive of an immoral situation."

Rated Class 1A, for general patronage, were "Blazing Guns" and "Six Gun Gospel," "The Great Mr. Handel," "Lassie Come Home," "Top Man," and "Sherlock Holmes Faces Death," and "Sahara."

Rated Class 2A, for adults, were "Footlight Glamour," "Murder on the Waterfront," and "The Strange Death of Adolf Hitler."

M-G-M TRADE SHOWINGS

RED SKELTON *in*

"WHISTLING IN BROOKLYN"

ALBANY	20th-Fox Screen Room	1052 Broadway	TUES. 9/28	8 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	FRI. 10/1	10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	TUES. 9/28	10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	FRI. 10/1	8 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	FRI. 10/1	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	FRI. 10/1	1:15 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	FRI. 10/1	7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	FRI. 10/1	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	FRI. 10/1	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	FRI. 10/1	2:30 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	FRI. 10/1	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	MON. 10/4	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	FRI. 10/1	9 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	FRI. 10/1	1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	FRI. 10/1	2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	FRI. 10/1	1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	FRI. 10/1	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	FRI. 10/1	1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	TUES. 9/28	10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	FRI. 10/1	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	TUES. 9/28	10:30 A.M. & 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	FRI. 10/1	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	FRI. 10/1	1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	TUES. 9/28	11 A.M.
PITTSBURGH	20th-Fox Screen Room	1715 Blvd. of Allies	FRI. 10/1	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	FRI. 10/1	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive St.	FRI. 10/1	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	FRI. 10/1	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	FRI. 10/1	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	FRI. 10/1	1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	TUES. 9/28	1 P.M.

Assure Replacement Parts for Dealers

WPB Aide Is Optimistic in Address to Equipment Dealer Association

Adequate replacements were assured the nation's equipment dealers this week by the War Production Board. The assurance came at the convention of the Theatre Equipment Dealers Protective Association, at the Hotel Bismark in Chicago over the weekend. The WPB representative was Edward Weber, of the WPB's controlled materials division, who predicted that perhaps soon priorities would be abandoned.

Meanwhile, from the WPB Washington headquarters, a new order, which will take effect October 1st, rigidly controls distribution of 35mm cameras, reels and containers, and halts production of 8mm cameras and projectors.

Mr. Weber, in his optimistic address, told the dealers at Chicago that there soon would be stockpiles of material to satisfy replacement demands, and that the chief limiting factor probably would be labor in the future.

Armed Forces Still Have Priority on Materials

The armed services still have first priority, Allen G. Smith, chief of the WPB's theatre equipment section, emphasized. He added that the equipment replacement "pool" established recently will remain for the next three months at its present status of 100 projectors, 100 lamps, 100 rectifiers and 50 sound systems. These may not be used in new houses, he said, also noting that the WPB theatre equipment division was given supervision of certain types of other film industry equipment, such as stage hardware, curtain controls and tracks.

Mr. Smith informed the convention that allocation of the "pooled" material was in relation to theatre importance; that parts and machines damaged by fire would be replaced by new ones; and that damaged parts and machines would be rebuilt if possible.

The growth and present makeup of the WPB's controlled materials program was outlined by Mr. Weber, who remarked that essentially guarded were the supplies of steel, copper and aluminum. Through the regulations of his division, he explained, equipment manufacturers had been forced to know exactly how much of such material went into their products, even to the ounce. He added that allocation of material was based upon manufacturers' needs six months ago and six months ahead.

Colvin Reelected Secretary Of Dealer Association

Mr. Smith said that dealers who had used all WPB proffered assistance had been able to do business reasonably well, and noted that the Government was now allowing dealers 90-day inventories.

The convention, which attracted more than 100, from among dealers, manufacturers and interested local theatre men, reelected Ray Colvin secretary, for two more years. Mr. Colvin told the convention that his organization was not controlled by a manufacturer or group of manufacturers, and he invited all dealers to join, if qualified.

Joe Hornstein, F. A. Van Husen, and Arthur Thiele were appointed to the executive board.

The meeting was formally concluded by a banquet, after a question and answer forum Sunday afternoon. The DeVry Company was host to delegates, at its nearby plant, also showing its new 35mm projector.

Speakers at the banquet were E. A. Williford, National Carbon Company; Homer B. Snook, RCA; Archie Trebow, Balaban and Katz circuit; Walter E. Green, National Theatre Supply; Mr. Weber and Mr. Smith.

Terms of New Order Limiting Manufacture

The new WPB order, effective October 1st, halting 8mm camera and projector manufacture, and limiting distribution of 35mm cameras, reels and containers, has the following provisions:

Manufacturers will not be permitted to use any iron, carbon or alloy steel, aluminum, zinc, copper or copper base alloy in the production of 8mm cameras and, in the manufacture of 35mm cameras and other equipment specified will be limited quarterly to not more than three per cent, by weight, of the amount of those materials processed by them during the entire year of 1941 on products delivered on other than preferred or war orders.

Furthermore, it was ordered, the equipment made with this limited consumption of critical materials might be delivered only on war or preferred orders or on approval by WPB of an application filed by the prospective user on Form WPB-1319 (formerly PD-556), in passing on which special consideration will be given to the needs of Federal, state and municipal departments and agencies, war plants, hospitals, physicians and medical technicians.

In order to keep a balance in the manufacturing industry, WPB will allocate the preferred and war orders among the several plants on the basis of their productive capacities and ability to produce the specific items.

Film delivery services throughout the country will be required to study their operations and make such changes as necessary in order to bring them into conformity with regulations now in effect in 12 eastern states and District of Columbia, under orders of the Office of Defense Transportation extending to the rest of the country the limitations on delivery imposed in the gasoline "famine" area last May.

The new regulations will go into effect October 11th.

In addition to such changes as may be required in film delivery service, the industry will be affected to some extent by the limitation on wholesale and retail deliveries generaly which, except for a list of specified items, will be limited to two per week.

WPB FILMS UNIT TO RULE ON SETS

All applications by producers to the War Production Board for approval of studio set expenditures of more than $5,000 hereafter will be passed upon by the WPB's motion picture section, and the decision of that section accepted by the WPB's construction division. The new arrangement will expedite such applications, it is said. Formerly, after going through the motion picture section, under Harold Hopper, the applications were reviewed and usually altered by the construction division.

Industry to Aid Women's Corps

Industry groups will have a share in the recruiting of 150,000 new members for the Women's Army Corps under a plan whereby state committees will be formed to publicize the 10-week drive starting September 27th.

The program was outlined at a luncheon at the Warner home office on Tuesday by speakers representing the WAC and the industry. An important feature of the drive will be the Warner two-reel subject in Technicolor, "Women at War." It is to be released October 1st. with 147 prints to be distributed for exhibition in every town of at least 10,000 population. The number of theatres which will play the picture is expected to total 10,000. "Women at War" was made in cooperation with the Army.

A budget of $2,000,000 has been allocated by the War Department for a national advertising campaign, which is being handled by Young & Rubicam. General George C. Marshall, Chief of Staff of the Army, has written all state governors asking their cooperation. In a letter to Jack L. Warner, Colonel Oveta Culp Hobby, head of the WAC, endorsed "Women at War" as being an integral part of the drive. The Office of War Information also will aid the campaign by turning over all its radio allocations for a three-week period.

Emphasis will be placed upon the "All-States" program, which is expected to provide interstate rivalry. Local industry committees will recruit enrollees in each state and the new WAC members will then be formed under individual state banners. Quotas will be set up covering the number of replacements necessary in the state due to war casualties.

At Tuesday's luncheon the speakers included Major Robert Brown, technical information division, WAC; Herbert Lenz, executive of Young & Rubicam; Major Cora Webb Bass, WAC; Mort Blumenstock, eastern advertising and publicity head for Warners; Norman H. Moray, short subjects sales manager, and Charles Baily, assistant to Mr. Moray.

Cooper to Chicago for UA

Robert Cooper has been appointed United Artists publicity representative for the midwest district with headquarters in Chicago. He has been with United Artists in New York and succeeds Fred Joyce, who has joined Selznick Productions in Hollywood.

Doob Back October 1st

Oscar A. Doob, Loew's theatres advertising and publicity director, will return to his desk on October 1st. He is on loan until that time to the Treasury Department, handling all advertising for the Third War Loan.

STOP MAKING WAR FILMS SHOWMEN TELL STUDIOS

THE EXHIBITORS of the nation are practically unanimous in their objection to pictures with the war as theme. They were invited by MOTION PICTURE HERALD to voice their opinions on industry problems, incidentally to registering their votes for the Stars of Tomorrow. Of the many who chose to discuss war pictures, only one expressed approval, but he also urged an increase in musicals and comedies. Many more than those recorded below expressed themselves with the utmost brevity: "Too many!" or "Cut down!" In response to an invitation by the editor of the HERALD, last May, asking comment on trade problems, exhibitor leaders expressed vigorous and substantially unanimous opposition to the flood of war pictures on the exhibition horizon. The expressions of opinion from exhibitors of all strata and all kinds of situations now reiterate that opposition. Typical comments follow:

FLORALA, ALABAMA
I think that we are having to show too many war pictures. This theatre is in a town of about 2,800 population, and the musicals, comedies, in fact anything that does not have a war theme goes over pretty well. So, I am in favor of fewer war pictures.—*Strand Theatre.*

TUCSON, ARIZONA
Let's have more light comedies and musicals and less Nazis. They click better at my box office, so that's what I want—what the public wants.—*Warren L. Faust, Fox Lyric Theatre.*

CHICO, CALIFORNIA
There's too much flag waving in the pictures and too many pictures with a war theme. People attend theatres to be entertained, relax and to forget, for the moment, the rigors of war.

COLFAX, CAL.
I think the industry is making too many pictures based on the war. People are tired of them. It is getting so that whenever I show a war picture I know that I will lose, as there just won't be any business.

GLENDALE, CAL.
Too many war pictures! Public want musicals, comedy and mystery hits. Pay established name players and give them more pictures and forget the amateurs until they develop better ability to act. Make less pictures and spend the money on better plays and stories.

LONG BEACH, CAL.
Too many war pictures. The public is tired of them. More comedies and musicals are wanted.

MARYSVILLE, CAL.
The public is up in arms over war pictures. We are loaded with war shorts and features with war themes still come thick and fast. Give us more musicals, comedies, etc. and lots of Technicolor.

SAN BRUNO, CAL.
No more war pictures, please (even the Nazi uniforms are getting threadbare). Give us comedy, musicals, escape pictures, non-war pictures. Even B and C class do more business than A pictures with war.—*W. W. Coovert, El Camino Theatre.*

SAN FRANCISCO
Too many war pictures. We have run so many of them that their plots are all duplications, and if we must run them, let's disguise their titles.—*Bob Kynerken, Irving Theatre.*

SAN FRANCISCO
Common sense in production of war pictures. Too many produced. Patrons are tiring of them.

DELTA, COLORADO
Too many war pictures. Patrons want escapist entertainment, rather than to be reminded of the actualities of today.

DENVER
Too much war! The people want comedy and entertainment. Look at "Coney Island," "The More the Merrier" and "Dubarry Was a Lady".

WILLIMANTIC, CONNECTICUT
Too many war pictures. Give the public a chance to forget the war when they come into the theatre.

OKEECHOBEE, FLORIDA
Too many war pictures with the same story.—*Leona Cullereth, Gilbert Theatre.*

BENTON, ILLINOIS
There are too many cheap, unimportant war pictures being made which ruin the public's taste for the good ones when they come along.

CHESTER, ILL.
War on radio, in newspapers, newsreels—let's have less in motion pictures.—*Joy Theatre.*

CHICAGO
Cut out so many war stories. Public are fed up and plenty. You go to the theatre to be entertained.

CHICAGO
Less war pictures. More good drama like "Human Comedy".—*J. S. Rosenberg, Tower Theatre.*

CHICAGO
More musicals, fewer war pictures Public wants gaiety.—*G. B. Greer, State Lake Theatre.*

CHILLICOTHE, ILL.
I would like to register the same old squawk. There are too darned many war pictures. Give us all the musicals and comedies you can make. They are what pack them in today.—*Roy Chodwick, Palace Theatre.*

HENRY, ILL.
Is it possible to have fewer pictures pertaining to war? We all know of its existence—every home is affected. Give us entertainment, but not pictures that make us think of our boys and girls. God knows we think of them most, anyway.

JACKSONVILLE, ILL.
I believe Hollywood should dispense with war pictures and make more first class musicals like "Hello, 'Frisco, Hello," "Springtime in the Rockies," "Coney Island," etc. and people would have more ambition to go to the movies.

INDIANAPOLIS, INDIANA
More releases for entertainment without any war motif or war background.

MUNCIE, IND.
The industry would be a lot better off with less war pictures and more musical comedies.—*Ernest Cooney, Hoosier & Uptown Theatres.*

BLOOMFIELD, IOWA
Sherman was right, war is hell, even in pictures, when they come as thick and fast as they have and are still being made. Why can't the producers see the handwriting on the wall? Exhibitors can by their box office. I'm playing them (when I have to buy them) midweek, unless they are really big, like "Crash Dive," etc.—*H. E. Rehfield, Iowa Theatre.*

BURT, IA.
Too many war pictures. Far too many percentage pictures that don't deserve a percentage at all.—*B. K. Bahnson, Burt Theatre.*

DES MOINES
Forget out-and-out war horror stuff. More light musicals and comedies. More Technicolor. —*Bruce Shelton, Paramount Theatre.*

VAN BUREN, MAINE
Please not so many war pictures with airplane and shooting scenes that take up half and sometimes more of the running time of the picture.—*Mrs. L. G. Keegan, Gayety Theatre.*

BOSTON
We want more comedies and musicals. People want to laugh. Stop all war pictures at once. Add a few good mystery pictures.

GREAT BARRINGTON, MASS.
Our patrons continually complain of too many brutal war pictures. Give us more like "Hello, Frisco, Hello," "Dixie" or "DuBarry Was a Lady."—*George C. Benway, Mahaive Theatre.*

LAWRENCE, MASS.
Too many war pictures. Too many propaganda pictures. We need more escapist films.

LYNN, MASS.
There are too many war films being made. The demand is growing for less of these and more musicals, light comedies, and even dramas that don't deal with the war in any way.

DETROIT, MICHIGAN
There are too many propaganda films. Not only that, but they're so far-fetched. I myself would much rather see a film that makes me laugh instead of war.—*E. Santer, Broadway Capitol.*

NILES, MICH.
Less war stories, more comedies and musicals. Ask any theatre manager who keeps his finger on the pulse of his public.

REPUBLIC, MICH.
Too many war pictures, and all about the same kind of story.—*Mrs. A. J. Kiskitalo.*

CARTHAGE, MISSOURI
Hollywood should stop making war pictures, because women are the picture fans. They bring the men to the shows, they don't like war pic-

(Continued on following page)

"People attend the theatre to be entertained"

(Continued from preceding page)

tures, and the large number of men in the army or in vital war industry leaves you more women patrons than ever. So my opinion is to stop war pictures and give them romance, comedy and musicals.

LAUREL, NEBRASKA

There are too many war pictures. My audience is complaining about them. Business falls off nearly every time I run one.

OMAHA, NEB.

Three things that we can do to please the public: 1. No war pictures. 2. No war pictures. 3. No war pictures.

BELEN, NEW MEXICO

I think most people are getting tired of so many war pictures. Why not have a few more comedies and musicals and fewer war shows?—*Onate Theatre.*

LYNBROOK, NEW YORK

According to public opinion, there are too many war pictures on the screen today. My belief is that war pictures are much too frequent. Public is tired of same. Give them the musical and comedy rather than war pictures, no matter how good and impressive the war picture may be.—*W. Kellam, Lynbrook Theatre.*

NEW YORK

It is unfortunate that producers do not realize that, with practically every family in the country having someone in the service, people do not want to see war pictures, showing our boys dying, etc., even though we win the battle in the picture, as we shall win the war. They get war, war, war on the radio, in the papers, and come to theatres for entertainment and to forget the war, for a few hours at least.—Paul E. Muller, Devon Theatre.

COSHOCTON, OHIO

Let's have less war pictures. This is a small community and every time we show a war picture regardless of star value, it's a flop. People get enough war on radio and in newspapers. They come to the theatre (when they do) to relax from it all.

MARIETTA, O.

Cut out the war pictures. We don't have to look at them ourselves, but we do have to listen to the patrons after they have looked at them.—*Joe Scanlan, Jr., Hippodrome.*

AMBRIDGE, PENNSYLVANIA

At present the public appears prejudiced against so many war films. Couldn't we have a little more light comedy and musicals?

CURWENSVILLE, PA.

Too many war features. We must have the shorts on war, but save the features until after it's over. People want to relax. I mean it.—*H. V. Thompson, Rex Theatre.*

PHILADELPHIA

Too many war pictures. There should be more musicals and comedies.—*Alfred Coggani, Stanton Theatre.*

ROARING SPRINGS, PA.

Folks come to the theatres for entertainment. We have enough war in the newsreels and other shorts. It seems to me the majority of folks would like other than war pictures.

WILKINSBURG, PA.

Too many war pictures. The public wants to relax and forget about the war when they come to the show.—*Milton Soffern, State Theatre.*

In last week's issue, Motion Picture Herald presented the opinions of exhibitors on trade practices. This week, they express themselves on the subject of war pictures. Subsequent issues will record their observations on production matters and double bills.

MEMPHIS, TENNESSEE

Too much war and propaganda in movies. Leave that up to Government shorts, not in features.

CLAUDE, TEXAS

Give us fewer war pictures and lower film rental for a town as small as mine.—*J. W. Butler, Gem Theatre.*

EASTLAND, TEX.

Entirely too much of the war. Should have more musicals and the war put in the background if the need is felt for it. Of course when they really put the entertainment in the war pictures with big name stars, then they are really entertaining, but too much is stressed on the action and brutality of this war.

HENDERSON, TEX.

More good musicals. Public tired of war and near war pictures. Some more like "For Me and My Gal," "Star Spangled Rhythm," "Fleet's In."—*P. C. McPherson, Palace Theatre.*

LONGVIEW, TEX.

In my estimation seeing a 30-minute "war short" after practically every picture should be quite enough. No more war, sabotage, espionage, etc. in features.

SPUR, TEX.

Not so many war pictures. There are still good stories without having them all packed with war.

CEDAR CITY, UTAH

Entirely too many war pictures. Producers always produce in "gobs," that is if one type of picture happens to be a box office champ they are all in an immediate race to produce a similar type picture.

ABINGDON, VIRGINIA

Too many nerve-shattering, tense war pictures. Let's provide good entertainment, not propaganda. The patrons get enough propaganda via newspaper, radio, etc.

PULLMAN, WASHINGTON

Too many war pictures. If one company has a box office picture, all the others try about three of the same type.

NEENAH, WISCONSIN

At present entirely too many war pictures. We find mothers and sweethearts of boys in service want something else besides war pictures. They come to the theatre to be amused and entertained, not to be reminded of the war continually.—*F. Reeth, Neenah Theatre.*

NEILLSVILLE, WIS.

This is not my personal opinion but the opinion of our patrons. Their own words, "the industry has gone mad over war pictures," give a fair idea of how our patrons feel about them. Two-reel short subjects and the newsreel is enough, but why make feature length shows on war—the theatre is a place of entertainment. I'll grant that there are some very fine war pictures made—but why so many?—*W. G. Meier, Adler Theatre.*

Paramount Sets "Bell" Openings

With the opening of Paramount's "For Whom the Bell Tolls" at the Ohio theatre in Cleveland on Thursday, September 23rd, the company expanded its special roadshow release plan. Extended run playdates are set for 35 key cities for a period extending through October.

Charles M. Reagan, assistant general sales manager, on Monday disclosed the routing of "For Whom the Bell Tolls." After the Cleveland opening, the schedule calls for openings in seven cities on September 30th, incuding a simultaneous opening at the Wilson and United Artists theatres in Detroit. On that date, the six other openings are at the Great Lakes theatre, Buffalo; Broad, Columbus; Rialto, Louisville; Melba, Dallas; Hollywood, Fort Worth, and Kirby, Houston.

Paramount's second phase in the roadshowing of "For Whom the Bell Tolls," follows the five regional premieres held in New York, Los Angeles, Chicago, San Francisco and Washington between July 14th and September 15th. The premiere at the Alcazar in San Francisco grossed more than $40,000, while for its first week of the regular run, the picture grossed approximately $17,500, the company said. There are two showings daily except on Saturdays, Sundays and holidays, when the film is shown three times. The Fox West Coast circuit has taken a long lease on the Alcazar, resulting in the cancellation of a stage revue.

WAC Program Discussed On Coast by Harmon

The film program of the War Activities Committee was discussed in Hollywood this week by Francis Harmon, WAC executive vice-chairman, with coast industry leaders. Conferences were to be held with E. J. Mannix of the WAC Hollywood division and Charles P. Taft, who was to meet with a special committee to present suggestions for industry participation in a program for youth at home.

Widow of George A. Hunt Named to Head Circuit

Mrs. Edith R. Hunt, widow of the late George A. Hunt, was named president of the George A. Hunt Theatres of Medford, Ore., at the annual meeting of the company directors held recently. Other officers named were Gene Childers, vice-president and Walter A. Leverett, secretary. Eino Hemmila was named general manager.

Announce Trade Showings

Trade showings of Metro-Goldwyn-Mayer's "Whistling in Brooklyn," will be held in Albany, Boston, New Haven, New York and Philadelphia on September 28th. It will be shown in Detroit on September 30th and in all other exchange centers on October 1st.

Honor Salerno!
Back the Attack!
3d WAR LOAN!



A PETE SMITH
SPECIALTY
IN ONE-REEL

AGAIN MR. SMITH CARRIES THE BALL TO YOUR BOX-OFFICE!

Hang out a banner! Put up a lobby poster! Here's extra dough waiting to roll into your cash register. This one is tops in Mr. Smith's annual series, the most eagerly watched-for-short of the year! And for your audiences seeking relaxation, Mr. S. has loaded it with laughs, a howl for every thrill. It's just as much fun for the gals as the guys! Go get it, Mr. Showman, and enjoy the roar of the crowd!

U.S. Interest in Films Urged by Eckman

MGM's British Head Cites Cooperative Attitude of English Government

A plea for "greater understanding and keener interest" in the motion picture industry on the part of U. S. Government officials was made this week by Samuel Eckman, Jr., managing director for Metro-Goldwyn Mayer, in England, who has been in this country several weeks conferring with company executives.

Mr. Eckman said British Government officials, including those on the Board of Trade and Ministry of Information, "take a much more active interest in British films, than do our officials, in the national interest. They are more knowledgeable about film matters than are our Government representives. It has been my experience that almost every British official whose job in some way brings him into contact with the motion picture industry has made it his business to study and understand the actual workings of that industry."



Photo by Staff Photographer

SAMUEL ECKMAN, JR.

Sees Good Films Always Finding Ready Market

It is no surprise, he added, "that the British Board of Trade, for example, recently has had discussions with British producers about the post-war world market. Has our Government had similar discussions with American companies?". If such talks were forthcoming in the near future, Mr. Eckman believed the U. S. Government "could do its share in helping Hollywood in the worthy attempt to tell the story of America properly through the screen to the rest of the world in the post-war years."

In the opinion of MGM's British manager, the British industry will constitute formidable competition to Hollywood films after the war for the reason that "good pictures, regardless of their source, will find their market. However, good American films won't be removed from the screens of the world merely because England will make more and better films. Quality pictures made in England, on the other hand, will find screens without detriment to the quality productions from America."

Mr. Eckman indicated that MGM's post-war plans for the foreign market, among other subjects, engaged the attention of MGM executives during the recent conferences at the Waldorf-Astoria Hotel in New York, but he added that every major company obviously was expressing interest in the subject.

Says British Public Is Not Shunning War Films

Contrary to opinions advanced by some film industry officials in England, he said that there had been no evidence at the box offices that the British public was staying away from war pictures. "Good war films, of any classification, have done good business. Bad war pictures, however, did bad business. There is no preference of English audiences for any particular type of film today and this has been true for the past two years. A good musical, comedy or war production does equally well at the box office."

In general, business throughout England is still at the peak, although some situations have suffered more than others, depending on war economy and population shifts. Currently, there are approximately 4,500 theatres in England, of which about 300 are not operating because they've been bombed out completely, or bombed partly or because they are situated in coastal areas where populations have been shifted inland since the Nazi blitz.

Product Jam Exists, But Not as Bad as in U.S.

A few theatres in strategic coastal towns which have large populations of the armed forces have been requested by the War Office to remain open, he reported. They are doing extremely well. Authorities also have requested many theatres throughout the country which are situated near camps and bases to open on Sunday, and this precedent undoubtedly will lead to reopening the entire question of Sunday openings and Sunday films after the war, he believes.

A product jam does exist in England, he said, but not to the same extent as in the U. S., principally because the three larger circuits, Associated British, with 407 theatres, Gaumont British with 250, and Odeon, 292, book on a national basis and therefore have a better distribution coverage in all sections of the nation than do our major circuits. Some of the provincial situations are running much further behind release dates than they did a year or two ago because of the extended runs in first run theatres in London and other key cities.

Mr. Eckman reported that British Ministry of Information films for the past year had been getting more screen time since MOI shifted its release plan from one five-minute film per week to one 15-minute short per month. Exhibitors have found it practical and less burdensome to book the shorts on this basis and therefore are making every effort to play them according to MOI schedules.

American born and reared, MGM's genial British manager has lived in England for 16 years. His last visit to America was almost five years ago. He plans to return to England shortly.

One of his missions while here is to confer with USO-Camp Show officials on future overseas plans. Mr. Eckman said there was a need for more American talent to entertain U. S. service men stationed in England. The talent was willing to make the hazardous journey, he said, but a bottleneck had developed within recent months in connection with clearing transportation facilities for the volunteers and it was his hope that within the next few weeks that bottleneck would be widened by military authorities to permit many more USO units to go overseas. He is honorary chairman of the USO European Theatre of Operations, with headquarters in London, and of which William Dover is executive director.

"Army" Grosses Over $6,000,000

"This Is the Army," Irving Berlin's soldier spectacle for Warners and Army Emergency Relief already has passed the $6,000,000 mark in total grosses, according to field reports.

The figure takes into account the large number of premiere situations where the advance admission scale brought box office receipts to new high levels. In several premieres, the admission top was as high as $100.

In 40 openings and engagements in the Warner Circuit alone, the gross has exceeded $2,000,000. Approximately $300,000 of this total was amassed at premieres, regular runs accounting for the balance. Records of receipts, of course, are far from complete, since the picture was running in 35 theatres while the figures were being compiled. In addition, 50 Warner first runs have not played the film as yet.

Widest advertising and exploitation continues on "Army" premieres. The Interstate Circuit will hold its openings in Houston and Galveston simultaneously on September 29th. The campaigns in these two cities will serve as the pattern for all subsequent engagements in the southwest. Seventeen high-ranking officers, 900 enlisted men, three bands and a parade will furnish color for the Houston opening at the Majestic theatre. Army personnel will be represented from Ellington Field, Camp Wallace and Fort Crockett. Governor Coke Stevenson of Texas will be among the notables present on opening night.

March of Dimes Awards To 9,000 Managers

More than 9,000 theatre managers and exhibitors have received an "Award of Merit" citation for their participation in the 1943 March of Dimes drive. They were mailed out last week by Nicholas M. Schenck, national drive chairman. Enclosed with the citation, signed by Mr. Schenck, was a pocket-piece bearing a bas-relief of President Roosevelt together with his signature.

Give Party for Critics

Washington newspaper and radio critics were given a party last week by the Roxyettes of Warners' Earle Theatre in that city. It commemorated the Roxyettes' fifth birthday.

RICHARDSON, AUTHORITY ON PROJECTION, DIES AT 76

Writer for Many Years in Quigley Publications and Author of "Bluebook"

Frank H. Richardson, internationally known authority of projection for many years, writer on projection matters for Quigley Publications, and author of the "Bluebook of Projection," died last Thursday, September 16th, in a Poughkeepsie hospital following a stroke suffered several days before. He was 76 years old.

A funeral service was held at the Schoonmaker Funeral Chapel in Poughkeepsie on Sunday. Burial was in Centerville, Iowa, his birthplace, on Wednesday. He is survived by a daughter, Mrs. Nellie Richardson Vibber, and a son, Lee, of San Anselmo, Cal., who is an officer in the Merchant Marine. Mr. Richardson was a charter member of the New York projectionists union and an honorary member of many IATSE locals. He also was one of the founders of the Society of Motion Picture Engineers.

For more than thirty years Mr. Richardson was the outstanding champion of the men in the motion picture projection rooms. He was repeatedly honored by groups and organizations for his successful and increasing efforts to raise standards and bring about technical perfection in screen reproduction of the shadow images that bring entertainment and instruction to the millions of the world. He contrived the word "projectionist" to replace "machine operator." He sought a more dignified name and it was universally adopted.

Text Books Continue To Be Standard Authority

He was the acknowledged friend, mentor and guide through writing, lectures and personal contact, of projectionists throughout the United States and Canada, and his influence extended to most of the English speaking countries of the world.

Projectionists everywhere wrote to him for advice and counsel on technical difficulties, unionization and personal problems. They referred to him as "Dad" and "Pop." His text books became and continue to be the standard authority on the subject of projection and equipment.

Mr. Richardson was 40 years old when, seeking work, he happened across a tent show in Chicago's North Side, operated by two vaudeville porformers whom he had met in Colorado. The man who ran the single projector had just quit and the managers hired Frank. His acquaintances explained the mysteries of the machine and Frank proved an apt pupil. In less than three years he had advanced through several nickelodeon jobs to become boss projectionist of a relatively large Loop theatre, had written his first book on projection and was a contract contributor to *Moving Picture World*, the industry's first trade journal of importance.

Broke the Whip and Left Home at Age of 14

Born in Centerville, Iowa, on October 25, 1866, the son of a locomotive engineer, he started out as a railroad man. This was in Iowa and Missouri during the years immediately following the Civil War. He was at work while still in his teens. In his middle twenties he ranked as a regular fireman.

As his mother had died when he was six



FRANK H. RICHARDSON

months old, he had lived with his grandparents on their farm near town until he was ten years old. When both died within a year, he returned to his father, only to fall under the unhappy yoke of a stepmother who whipped him unmercifully in the absence of his father on his railroad runs. This he endured until he was fourteen when he broke the whip and left home. He went to St. Louis, then to his grandparents' farm.

Living there was only a temporary arrangement. He had grown tall, but he was not strong enough for the physical labor of farming. John Richardson sent him to a private school near Brookfield. Two years of this and Frank went to railroading. Then, his father was killed in a collision. Accidents also were to take the lives of two of Frank's three sons.

Finished Pie and Railroad Career at One Bite

A turning point in the life of the willful young Richardson arrived at a railroad lunch stand one morning. The engineer of the way freight was ready to go and shouted to his fireman to come aboard.

"I'll come when I finish my pie," Mr. Richardson responded.

That concluded his railroad career, forthwith. He was adrift, again.

Presently he became a partner of a relative of his wife in a painting business at Palestine, Texas. Later he operated a machine in a sawmill, and then went into machine operation for an electric power company. From this he turned to tending engines for a Cripple Creek gold mine. He had physically developed into a strong man and decided on farming, then moved to Pueblo, Colorado, to become editor of a union labor publication, the Pueblo *Courier*.

This was a job he liked. He believed in organization and he developed a craving for writing. Frank was in his glory as a militant editorial writer, who could and did say what he pleased. Circulation increased. The miners did not require good writing, they wanted the stuff hot and they got it. Circulation increased and friends raised the money to buy the paper for Frank on loan. This experience had a vital effect on his subsequent career. He developed his writing power. It was during this period his daughter was born, and she became a very definite influence on his life. "Friend Daughter" was his name for her, and that is the Nellie who later became a figure in his projection columns.

As a result of a long strike of the miners, the *Courier* died and Frank, in 1905, went to Chicago seeking work. It was there he encountered the tent show and his projection career began. But he grew restless.

Became Projection Editor Of Moving Picture World

With a definite streak of the wanderlust he went to New York to sail for South America. He called on John Chalmers, publisher of the *Moving Picture World*, who gently but effectively talked him away from the South American idea, and he became projection editor of the *World*. This interview established a department that ran continuously for 20 years.

Additionally, Mr. Richardson was an inspector in the projector factory of Nicholas Power, and lectured at a trade school several times a week. He completed a new text book which appeared in 1910 under the title "F. H. Richardson's Handbook of Projection."

His fame spread and his fostering of the union idea resulted in the forming of a New York union. Mr. Richardson was a charter member. By 1910 the International Alliance of Theatrical Stage Employees had added Picture Machine Operators to its name, with a membership in the American Federation of Labor to support its demands for higher wages.

He was frequently met at the station with a brass band ovation, and once he was kidnapped in Calgary, Canada, by a group masquerading as desperadoes. They carried him away in a car bearing the greeting "Welcome to Richardson." On one tour alone he covered 17,000 miles by motor car. His daughter, Nellie, was his companion on many of the tours.

When sound came to the motion picture, a fifth edition of the handbook was forthcoming. This was the only edition in three volumes, and was the last to carry the title of Handbook. In 1935, the sixth was issued by the Quigley Publishing Company as the "Bluebook of Projection."

With the 1928 acquisition of the *World* by the *Exhibitors' Herald*, Mr. Richardson's columns became a feature of *Better Theatres*, which had been published since 1925 as a section of *Exhibitors' Herald* devoted to the physical theatre. Inasmuch as *Better Theatres* became, in turn, a section of the *Herald-World* and of MOTION PICTURE HERALD into which, in December, 1930, the *Herald-World* was absorbed, the department begun by Mr. Richardson in 1908 may be said to have appeared thereafter without interruption. Thirty-three years after the first text book, came the seventh edition.

Honored at Celebration On 70th Birthday

Mr. Richardson's 70th birthday was celebrated at a New York hotel by nearly a week of luncheons and dinners sponsored by his publisher and attended by men distinguished in one way or another in the world of the motion picture.

Several years after that notable tribute, his health began to fail. In 1916 he had helped to found the Society of Motion Picture Engineers. That body sent a committee to his home in Scarsdale to present a scroll expressing the Society's recognition of the value of his work.

His rugged physique withstood his illness, but it was largely through "Friend Daughter" and his collaborators that he continued to address his readers.



HIT!

20th told you how big "WINTERTIME" would be! World Premiere run in Wichita is phenomenal! 160% over 20th's biggest record-breakers! Doubling the business of "Iceland"!



SONJA HENIE • JACK OAKIE • CESAR ROMERO • CAROLE LANDIS in "WINTERTIME" with S. Z. Sakall Cornel Wilde • WOODY HERMAN AND HIS ORCHESTRA • Directed by JOHN BRAHM • Produced by WILLIAM LE BARON • Screen Play by E. Edwin Moran and Jack Jevne and Lynn Starling Story by Arthur Kober • Lyrics and Music by Leo Robin and Nacio Herb Brown • Musical Sequences: Supervised by Fanchon • Staged by Kenny Williams

MONTY WOOLLEY • GRACIE FIELDS in "HOLY MATRIMONY" with Laird Cregar • Una O'Connor • Alan Mowbray • Melville Cooper • Franklin Pangborn • Ethel Griffies • Eric Blore George Zucco • Fritz Feld • Directed by JOHN STAHL • Produced and Written for the Screen by NUNNALLY JOHNSON From the Novel by Arnold Bennett

"CLAUDIA" with DOROTHY McGUIRE ROBERT YOUNG • INA CLAIRE and Reginald Gardiner • Olga Baclanova Jeon Howard • Frank Tweddell • Elsa Janssen • Directed by EDMUND GOULDING • Produced by WILLIAM PERLBERG • WILLIAM GOETZ In Charge of Production • Adapted for the Screen by Morrie Ryskind • From the Ploy by Rose Franken • As Produced for the Stage by John Golden

-relief

IT ALL "ADS" UP



HIT!

20th told you what to expect from "CLAUDIA"! Key city engagements show "Coney Island" records smashed! 111% of "Hello, Frisco, Hello"! 122% of "Springtime In The Rockies"! Holdovers everywhere!

HIT!

20th told you what a smash you had in "HOLY MATRIMONY"! National "take" averages 168% over normal grosses! New York's Roxy reports an absolutely "tremendous" opening!

BACK THE ATTACK!
BUY WAR BONDS!
THIRD WAR LOAN!

20 CENTURY-FOX

Two Exhibitors Win Anti-Trust Decisions

Two exhibitor plaintiffs won masters' decisions in Federal District Courts in anti-trust cases last week, in Boston and Millinocket, Maine, while two new anti-trust suits were filed in New York and Chicago.

In Boston, the Morse and Rothenberg circuit won a favorable master's decision of $220,000, which tripled and with attorneys' fees and court costs added, will amount to $750,000 if upheld in the courts, in its case against the major distributing companies and their subsidiaries. Philip Hendrick, master in the case, handed down the decision.

The Millinocket Theatres of Millinocket, Maine, and Clarence F. Brown of Bridgeton, Maine, two independent exhibitors, joined as plaintiffs in a suit against the Kurson Graphic Circuit of Maine, were winners of a master's decision of $61,000 which, when tripled and with attorneys' fees and court costs added, will amount to more than $200,000 if upheld.

In Federal District Court, Chicago, H. Schoenstadt & Sons, Chicago circuit operators, filed an anti-trust suit against Balaban & Katz, Warner Theatres, Paramount, Vitagraph, Loew's, Fox, RKO, Columbia, Universal and United Artists. They charge that a monopoly of films in the period of a pre-release which follows the Loop first runs, favors the Tripoli, Tower, Southtown, Avalon and Capital over their 2,500-seat Picadilly theatre.

The plaintiffs have asked the court to restrain the defendants from maintaining the alleged monopoly in present or future contracts.

In New York Federal Court the Rosyl Amusement Corporation, operators of the Cameo theatre in Jersey City, have charged the eight major film companies and five theatre circuits in Hudson County, New Jersey, with the alleged violation of the Sherman anti-trust law and the Clayton Act. The plaintiffs claim the defendants have entered a conspiracy to restrain trade in the distribution of films in Jersey City, North Bergen, Hoboken, Bayonne and Union City.

The Skouras Theatres Corporation, one of the defendants, is alleged to have entered an agreement with the co-defendants whereby they obtained as much as 60 days' clearance. The plaintiffs also charge that the five circuits were given special privileges and preferences, and that they, the plaintiffs, were required to pay two and one-half times the price charged the circuit for first run pictures. The defendant producers and distributors also are alleged to have pooled product for the benefit of the five circuits in such a manner and upon such clearance as to eliminate all competition. The five circuits named as defendants are: Skouras, Loew's, Stanley Company of America, RKO and Rosewelt, who together operate 21 theatres in the New Jersey area.

The complaint also charges that independent exhibitors either must accept the product of the defendants under terms and conditions dictated, or go out of business. The operators of the circuits named are alleged to create a monopoly because of such grants of the defendant producers and distributors.

Besides the damages sought, the plaintiffs seek an injunction restraining the defendants from continuing alleged unlawful acts in restraint of trade, and to have all contracts among the defendants declared void.

Charges Union Discrimination

The Motion Picture Theatre Managers and Employees, Local 152, New York, has brought charges before the regional War Labor Board accusing James Mage, operator of the Laffmovie in New York, of allegedly dismissing two managers for union activities.

Expect Decree Negotiation to Be Speeded at Conference

Consent Decree negotiations, temporarily slowed down by the pressure of other business upon the criminal division of the Department of Justice, are expected to speed up next week when Assistant Attorney General Tom C. Clark makes his promised visit to New York to confer with the heads of the consenting companies.

At a meeting in Washington early this month both sides found they required additional time for the compilation of data and agreed to meet again during the week of September 7th. That meeting was called off when Mr. Clark tentatively planned to go to New York the following week. However, important matters coming before the criminal division, of which he is the chief as well as being in charge of film matters, necessitated a postponement until September 20th and again to September 27th.

When he did get to New York, Mr. Clark said he planned to hold a long session with the companies at which it is considered probable in some quarters that many of the problems which are handicapping the revision of the decree might be disposed of.

The delay in holding the New York meeting also has necessitated the postponement of Mr. Clark's second Consent Decree trip to the West Coast, on which he will carry the results of the department's own survey of decree conditions throughout the country and the data and recommendations compiled by exhibitor organizations by means of questionnaires.

Meanwhile, on Monday the Senate Judiciary Committee, outlining its program for the remainder of the year, appointed a subcommittee to handle the Kilgore bill to divorce exhibition from distribution.

Senator Harley M. Kilgore of West Virginia, sponsor of the bill originally introduced several years ago by former Senator Matthew M. Neely of the same state, was named chairman of the committee, the other members of which will be Senators Joseph C. O'Mahoney of Wyoming and Albert P. Chandler of Kentucky, Democrats, and John A. Danaher of Connecticut and Homer Ferguson of Michigan, Republicans. Senator Kilgore succeeded Senator Neely when the latter became Governor of West Virginia.

It is not expected that the subcommittee will meet in the near future to decide whether to call hearings on the bill immediately, since Mr. Kilgore, who made an inspection tour of Alaskan military installations during the recess, will not return to Washington until the end of this week.

Next Move in Crescent Case Is Up to Government

Robert L. Wright or some other member of the legal staff of the Department of Justice must make the next move in the Government's anti-trust suit against the Crescent Amusement Company in Judge Davies' court in Nashville. The writing of a court order, based on the amended findings of facts and conclusions of law of Judge Davies, is expected. It would be submitted first to the attorney general for the Nashville district for approval and then to defense counsel. Any changes proposed by defense counsel, of course, would be accepted or rejected when the order came before Judge Davies for his approval and signature.

Although the Government has as yet failed to get into the Crescent decision the provision that all future acquistion of theatres in competitive situations be under direct supervision of the court, the provision of the order with respect to the breaking up of the alleged Crescent monopoly and the termination of the franchises for film licensing would be calculated to help in anti-trust actions against other exhibitors.

Judge Davies is due back from Nashville from his vacation by October 1st. The 60-day extension of time transferring records in the Crescent case for the Supreme Court hearing in Washington, D. C., ends October 25th.

United Artists in PCA Deal

United Artists has completed negotiations with Producers Corporation of America for the release of "Knickerbocker Holiday," Harry Joe Brown production now in production, according to an announcement Tuesday by Edward C. Raftery, president of United Artists. The picture is an adaptation of the stage play by Maxwell Anderson.

Four Films Open On Broadway

Four new films opened on Broadway this week, three of them United Artists releases, the other a Universal picture, "Hit the Ice," which opened on Wednesday at the Criterion. The picture followed Columbia's "Destroyer," which ended a three-week run on Tuesday.

"Johnny Come Lately," first independent release of the recently-formed Cagney Productions, had its world premiere at the Capitol theatre on Thursday. The accompanying stage show is headed by Morton Gould's orchestra, Allan Jones, Henry Youngman and Virginia O'Brien.

On the same day, the Palace theatre ushered in Andrew Stone's "Hi Diddle Diddle." "Hi Diddle Diddle" represents Mr. Stone's first independent production for United Artists.

The week's final opening brought Harry Sherman's Western, "The Kansan," to the Rialso theatre on Friday. It also is a United Artists release.

To Stage War Fund Shows

Leon Leonidoff, senior producer of Radio City Music Hall, will stage several productions for the National War Fund to be presented at the Waldorf-Astoria Hotel on October 5th and at Madison Square Garden during November. He recently returned from a visit to Hollywood studios.

Closes for PRC Product

RKO Theatres have closed a deal for PRC Pictures product for the 1943-44 season.

BRITISH LABOR IS WATCHING MOVES BY PRODUCERS

See "Poaching" a Violation of Standard Agreement With Studio Workers

by AUBREY FLANAGAN
in London

Despite the materialization of a standard agreement on working conditions in British studios, an agreement which establishes maximum hours of work and minimum rates of pay, as well as other protective provisions, no small suspicions still exist in labor circles in the industry at the significance of certain moves on the employers' side.

Not the happiest construction has been placed, for instance, upon recent expressions of opinion anent the vexed subject of "poaching" of labour by British and other producers. So far they have been but expressions of opinion, but their corollary is being watched carefully by labour spokesmen who foresee dangerous precedents which, if condoned, might have the reverse effect of that intended by the agreement.

Fear Tendency Toward Holding Down Salaries

The fears exist that there may be inclinations toward keeping down wages and salaries, and no less of limiting the liberty of movement of studio technicians. That these fears should be bound up with the current suspicion of monopoly moves is of course not surprising. Monopoly or trustification, of both of which tendencies the employees' unions are preeminently suspicious, all bear within their arms, it is felt, the sinister weapons of keener control of labour.

Poaching is a process which has existed for some years within the producer camp, a camp never noted for its unity or collaborative spirit. With the labour difficulties of the war period it has not necessarily become worse; undoubtedly where it has operated it has been infinitely more deadly.

Instances have been quoted at recent meetings of the British Film Producers Association of technicians being enticed away from their employers by higher wages. For example, an assistant camera operator who had been invalided out of the Army and had returned to his studio at £15 weekly was lured away by another company for a wage of £25.

Gentlemen's Agreement Not Always Observed

There is in existence a "gentlemen's agreement" under which no employee should be offered a position by one producer without the consent or approval of the other. Some gentlemen have not observed this agreement. Nor have some companies who are outside the confines of the B.F.P.A. done so. Such an agreement, of course, is not easy to enforce, since there is no constitutional basis for it, and since not all producers—notably no American companies—are embraced in the B.F.P.A. orbit.

With technicians far from prolific nowadays it is sometimes impossible for a producer to replace a key man who leaves his company for one reason or another. There are no known instances of films being halted because of such exits, but that they have been hindered is an indisputable fact.

On such grounds there is probably no disagreement from the employees' union whose regard for production efficiency is no less keen, to say the least, than that of the production group itself. There are, however, objections upon other grounds and it is on these that the producers have been most vocal. Chief objection is the tendency to inflate the costs of production. Production costs, says Michael Balcon, for instance, are higher in Britain than in Hollywood. Further inflation, if unchecked, he fears will lead to disaster.

Say Minimum Must Not Be Regarded as Maximum

It is not surprising thus, that the employees' union interprets these objective expressions and moves as being in the direction of keeping wages down. It is the contention of such producers as Mr. Balcon since there is a wage agreement in operation and observed by all the companies, that this does not arise, since the minimum salaries are assured. Against this the Association of Cinema Technicians objects that the minimum must not be regarded as a maximum, that highly skilled technicians are entitled to equivalently high wages.

Employees cannot be blamed for wanting to better themselves, must not be hindered if they want to change their jobs. Freedom to work where ever he wants, and to obtain the maximum salary and not the minimum on a free market is a principle upon which the technician insists and for which, there is no doubt whatever he would fight bitterly. If any such moves are made there will be a fight and a far from pleasant fight at that. Meanwhile nothing drastic or notable has been done by the Association beyond a gentlemanly reminder to the gentlemen who have agreed on the principle involved.

The studio wages and hours situation still has a black spot in the position of clerical workers. Despite the Standard Agreement with the technicians, there is no charter for the black coated employees, although efforts are still afoot to have a working agreement concluded. Conversations between the National Association of Theatrical and Kine Employees and the B.F.P.A. so far have failed to bear fruit and indeed have so far produced little but acrimonious backchat.

Clerical workers in the studio are notably highly paid, probably on an average more highly paid than in any other industry. There is some difficulty in arriving at a minimum figure, since the workers are determined not to forego a penny of their present salaries, and certain interests within the producer's camp would see the costs of their office upkeep reduced. There is, however, some good will on both sides, not least among the producers' labour committee, and a formula may be evolved.

Parties Generally Agree On Other Matters

That there can be agreement between the employees and the employers is obvious from the uniformity of viewpoint over certain matters of high policy. There is seldom a difference of opinion when the Quota Act is the subject of discussion. Both the B.F.P.A. and the Film Industry Employees Council have agreed to the Board of Trade's suggestion that factual or newsreel shots should not disqualify a film from registration as exhibitors quota if such a film aids in the war effort.

There have been queries raised in both camps but public spirit has colored the attitudes and following the B.F.P.A. lead, the F.I.E.C. have now approved the principle if it is maintained only as a war measure and if they can have a say in deciding which films should count as quota.

There is agreement, too, between both parties on the I.A.T.S.E. proposals for a reciprocity scheme in regard to British and American studio labour after the war. The Ministry of Labour approves, too, so that some collaboration between the governments, the producers and the technicians of both England and United States should be assured in the post-war reconstruction period.

GAUMONT BRITISH TO PAY 6% DIVIDEND

Gaumont British last week declared a stock dividend of six per cent for the fiscal year of 1942-43. The percentage of dividend is the same as last year, and is understood to have occasioned some disappointment in the London trade, in view of the general increase in business. The company's common stock declined on the London market last week following the declaration.

GB profits for the year ended March 31, 1943, were $10,989,388, an increase of $1,423,208 over the previous year, the company reported this week.

Studio Office Workers Ask Wage Increase

Producers were confronted on Tuesday with wage and working condition demands from 2,000 studio clerical employees, acting through the Screen Office Employees Guild. The demands include a seven per cent general wage increase, time and a half pay for work after the 40-hour week, for supervisory employees, and a $3 weekly increase for script girls, after their reclassification. The Guild also announced it would reopen on October 19th the agreement with distributors, covering Los Angeles exchanges. On that date, it will ask a 15 per cent general wage rise.

OWI Approves Plans For 16mm. Release

Commercial, Educational Agencies Will Handle Prints of 130 Pictures

The Office of War Information this week was ready to go ahead with its distribution of 25,000 16mm prints of some 130 pictures under a policy which continues to utilize the cooperation of eight national commercial and educational agencies but with entire freedom to dealers to reject any films which they do not deem suitable for their trade.

Last week, C. R. Reagan, head of the OWI non-theatrical film division, and James Allen, principal assistant to Palmer Hoyt, director of domestic operations of the OWI, met with officials of the National Association of Visual Education Dealers. The NAVED convened in Washington expressly to discuss 16mm distribution of OWI and other Government agency films and to consider post-war plans for the more than 40,000 16mm projectors and equipment which will be put on the market by the Army, Navy, Coast Guard and Marine Corps after the war.

OWI To Coordinate All Film Activity

It is understood that the two OWI officials also met with executives of educational agencies to obtain their viewpoints concerning the future course of OWI non-theatrical films.

At its Washington convention, NAVED urged the need for an advisory policy organization of representatives in the field to bring all interests together in cooperation with the Government.

Following the numerous conferences with different groups, the OWI has decided that all films now in the hands of the eight distributing agencies will remain in circulation under OWI supervision and control. The OWI also will coordinate any 16mm films released by other Government agencies or by the United Nations, and it will provide a general information service on the sources of war films for all users of 16mm programs.

Debate Recall of Old or Controversial Films

Under debate for several weeks between OWI executives and commercial and educational agencies were two topics on which hinged the continued distribution system. The first was the proposal made to the OWI for reexamination of all film subjects, with provision that dealers could recall any found to be obsolete or controversial. The second point was that OWI should continue to provide supervision and control for the prints already released but leave the entire responsibility for film selection and use with individual distributors.

It also was recommended that in order to coordinate the 16mm film activities of all Government agencies an informational file on all Government films in 16mm be set up by the OWI to provide a clearing house for civilian use on the home front, and that the OWI 16mm policy organization act as liaison with the major distributing companies of the industry in connection with the distribution of the non-theatrical pictures.

In addition to NAVED unit, the organizations acting for the OWI which will continue under the new policy are: American Library Association, National Education Association, Educational Film Library Association, National University Association, Educational Film Library Association, National University Extension Association, Allied Non-Theatrical Film Association, National War Committee for the Visual Education Industry and the Visual Equipment Manufacturers' Association. These units represent 220 16mm distributors, both commercial and educational in 47 states.

It is understood the plan has been extended to include distribution of OWI pictures to the 4,000 war plants equipped with 16mm sound projectors.

Studios to Make Films on Army

Warners, Metro-Goldwyn-Mayer and Twentieth Century-Fox are among the companies which have agreed to make two features and three shorts to convey important information to the public concerning the Army. Allyn Butterfield, War Department film liaison officer, arranged the deals during his two-week stay in Hollywood, where he gave studio officials his ideas and suggestions. He said the pictures would be of genuine benefit to the Army.

It is understood that Hal Wallis has been assigned to produce a feature based on an important branch of the armed forces. The second feature will be made by 20th Century-Fox. It will be about the military police. MGM will produce a short subject on civilian youth participation in aviation, also contributing a sequel to the "Seventh Column," in the Pete Smith Specialty series. Warners plans a short on safety measures in air force training.

During his visit, Mr. Butterfield said he had effected complete coordination with Ulric Bell, OWI overseas branch head in Hollywood, and Watterson Rothacker, Office of Censorship administrator. Mr. Butterfield has returned to Washington to discuss further possibilities of cooperation between the War Department and the studios.

Detroit May Win Exemption From WMC's 48-Hour Week

Detroit exchanges may soon win their fight to have their usual 40-hour week, despite the declaration by the War Manpower Commission that the area is one of critical manpower shortage and must therefore work employees 48 hours per week.

The petition by the major distributors to the WMC regional officials may shortly be decided favorably, it was indicated this week after meetings by distributor representatives with Fred Palliaer local WMC official.

Mr. Palliaer said: "The only purpose of the 48-hour week is to save manpower. If going on the 48-hour week just means paying of overtime with many exchange workers having nothing to do on the sixth day, then adoption of the plan is not feasible."

WAC Has Three War Information Subjects Ready

The War Activities Committee last week announced that three new war information films were ready for free distribution to all exhibitors. Arrangements were completed by its distributor division which, it is said, insures bookings in more than 15,000 theatres for each subject.

Two of the three are industry-produced and are currently in release. The first, "The Last Will and Testament of Tom Smith," was made by Paramount with release through RKO exchanges, and features Lionel Barrymore, Walter Brennan and Walter Abel. It is an appeal to support the National War Fund.

The second treats of the vital oil problem and, produced by RKO Pathe under the title of "Oil is Blood," is being distributed through RKO Radio exchanges. It was released on September 23rd.

The Office of War Information produced the third, "The Day of Battle." Release date on this subject is October 7th with distribution through Paramount exchanges. It traces an aircraft carrier from birth in a shipyard to death in a Pacific battle.

In addition to the above subjects, the industry will distribute brief messages, called "War Information Film Bulletins." They will go to approximatey 8,000 theatres attached to all the newsreels, and then through ordinary distribution channels, to several thousand more theatres which do not play newsreels. Two current "Bulletins" are concerned with the Third War Loan. One features Rosalind Russell asking audiences to support the campaign and the second shows Winston Churchill purchasing $100 Bond from Secretary Morgenthau.

Monogram Year Profit $99,144

Monogram Picture Corporation, for the year ended June 26, 1943, showed a net profit of $99,144, according to its annual report, issued this week. The figure is after provision for Federal income and excess profits taxes of $64,605 and a reserve of $26,000 for employees' bonuses.

The profit was approximately $58,000 lower than last year when net earnings amounted to $157,103. W. Ray Johnston, president, in his annual statement to stockholders, reported that the first two months of the present year were running well ahead of the first eight weeks of the year covered by the annual report.

"The company has increased substantially its budget on feature pictures during the past year and we believe that the upward trend of business will continue in view of the improvement in the quality of our pictures and the general increase in theatre attendance, which should reflect itself in future financial statements of the corporation," he said.

Monogram has completed 13 out of a total of 40 pictures announced for the 1943-44 season.

Moody Visits Mexico

Mark L. Moody, producer of "Ravaged Earth," an expose of the Japanese invasion of China now in theatre release, was this week to arrive in Mexico City. He is accompanied by Mrs. Moody. They are to be the guests of President Camacho. While in Mexico City, Mr. Moody will address the National Cabinet, the Minister of War, members of the diplomatic corps and the press. He was a resident of China for more than 23 years, prior to Pearl Harbor.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

By a process of trial and observation, executed in plain view of the cash customers, Metro-Goldwyn-Mayer has worked out a technique for the handling of guest stars in pictures which promises to flourish in emulation.

The broad idea of using guest stars in pictures has been a favorite of producers for years, but the trick of getting them into a picture without violence to the story and out of it without leaving a vacuum has been beyond the genius of most until now.

Now "Thousands Cheer" provides a pattern which any producer with a big list of contract players and an adroit writer can follow with relative ease and considerable assurance of success.

The process of trial and observation by which MGM worked out the pattern traces back to "The Youngest Profession," the picture about autograph hunters into which, it will be recalled, Greer Garson, Walter Pidgeon, Robert Taylor, Lana Turner and William Powell walked serenely, as themselves, and as serenely out again, leaving the story unspoiled, uninterrupted, to run on to its natural conclusion.

Another Trial of Method in "DuBarry Was a Lady"

A slightly different trial was made in "DuBarry Was a Lady," when one of Red Skelton's song lyrics led up to mention of Lana Turner at the precise point when the roving camera caught up that unbilled and unannounced young lady, the coincidence throwing Skelton into a faint and the audience into hysterics.

It was in Skelton's next picture, "I Dood It," that the comedian, praising to a casual bystander the merits of Jimmy Dorsey's band, and knocking Tommy Dorsey's band by way of making his point, does not notice, as the audience does, that the bystander is Tommy.

In "Thousands Cheer" the lessons learned in the foregoing trials are put to complete application. The story progresses normally to a point where a show is to be staged for service men in a training camp. The show is staged, the hero of the picture taking part in the same, and the story goes on to its normal conclusion. The performers in the show staged for the service men are Mickey Rooney, Judy Garland, Red Skelton, Eleanor Powell, Ann Sothern, Lucille Ball, Virginia O'Brien, Frank Morgan, Lena Horne, Marsha Hunt and half a dozen more, including the Bob Crosby, Kay Kyser and Benny Carter bands. They all play themselves, just as they do in the camp shows—they play for service men in reality, and their part of the film is as much a part of it as the love story played out by Kathryn Grayson and Gene Kelly.

Other Devices for Purpose Have Had Advocates

Other devices for packing a multiplicity of talents into a film of normal length have had their practitioners and their critics.

The truncated feature utilizing a number of stellar casts in the telling of a number of separate stories related more or less directly to an over-all theme, has had a spotty and inconstant career.

The blunderbuss musical, firing a broadside of stars at the audience with a wisp of a narrative cooked up to tie the whole more or less together as a package, has fared a good deal better but has its limitations as concerns saturation point.

If the MGM method employed in "Thousands Cheer" has limitations they do not declare themselves.

Manifestly, the head men at the MGM studio do not think it has, for within a week after previewing "Thousands Cheer" they announced "Weekend at the Waldorf" as a Technicolor musical in the "Grand Hotel" manner with everybody on the contract list taking part in the production. Look at "Thousands Cheer" and see why.

Selznick Resumes

The outstanding event of the production week is the start of shooting on David O. Selznick's "Since You Went Away," his first since "Rebecca" and his second since "Gone With the Wind." The picture went before the cameras on September 14th, the 20th anniversary of the day on which he filmed the Dempsey-Firpo prizefight as his first producing venture.

That first Selznick production was shot in 30 minutes and sold for $5,000 at a net profit of 200 per cent.

The new Selznick production, his 42nd, will be shot in 90 or more days, at a cost of $2,000,000, and will net nobody knows how much but nobody's venturing small guesses.

"Since You Went Away" presents Claudette Colbert, Joseph Cotten, Monty Woolley, Shirley Temple, Jennifer Jones, Robert Walker, Ruth Gordon and others, with John Cromwell directing.

Columbia started "Curley," with Cary Grant, Janet Blair, James Gleason and others under production by Lou Edelman and direction of Al Hall.

Twentieth Century-Fox started two, "The Sullivans," a Sam Jaffe production directed by Lloyd Bacon with Anne Baxter and Thomas Mitchell in top roles, and "Eve of St. Mark," a William Perlberg production, John Stahl directing, with Michael O'Shea and Susan Hayward in the large cast.

Pine and Thomas began shooting "The Navy Way," with William Burke directing Richard Powers, Jean Parker and others.

Monogram turned the cameras on "Westward Bound," a Ken Maynard-Hoot Gibson-Bob Steele Western directed by its producer, Robert Tansey.

Republic's new undertaking is "Canyon City," a Don "Red" Barry Western produced by Eddy White and directed by Spencer Bennett.

Universal went to work on "Wild Horse Roundup," a Tex Ritter-Fuzzy Knight Western produced by Oliver Drake and directed by Lew Collins.

Producers Corporation of America, the new company formed by Sig Schlager and Harry Joe Brown, started its first picture, "Knickerbocker Holiday," with Nelson Eddy, Charles Coburn and Constance Dowling. Brown is producing and directing. Benedict Bogeaus started "The Bridge of San Luis Rey" for United Artists release. Rowland V. Lee is directing.

The state of studio affairs at the weekend:

COMPLETED

Columbia
There's Something About a Soldier

Paramount
Hail the Conquering Hero

PRC
Devil Riders
Return of the Rangers

RKO Radio
Falcon and the Co-Eds

Warners
Destination Tokyo

STARTED

Columbia
Curly

Monogram
Westward Bound

Paramount
Navy Way (Pine-Thomas)

Republic
Canyon City

20th-Fox
Sullivans
Eve of St. Mark

UA
Since You Went Away (Selznick)
Knickerbocker Holiday (PCA)
Bridge of San Luis Rey (Bogeaus)

Universal
Wild Horse Roundup

SHOOTING

Columbia
Ten Percent Woman
Cover Girl
Day Will Come

Goldwyn
Up in Arms

MGM
Two Sisters and a Sailor
Kismet
Canterville Ghost
Rationing
Andy Hardy's Blonde Trouble
Broadway Rhythm
Meet the People
White Cliffs of Dover
See Here, Private Hargrove
Mr. Co-Ed
Gaslight
Guy Named Joe

Monogram
Lady Let's Dance
Charlie Chan in the Secret Service

Paramount
Going My Way
Henry Aldrich, Boy Scout
Story of Dr. Wassell
Frenchman's Creek
Our Hearts Were Young and Gay

RKO Radio
Curse of the Cat People
Dangerous Journey
Tender Comrade
Higher and Higher
Days of Glory*

Republic
O My Darling Clementine

20th-Fox
Home in Indiana
Buffalo Bill
Lifeboat
Lodger

Universal
When Ladies Fly
Passport to Dakar
Gung Ho
Third Glory

Warners
Uncertain Glory
Shine On, Harvest Moon
Rhapsody in Blue
Passage to Marseille

Independent
Dr. Paul Joseph Goebbels, His Life and Loves

*Formerly "Revenge."

Scophony Claims Television for Theatre Ready

At a meeting of the American Television Society in New York Wednesday night, Arthur Levey, president of the Scophony Corporation of America, enlarged upon his company's announcement that a perfected large screen television for motion picture theatres, homes, schools and churches, both in black and white and in natural color, would be available commercially soon after hostilities ceased.

Basic patents were issued Tuesday by the Patent Office in Washington to Scophony, who is associated with Television Productions, Inc., a Paramount subsidiary, and General Precision Equipment Corporation, associated with Twentieth Century-Fox. They are part of a group of patents covering the Skiatron system, a new television projection apparatus expanding Scophony's basic television methods.

The apparatus was described by Mr. Levey as having characteristic features in common with cinematography, by which, for the first time, it will be possible to project a large-screen television picture up to full-sized theatre screens 20 feet in width or more, with brilliance equal to motion picture standards.

With the announcement, Mr. Levey said:

"This new and revolutionary invention, which is the work of Dr. A. H. Rosenthal, director of research and development of Scophony, will answer the need of the entertainment world, as well as the home, the church and the school for high definition television pictures in any desired size, in black-and-white as well as natural color."

He explained that the Skiatron is to television what the standard motion picture projector is to cinematography.

"No longer will television viewers have to strain their eyes to see boxing, baseball, football, racing, tennis, hockey, etc. Instead, the observer may now relax and from an armchair have a ringside view of thrilling events as they actually occur."

Mr. Levey gave it as his opinion that Scophony's original basic large screen methods, Supersonic and Skiatron, would have a considerable influence in the future of television, and that they held significance to the motion picture and radio industries.

He explained that a theatre projectionist could learn to operate the Scophony projector in a few hours, and that the home user would find no more difficulty in operating his set than a modern home radio receiver. "The economy," he said, "of the apparatus, its simplicity and compactness will be a boon to the motion picture theatre operator and home user."

He stated that the Skiatron should offer a solution to the problem of projecting full size color television pictures based on the efficient subtractive three-color method utilized in all successful processes of color cinematography such as Technicolor and Kodachrome.

He also revealed that his company's engineers were now working to make three-dimensional television.

Raftery and Kelly on Coast

Edward C. Raftery, president of United Artists, arrived in Hollywood this weekend to present the company's 1942 fiscal audit to the owners. Arthur W. Kelly, vice-president in charge of foreign distribution, arrived here this week for the meeting.

Sturdivant To Speak

B. V. Sturdivant, northern California manager for Fox West Coast Theatres, will be principal speaker at the San Francisco Advertising Club next week. His topic will be "Motion Pictures, America's Post-War Ambassador."

Washington Club Honors Foreign Diplomats

Diplomatic representatives of foreign countries under the Nazi heel gathered at the Hotel Willard in Washington last week as honored guests at a luncheon of the Washington Variety Club.

Arrangements were handled by Nathan Golden, head of the foreign film section of the Department of Commerce, and Al Sherman, consultant to the Royal Norwegian Information Service, both of whom were co-kings for the occasion. More than 300 Variety members attended.

Among those present were Ambassador Wilhelme Munthe de Morgenstierne of Norway, who made the keynote address; Ambassador Count Robert van der Stratton-Ponthoz, of Belgium; Ambassador Jan Ciechanowski, Poland; Minister Baron W. van Boetbelaer, Netherlands; Ambassador Constantin Fotich, Yugoslavia; Ambassador Cimon P. Diamonopoulos, Greece; Ambassador Vladimir Hurban, Czecho-Slovakia; Minister Henrik de Kauffman, Denmark; Minister Hueges le Gallais, Luxembourg. Rev. John C. Palmer of the First Presbyterian Church delivered the invocation.

Paramount's "So Proudly" Campaign Extensive

Peak magazine coverage on Paramount's "So Proudly We Hail" was reached in September with the readership figure estimated at approximately 197,000, according to a company report. Starting almost four months in advance of the release date, publicity was successfully placed in magazines, newspapers and fan magazines.

In addition, exploitation and advertising on the film will continue, Paramount said, with spot radio announcements, commercial tieups, window displays and posters. Robert M. Gillham, director of advertising and publicity, arranged for the pictures of Claudette Colbert, Paulette Goddard and Veronica Lake to be displayed on Chesterfield posters distributed to more than 1,000,000 stores throughout the country..

Warners and Office Union Classifying Employees

Warner executives and officials of the Motion Picture Office Employees, Local 23169, New York, have agreed to define job classifications of office workers in the Warner home office, warehouse, music publishing and Warners' Ace Film Laboratory, it has been reported.

Thirty-seven job classifications will be provided, with maximum salary stipulations included. The War Labor Board will judge the lists, one of which will be submitted by the union.

Where less than minimum salaries under the classifications are given, increases will be granted in addition to the contemplated general increase affecting all employees.

RKO Declares Dividend Of $3 on Preferred

RKO declared a dividend of $3 on its 6 per cent preferred stock at a meeting of the board of directors held in New York this week. Payments consist of 50 cents to complete the accrual for the quarter ended October 31, 1940; $1.50 for the quarter ended January 31, 1941 and $1 for the quarter ended April 30, 1941. Payment of this dividend will leave accrued and unpaid preferred dividends as of November 1, 1943, of $15.50 per share. The dividend is payable on November 1, 1943, to holders of record on October 20th.

Lt. Nixon Griffis To Wed

Mrs. Stirling Hughes of Portland, Ore., has announced the engagement of her daughter, Martha Groomes Hughes to Lieutenant Nixon Griffis, son of Stanton Griffis, chairman of the executive committee of Paramount.

Group to Study Post-War Plans For Television

The American Television Society has formed a post-war planning committee which already has drawn up a program and submitted it to the Radio Technical Planning Board.

It consists of five recommendations calling for wide-scale television program development immediately, a modification of television regulations by the Federal Communications Commission, elimination of delays due to technical changes, cooperation of allied industries and the setting up of a commercial information bureau to provide a stimulus to television development.

Norman D. Waters, president of the Society, last week in New York told of the enthusiasm of members of the organization as concerns the future meeting scheduled by the Technical Planning Board. "There has long been a need for discussions by such a comprehensive group to clarify problems confronting the television industry," he said.

According to members of the Society, the greatest problem confronting the industry at the present time is the dire need for program experience. They hold that immediate action is required in order to realize the possibilities of television in the post-war era.

The post-war planning committee's recommendations were sent also to television equipment manufacturers and operators of stations throughout the country. Their cooperation is asked in aiding the Society to promote a proper understanding of television by other industries and services, such as motion pictures, theatres, radio, schools and publications. A central clearing house is advocated through which all the combined knowledge of television can be exchanged and is part of the committee's recommendations.

On the committee, besides Mr. Waters, are J. Raymond Hutchinson, Kay Reynolds, S. S. Liggett, Charles Kleinman and Richard Hubbell.

Meanwhile, nine radio industry and service groups have signified their intention of cooperating actively in the Planning Board's program for studies to develop post-war radio services and products. The organization plan, sponsored and presented jointly by the Radio Manufacturers Association and the Institute of Radio Engineers, has been approved unanimously by the nine groups which, besides the two named, include the American Institute of Electrical Engineers, American Institute of Physics, American Radio Relay League, F-M Broadcasters, International Association of Chiefs of Police, National Association of Broadcasters and National Independent Broadcasters.

The Planning Board will hold its next meeting in New York on September 29th.

Philco To Televise Eight Penn. U. Grid Clashes

All football games of Pennsylvania University's eleven at Franklin Field in Philadelphia will be televised by the Philco Company over WPTZ under the sponsorship of the Atlantic Refining Company.

The home schedule calls for six games. The opening broadcast was to take place this Saturday, September 25th.

The regular motion picture telecasts in some instances may not be broadcast due to the football games. Philco has telecast the games for four successive years.

Reelfellows Meet

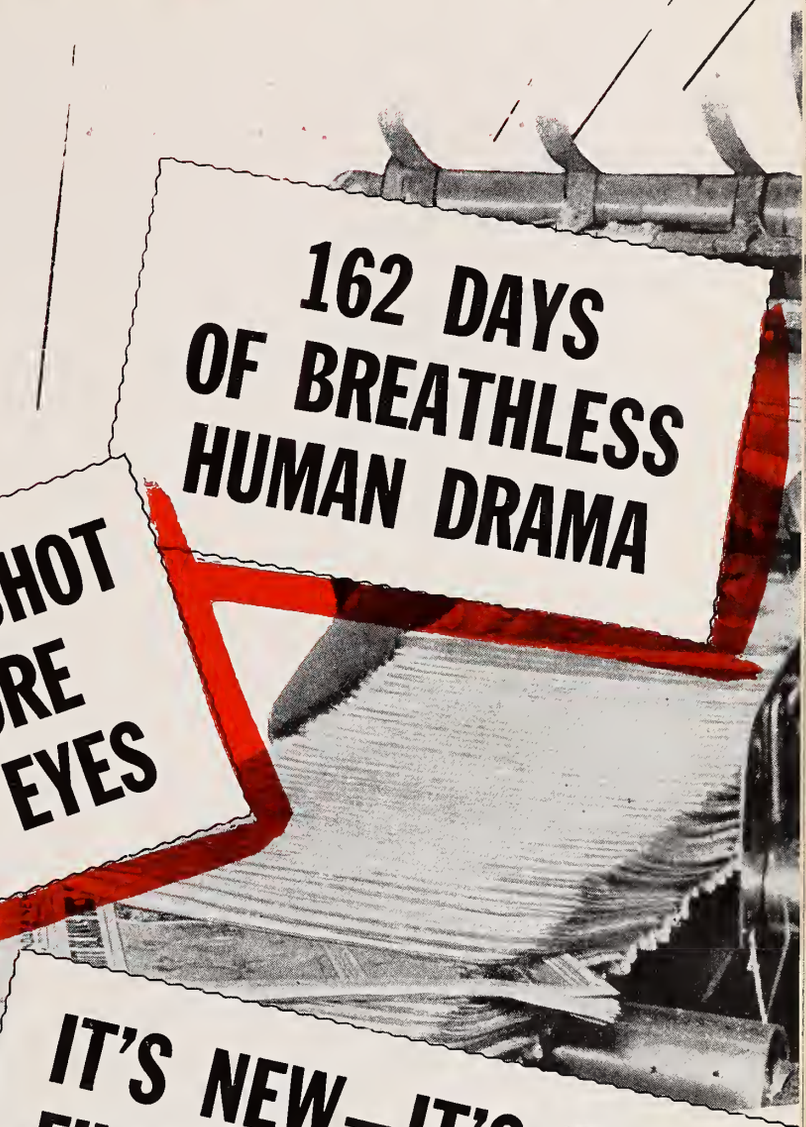
The Reelfellows Club of Chicago, composed of film salesmen in the Chicago exchange territory, held their first meeting of the autumn season on Sunday, September 19th.

Paramount Told New York:

ONE MILLION NAZIS COULDN'T TAKE IT

162 DAYS OF BREATHLESS HUMAN DRAMA

NAZI KILLERS SHOT DOWN BEFORE YOUR VERY EYES



"KATUSHA"—AMAZING SECRET WEAPON—REVEALED AT LAST

IT'S NEW—IT'S TRUE! FILMED IN THE HEART OF BLAZING ACTION

MOST VIVID CLOSE-UP FIGHTING THRILLS EVER SCREENED

Paramount's

"The City That Stopped Hitler

-HEROIC STALINGRAD"

The N. Y. Critics Told The World:

"You will be making a grave mistake if you fail to see it."

—HOWARD BARNES
Herald Tribune

"Mightiest war film ever... The most important film of our time."

—JOHN P. McMANUS,
PM

"A superb film ...a magnificent start for the new film house."

—ALTON COOK,
World-Telegram



"A tremendously exciting picture... magnificent...A must."

—LEE MORTIMER,
Daily Mirror

"A terrific thing to see... 'Katusha' is nothing short of breathtaking."

—LEO MISHKIN,
Telegraph

"As spine-tingling a document as has ever been filmed."

—KAHN,
Variety

Paramount's

"The City That Stopped Hitler"

-HEROIC STALINGRAD"

The Box Office Tells The Story:

Biggest take in ten years at the renamed Victoria, in the heart of Broadway

Opening week crowds and figures that stunned the street

First week broke all producer's records for this type of show

Amazing business proves Paramount has the most sensational money-picture of its kind ever made



Paramount's

"The City That Stopped Hitler -HERDIC STALINGRAD"

So Tell Your Paramount Exchange:



"I want to take a look at that new surprise hit of yours."

First Time On The Screen!
The Whole Amazing Full-Length Story of

"The City That Stopped Hitler

-HEROIC STALINGRAD"

Narration Written by
JOHN WEXLEY · BRIAN DONLEVY
Spoken by

Available for Immediate Bookings

An Artkino Picture
From Motion Pictures Token by Soviet Comermen on the Don and Stolingrod Fronts in the U. S. S. R.
A PARAMOUNT RELEASE

Paramount, justly proud of the distinguished records of "For Whom The Bell Tolls," "So Proudly We Hail," "Let's Face It" and "Dixie," is equally proud to present this most thrilling and dramatic film of its kind ever made.

Feature Billing Set for Shorts Of Paramount

Paramount's series of six two-reel Musical Parade Technicolor shorts are to receive feature billing and feature advertising as the result of a deal set last week with J. J. Fitzgibbons, general manager of the Famous Players Canadian Corporation, it was announced this week by Oscar Morgan, head of Paramount short subjects.

Details of the exhibition plan were worked out at a conference in Paramount's home office by Mr. Fitzgibbons; Neil Agnew, vice-president in charge of Paramount sales; Oscar Morgan, and Gordon Lightstone, Paramount's Canadian general manager.

"Mardi Gras," the first release in the Musical Parade series, was screened for Mr. Fitzgibbons at the home office. He decided to lock each of the musical shorts with a Paramount feature and book the combination over the circuit as a unit show.

"The plan is of far-reaching significance," said Mr. Morgan, "inasmuch as the musical short will take the place of the second feature on the usual double feature bill. Moreover, Mr. Fitzgibbons intends to give 'Mardi Gras' the same billing and advertising treatment as the feature. Each short will be tied in with an outstanding Paramount feature, as a complete program and the short will share advertising with the feature picture."

Other shorts in this series now in production are "Caribbean Romance," "Lucky Cowboy," "Mississippi Magic" and "Half-Way to Heaven."

Paramount Plans to Expand Radio Ad Schedule

Paramount Pictures has not been caught in the rush for radio time brought on by the spread of rationing of newspaper and magazine space, and will be able to carry out its original plans, according to Martin Lewis, in charge of radio advertising and exploitation. He was visiting the home offices in New York last week.

Said Mr. Lewis: "We are searching for more choice time on the air, as we'd like to extend our program. As pioneers in this field of advertising and exploitation we have long known its value to the studio and to exhibitors. So we had our contracts well in advance of the rush to buy radio time. All our top budget pictures are included in our radio exploitation program. They'll follow somewhat the same pattern being used on 'For Whom the Bell Tolls' and 'So Proudly We Hail.'"

Mr. Lewis is returning to the coast studios over this weekend.

PRC Buys Fine Arts Studio for $305,000

PRC Pictures outbid Columbia in a court sale in Los Angeles this week for the acquisition of the Fine Arts Studio in Hollywood. The company bids $305,000, exclusive of $33,000 for taxes, as compared with Columbia's $300,000. According to O. Henry Briggs, president of PRC, the company will take formal possession on October 1st.

Mr. Briggs also announced the formation of PRC Studios Corporation, a Delaware corporation, which will operate the plant.

Soldier Show in Des Moines

The Camp Dodge soldier show appeared at Des Moines last Thursday. Receipts will be used to improve camp recreational facilities.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 5—Pope Pius Vatican prisoner....Duce is fallen tyrant....skip-bombing tactics....Secret bazooka....Carnival on ice ....Canadian women build ships....Mrs. Roosevelt in South Pacific....On the Russian front....Newsette by Lew Lehr.

MOVIETONE NEWS—Vol. 26, No. 6—Invasion of Sicily....Inside Rome....Norfolk tragedy....New-size War Bonds....Naval pre-flight cadets box....Guadalcanal Marine hero returns.

NEWS OF THE DAY—Vol. 15, No. 203—General Clark leads Salerno fight....Fascist tyrants fall....Mrs. Roosevelt in South Pacific....Yanks practice skip-bombing....Air heroes home....Bazooka in action ....Ice show goes military....Safety pin brigade.

NEWS OF THE DAY—Vol. 15, No. 204—Salerno pictures....Inside Rome as Duce falls....Fire sweeps Norfolk base....WACS speed airplane program.... Football curtain raiser thrills sailors.

PARAMOUNT NEWS—No. 6—Brazil on the march ....Coal yards in smoke....Portrait of a Fascist.... ....Soldiers learn diaper technique....New weapons demonstrated....Bazooka uncovered....Mrs. Roosevelt in South Pacific....Ice show helps Bond sale.

PARAMOUNT NEWS—No. 7—Football 1943 style.... First ships for China....Boy Scouts save potato crop....Air station explosion....Invasion of Italy.

RKO PATHE NEWS—Vol. 15, No. 8—Air heroes home ....Mrs. Roosevelt tours South Pacific....Brazilian Independence Day....New York ice show....Canadian women build ships....Bazooka in action.... Fascists "on the spot".

RKO PATHE NEWS—Vol. 15, No. 9—Invasion of Italy ....Italians celebrate liberation....British Eighth Army lands....Yale-Rochester, Great Lakes-Purdue football games.

UNIVERSAL NEWSREEL—Vol. 16, No. 225—Skip-bombing tactics....Veteran airships come home.... Ice-Capades show....Brazil's Independence Day.... Gymnast displays prowess....Bazooka demonstrated ....Mrs. Roosevelt in South Pacific....Fall of Fascism....Diaper technique for Army....Pennsylvania dog show.

UNIVERSAL NEWSREEL—Vol. 16, No. 226—Salerno invasion....British Eight Army sails from Sicily.... Italian fleet turned over....Vest pocket War Bonds ....WACS aid flight training....Naval station disaster....Michigan football game.

ALL AMERICAN NEWS—Vol. 2, No. 48—Real gunfire shells trainees....Negro woman admitted to bar association....Bond pledges for victory....Circus hands become champs....Army stages Capitol war show....Negro a lieutenant on Capitol police force ....Anti-aircraft guns in action.

Rogers To Appear at Rodeo In New York Next Month

Roy Rogers will make personal appearances at the Rodeo at Madison Square Garden, New York, from October 6th through October 31st. He recently has been touring Army camps in Texas and appeared at theatres throughout the west.

For his appearance at the Garden, Republic will use spot announcements over local New York radio stations in addition to placing advertising in 73 newspapers. The campaign will be known as "Roy Rogers Month."

His current film for Republic, "Silver Spurs," broke all house records in early September at the Warfield in San Francisco, according to the company.

The Fox West Coast circuit has booked the picture for five of its theatres. In Oakland, Cal., the picture was held over for a third week at the Paramount.

Famous Players Meeting Is Held in Toronto

The general convention of Famous Players Canadian Corporation was held in Toronto on Friday following a series of conferences which were held throughout the week among partners, associates and district managers. On Tuesday, the Motion Picture Theatres Association of Ontario held its annual convention. The Famous Players executives who conferred during the sessions included: L. I. Bearg, Vancouver; F. H. Kershaw, Calgary; E. A. Zorn, Winnipeg; Robert S. Roddick, Halifax, district managers, and K. M. Leach, Calgary.

Writers to Study New Methods at Coast Congress

Upward of 2,000 writers representing all branches of the craft and all avenues of utterance are to attend the United Nations Writers Congress to be held at the University of California at Los Angeles October 1-3.

The purpose of the convocation is "to analyze propaganda techniques as weapons of victory, to sharpen the creative skill of writers by pooling their creative experience and knowledge, to investigate the most effective use of new media of expression, to strengthen firm and continuous cultural understanding among the United Nations and to mobilize the entire writing profession in a program of action for the free world of tomorrow," according to the text of an official program prepared for circulation this week.

Sponsored jointly by the University and the Hollywood Writers Mobilization, which is sponsored in turn by eight writing guilds, the congress will consist of panels and seminars, to the number of 15 or more, spread over the three-day period, various panels and seminars taking place simultaneously in various halls of the University, which range from 75 to 750 in seating capacity, according to indicated interest in the several subjects under discussion.

The panels and seminars fall under three headings—the press, the motion picture, radio—and a message of welcome from President Roosevelt is down as the opening feature.

Dore Schary, heading a group which includes Sidney Buckman, William Dozier, Talbot Jennings and Darryl F. Zanuck, is to preside at the seminar on the feature picture as a medium of expression.

Phil Eastman, heading a group which includes John Hubley and Karl Van Lueven, will preside at the seminar on the animated cartoon.

Transportation difficulties are expected to interfere to some extent with plans of other United Nations to send representatives to the congress, but the British Ministry of Information has arranged to fly one from London and similar steps are expected to be taken by other United Nations.

Y. Frank Freeman, James Cagney, Jack L. Warner, Walter Wanger, Mr. Zanuck and Kenneth Thomson are down on the program as guests.

Says the official text, "The spoken and written word are of tremendous importance in developing military and civilian morale . . . in cementing the unity of the United Nations and in clarifying the conditions for a just and lasting peace."

Schine Circuit Closes Deal For Republic Product

Schine Theatres has contracted for Republic's 1943-44 product. The circuit operates 141 theatres in New York, Ohio and Kentucky. Negotiations were completed in Gloversville, N. Y., Louis Schine, George Lynch and J Myer representing the circuit. Republic branch managers attending were Arthur Newman, Albany; Jack Bellman, Buffalo; Sam Gorrel, Cleveland and George Kirby of Cincinnati. J. R. Grainger, Republic's president and Maxwell Gillis, eastern district sales manager, handled negotiations for the company.

Kallis Opens Art Service

Moe Kallis, connected with the Columbia home office art department since 1941, has opened his own art studio, which will be known as Kallis Art Service. Prior to his Columbia association, he was with Paramount, the Buchanan Agency and Publix Theatres.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

COUNTER ESPIONAGE: Warren William, Eric Blore—Nice picture that did fair business. Should be double billed.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SOMETHING TO SHOUT ABOUT: Don Ameche, Jack Oakie, Janet Blair—Did excellent business due to our unusual beauty contest.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

ANDY HARDY'S DOUBLE LIFE: Mickey Rooney, Lewis Stone—Very pleasing show. Crowd turned out for this. Did very well in this small town. Played Thursday, Friday, Aug. 26, 27.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

ANDY HARDY'S DOUBLE LIFE: Mickey Rooney, Lewis Stone—Average Hardy picture that drew better than average business. Played Saturday, Sunday, Aug. 7, 8.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

KEEPER OF THE FLAME: Spencer Tracy, Katharine Hepburn—Here is something special, in my estimation. It rated very highly in my patrons' opinions. Had many favorable comments. I personally thought the directing and acting were very good Business was only slightly above average. Played Sunday, Monday, Sept. 5, 6.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

KEEPER OF THE FLAME: Spencer Tracy, Katharine Hepburn—Tracy used to be a big drawing card here, but that is history now. Nevertheless, this is a very fine picture and the acting is tops. Played Saturday, Sunday, Aug. 14, 15.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

NORTHWEST RANGERS: James Craig, Patricia Dane—Good little picture that pleased the action fans. Played Tuesday, Wednesday, Aug. 10, 11.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

RANDOM HARVEST: Greer Garson, Ronald Colman—A grand story, one that will be remembered by everyone; a story that will live on in our memory. Recommend it very highly.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla.

THREE HEARTS FOR JULIA: Ann Sothern, Melvyn Douglas—Not a bad picture and it seemed to please. Played Tuesday, Wednesday, Aug. 24, 25.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

WHISTLING IN DIXIE: Red Skelton, Anne Rutherford—Very funny or just plain silly; perhaps both or neither. Gross was nothing flat—no profit on this. Played Monday, Tuesday, Aug. 23, 24.—Cladue R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

Monogram

GHOST TOWN LAW: Rough Riders—A very poor Western; no story. Nothing good to say about it. Crowd made many unfavorable comments. Played Saturday, Aug. 7.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

RHYTHM PARADE: Gale Storm, Robert Lowery—This is an O.K. musical for small towns, but too many girls for it to go over with my crowd, which is mostly women. The few who turned out seemed well pleased. Played Wednesday, Aug. 25.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

Paramount

CHINA: Alan Ladd, Loretta Young—Did average business on this picture, but people are getting tired of war pictures. Played Wednesday, Thursday, Sept. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HAPPY GO LUCKY: Mary Martin, Dick Powell—This was not advertised as a super-duper and we did not expect too much, but business was not at all bad. Many favorable comments. Played Sunday, Monday, Sept. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

HENRY ALDRICH, EDITOR: Jimmy Lydon, Charlie Smith—This was about the same as the rest of the Aldrich pictures. Played Saturday, Sunday, Aug. 21, 22.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

LUCKY JORDAN: Alan Ladd, Helen Walker—This boy Ladd is doing O. K. Too bad we won't see more of him. Played Tuesday, Wednesday, Aug. 3, 4.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

NIGHT PLANE FROM CHUNGKING: Robert Preston, Ellen Drew—Nice picture. We double billed it with a Western and had no regrets.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

PALM BEACH STORY: Claudette Colbert, Joel McCrea—This was a screwball comedy that was liked by most patrons, but was not serious enough for some of them. However, it got laughs and that's what they want. Played Saturday, Sunday, Aug. 28, 29.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

STAR SPANGLED RHYTHM: Betty Hutton, Eddie Bracken, Victor Moore—Grand show but for some unknown reason did not draw such a large crowd. Was very well received by all who came out to see it. Played Monday, Tuesday, Aug. 9, 10.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

WRECKING CREW: Richard Arlen, Chester Morris—Fair action picture. Played Tuesday, Wednesday, Aug. 17, 18.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

PRC Pictures

WESTERN CYCLONE: Buster Crabbe, Fuzzy Knight—Fuzzy stole the show. If he wasn't put in so many pictures, people wouldn't be tired of him.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Republic

BORDER TOWN GUN FIGHTERS: Bill Elliott, Gabby Hayes—Good little Western show which did average business. Played Friday, Saturday, Sept. 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHATTERBOX: Joe E. Brown, Judy Canova—Big comedy names, lots of laughs; but not as good as some other Canova pictures.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Rural patronage.

GENTLE GANGSTER, A: Barton MacLane, Molly Lamont—This has story value and a rather fair lesson for the kids. Crowd on this very poor. However, I believe most everyone was pleased. Played Wednesday, Aug. 11.—Cladue R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

IDAHO: Roy Rogers, Virginia Grey—Average Roy Rogers, which the kids, mostly, seem to like. Played with "Tahiti Honey" to a little below average business. Played Saturday, Sunday, Sept. 11, 12.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

RIDERS OF THE RIO GRANDE: Three Mesquiteers—Swell Western; action O.K. and story a little different. Could use more of these. Crowd very well pleased and so was I. Played Saturday, Aug. 14.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

RIDIN' DOWN THE CANYON: Roy Rogers, Gabby Hayes—Roy Rogers very popular here. Did nice business.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SHANTYTOWN: Mary Lee, John Archer—Here is a small town natural that pleased 100 per cent on my weekend double bill. I predict we'll see Mary Lee in some big pictures before very long. My patrons like her. The supporting cast and simple type of story were especially pleasing to the kids. Played Friday, Saturday, Sept. 10, 11.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

TAHITI HONEY: Simone Simon, Dennis O'Keefe—This one was liked fairly well. Played with "Idaho" to a fair crowd. Played Saturday, Sunday, Sept. 11, 12.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

RKO

FLIGHT FOR FREEDOM: Rosalind Russell, Fred MacMurray—Very good picture which everybody enjoyed. Should have had more business.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

FOREVER AND A DAY: British and American Stars—This picture was appreciated by the handful of customers who paid to see it. This was no more or less than could be expected from a small locality populated by people who have no taste for such pictures. Played Wednesday, Thursday, Sept. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

HITLER'S CHILDREN: Tim Holt, Bonita Granville—Crowd turned all out for this the first day. Some walked out; others said it was a fine show. Box office results proved it to be a flop here. Played Thursday, Friday, Aug. 12, 13.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

HITLER'S CHILDREN: Tim Holt, Bonita Granville—The name sells it—a good propaganda story. Will do good business. Not as good as some expected.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Rural patronage.

MR. LUCKY: Cary Grant, Laraine Day—You'll love it, and so will your patrons. Rained out here on Sunday, but praised to sky by those who braved the weather. Played Sunday-Tuesday, Sept. 12-14.—H. M. Schenecker, Lyric Theatre, Webster, S. D.

SEVEN DAYS LEAVE: Victor Mature, Lucille Ball—Cute, comical picture of Army life enjoyed by most everyone as light entertainment. Good average picture.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Rural patronage.

SEVEN MILES FROM ALCATRAZ: James Craig, Bonita Granville—Used on second half of double bill, with negative results. Played Friday, Saturday, Sept. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

THEY GOT ME COVERED: Bob Hope, Dorothy Lamour—Good acting. Not much to the story; some wisecracks by Hope, and fair comedy. Not as big a picture as most expected.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Rural patronage.

THEY GOT ME COVERED: Bob Hope, Dorothy Lamour—Didn't expect to see a good show from the reports, but was surprised. Funny all the way through, but some of the jokes are hard to get.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

THIS LAND OF MINE: Charles Laughton, Maureen O'Hara—Very good, but won't appeal generally. Play midweek and advertise it as one of Laughton's best. War theme bad here; my people are sick and tired of war pictures. Played Wednesday, Thursday, Sept. 8-9.—H. M. Schenecker, Lyric Theatre Webster, S. D.

THIS LAND OF MINE: Charles Laughton, Mau-

(*Continued on page* 47)



"Donald O'Connor does it again in lively musical that is swell fun. It establishes O'Connor as a gold mine."

—FILM DAILY



Yes, brother, "TOP MAN" is the stuff that keeps show business alive

Screen it immediately!


Mr. BIG IS BACK!
Bigger than Ever
SUSANNA FOSTER
The Sensation of
"Phantom of the Opera"
DONALD O'CONNOR
Topping his terrific
hit as "Mister Big"
Yes-Sir-ree
TOF



PEGGY RYAN

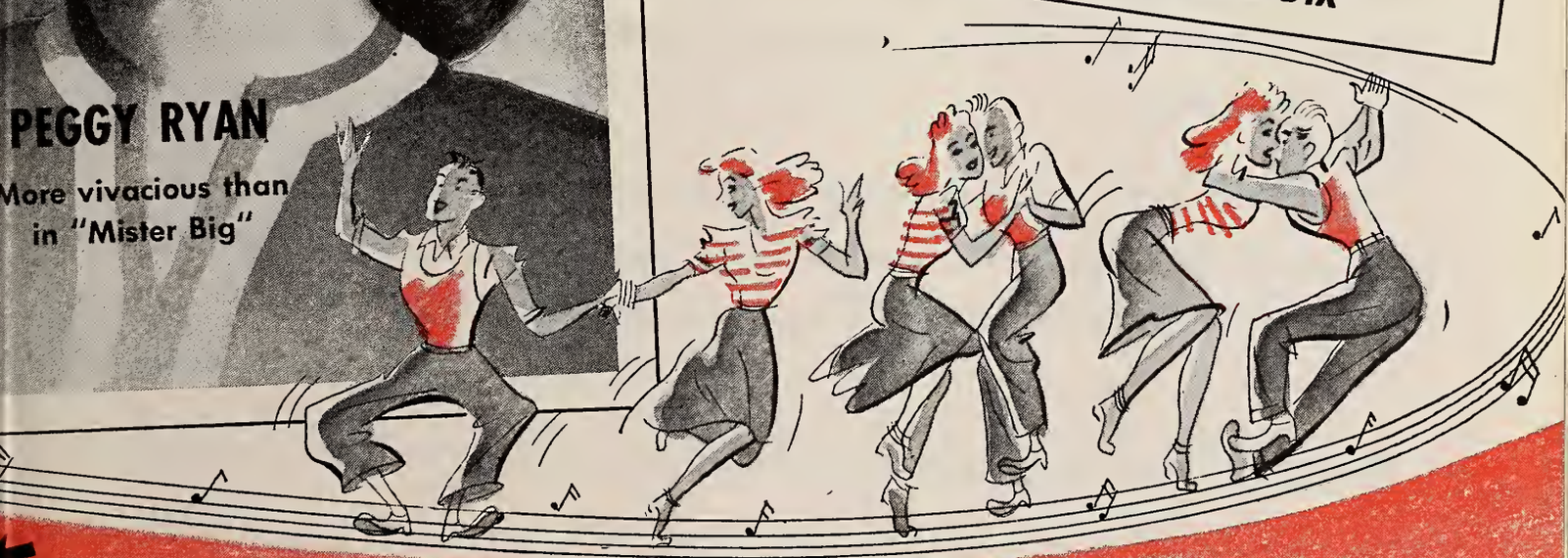
More vivacious than in "Mister Big"



ANNE GWYNNE
NOAH BEERY, JR.



LILLIAN GISH
RICHARD DIX



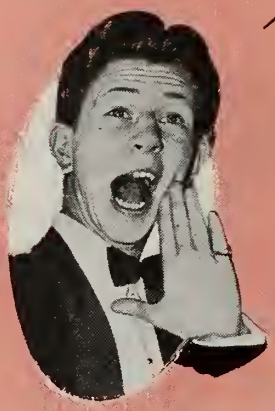
★ Count Basie and his orchestra



Borrah Minevitch Rascals

MAN is TOPS!

TOP MAN



"Universal opened its purse strings to deal 'Top Man' a lavish pot-pourri of music, songs and dances." —*Daily Variety*

"Donald O'Connor continues his rapid advance as a film entertainer of true star calibre. Susanna Foster is charming as the girl of his dreams." —*Hollywood Reporter*

"'Top Man' is top entertainment for any exhibitor's customers, and top honors go to Donald O'Connor. Charles Lamont's excellent direction doesn't permit a single dull moment in the film." —*Motion Picture Daily*

"'Top Man' is excellent entertainment . . . and profitable B. O." —*Variety*



UNIVERSAL PICTURES *presents*

DONALD O'CONNOR • SUSANNA FOSTER
LILLIAN GISH • RICHARD DIX
and PEGGY RYAN *in*

"TOP MAN"

with

ANNE GWYNNE • NOAH BEERY, Jr. • BORRAH MINEVITCH RASCALS
BOBBY BROOKS QUARTETTE and COUNT BASIE and His Orchestra

Screen Play, Zachary Gold • Original Story by Ken Galdsmith
Directed by Charles Lamont
Associate Producer Bernard W. Burton

"BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN."

(*Continued from page 42*)

reen O'Hara—Another propaganda story. All right for adults, no good for children.—Harold Ingraham, Mooreland Theatre, Mooreland, Okla. Rural patronage.

THIS LAND IS MINE: Charles Laughton, Maureen O'Hara—An excellent picture, if given to your patrons as something they must see, not as amusement, but to help us appreciate the blessed freedom we have in America. Charles Laughton's speech in the courtroom scene is worthy of an Academy Award. We had an intermission just before starting the feature and explained the type show. Even the children listened quietly to this speech. Played Sunday-Tuesday, Aug. 22-24.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky. Small town and rural patronage.

Twentieth Century-Fox

CHINA GIRL: George Montgomery, Gene Tierney—Really did business. Should do well anywhere.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

CONEY ISLAND: Betty Grable, George Montgomery—As sweet a picture as they come. Did outstanding business.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

OXBOW INCIDENT: Henry Fonda, Dana Andrews—Strong drama. Not Fonda's best, but good for strong Friday, Saturday billing. Advertise as a special to succeed Jessie James films and you will do business. Played Friday, Saturday, Sept. 10, 11.—H. M. Schenecker, Lyric Theatre, Webster, S. D.

STORMY WEATHER: Bill Robinson, Lena Horne—Some won't like it. Plot is a bit thin. Nevertheless it is tops in entertainment, especially for those who appreciate top entertainers, regardless of race or color. Played Sunday-Tuesday, Sept. 5-7.—H. M. Schenecker. Lyric Theatre, Webster, S. D.

TONIGHT WE RAID CALAIS: Annabella, John Sutton—Did nice business along with a Western.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Universal

BROADWAY: George Raft, Pat O'Brien—Picked up this old picture and did very nice business on it. It had never been shown here before and I did more on it than I do on a lot of these new films with no stars in them. Played Sunday, Monday, Sept. 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DRUMS OF THE CONGO: Stuart Erwin, Ona Munson—Played this one late and found it action-packed. Doubled with "Bad Men of Missouri" as a top notch weekend double bill.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

FRANKENSTEIN MEETS THE WOLF MAN: Lon Chaney, Bela Lugosi—Made a record here for us on Tuesday, Wednesday, and I didn't expect it. People seemed disappointed. I guess they expected more. —Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Warner Bros.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—Good action picture with plenty of excitement for action-loving fans. Fair crowd—mostly men. Played Wednesday, Thursday, Sept. 8, 9.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Michigan. Small town and rural patronage.

AIR FORCE: John Garfield, Gig Young—Although this picture was very long, there was never a dull moment. There were some very realistic scenes and the acting and directing were very fine. The picture drew exceptionally well for me. Business was quite a lot ahead of my usual midweek gross. Played Tuesday-Thursday, Sept. 7-9.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

BACKGROUND TO DANGER: George Raft, Sidney Greenstreet—Excellent picture of international intrigue, etc., in Turkey. O.K. for Sunday if title is suitable; otherwise, midweek. Played Sunday, Monday, Sept. 1, 2.—H. M. Schenecker, Lyric Theatre, Webster, S. D.

Short Features

Columbia

MEN WORKING TOGETHER: America Speaks—Another Victory reel with a little entertainment in it. —E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Metro-Goldwyn-Mayer

FAMILY TROUBLES: Our Gang Comedies—Very weak. The kids are growing tired of this Gang. They showed very little interest in this one.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

SHORT PRODUCT PLAYING BROADWAY

Week of September 20th

ASTOR
- Over the Andes.....MGM
- *Feature: Thousands Cheer*...MGM

CAPITOL
- Last Will and Testament of Tom Smith .....RKO
- *Feature: Du Barry Was a Lady* .....MGM

CRITERION
- One Ham's Family.....MGM
- Last Will and Testament of Tom Smith .....RKO
- *Feature: Destroyer* .....Columbia

GLOBE
- Wacki-Ki Wabbit .....Vitaphone
- *Feature: Salute to the Marines* .....MGM

RIALTO
- Happy Times and Jolly Moments .....Vitaphone
- *Feature: The Seventh Victim.*RKO

ROXY
- Camouflage 20th-Fox
- Streamline and Stamina....20th-Fox
- Common Cause 20th-Fox
- *Feature: Holy Matrimony*..20th-Fox

STRAND
- Mountain Fighters .....Vitaphone
- Tropical Sportland .....Vitaphone
- *Feature: Watch on the Rhine.*Warner Bros.

MIGHTY NIAGARA: Fitzpatrick Traveltalks—Was liked by everyone. Color makes it a hit. The right kind of advertising would place it next to any feature.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

PLAN FOR DESTRUCTION: Two-Reel Specials—Worthy of screen time in any theatre. Story better than many so-called top pictures.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

Paramount

BABY WANTS A BOTTLESHIP: Popeye the Sailor—One of the better Popeye cartoons. Had several laughs. The kids got a big kick out of it.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

INA RAY HUTTON & ORCHESTRA: Headliners—Music O.K. but why don't the gal learn to sing? Crowd seemed pleased.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

RKO

DONALD'S GOLD MINE: Walt Disney Cartoons—Another good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOLD YOUR TEMPER: Edgar Kennedy—Not up to the standard of the other Kennedy shorts.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TWO FOR THE MONEY: Edgar Kennedy—Funny, if this is funny. The way my patrons laughed you would think they were all nuts. I thought it silly.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

WEDDED BLITZ: Leon Errol—Good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

DON WINSLOW OF THE COAST GUARD: Serial—Just played Chapter One. It started off very nicely and my serial fans seemed to approve it. Seems that it will be very timely with plenty of action.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

JAIL HOSTESS: Stranger than fiction—Average.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MOTHER OF PRESIDENTS: Variety Views—Entertaining reel from the "Stranger than Fiction" series. —E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RUSSIAN REVELS: Musicals—Good musical which brought in the Russians to see it.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Victory Film

RIGHT OF WAY: Victory Film—Average.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Vitaphone

FIFTH COLUMN MOUSE: Merrie Melodies Cartoons—An average Technicolor musical cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FLOP GOES THE WEASEL: Merrie Melodies Cartoons—Excellent cartoon. Well received and liked by everyone. Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

KING OF THE ARCHERS: Hollywood Novelties—Fair short that will fill 10 minutes' screen time. Nothing to hold a crowd here.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

TIN PAN ALLEY CATS: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Arthur Young, Character Actor, Dies at 63

J. Arthur Young, 63, for many years a character actor on Broadway, who also had appeared in motion pictures and on the radio, died on September 21st at his home in Kew Gardens, Long Island, N. Y. after an illness of several months.

An actor at the age of 18, he appeared in stock companies in Denver, Detroit, Washington and Philadelphia. He appeared in many Shakespearian roles. One of his most recent screen appearances was in "Murder by Invitation." He also appeared on the Lux radio program.

He was a member of the Lambs, Episcopal Actors Guild, Actors Equity Association, Actors Fund of America and the Masons. He is survived by his widow; a brother, Wallace A. Young of Arcadia, Cal., and a sister, Mrs. John Lang of Denver.

H. U. Bailey, Illinois Circuit President

H. U. Bailey, president of Bailey Enterprises, operating theatres in Illinois, died on September 20th at the University Hospital in Iowa City, Ia., where he had been a patient for two weeks. He was 74.

Born in Princeton, Ill., he entered the newspaper business with his father, and later engaged in real estate operations, eventually acquiring theatre properties. For 28 years, he served as a director of the Perry Memorial Hospital in Princeton. He leaves his widow, a son, John, of Princeton; a daughter, Mrs. Dorothy Ford, of Glencoe, Ill., and four grandchildren.

Cooper Seeks to Examine Paramount Executives

Attorneys for Joseph H. Cooper Enterprises, Inc., filed in New York Federal Court last week a notice of examination of several Paramount executives. The notice of examination by Paramount of Mr. Cooper was given a stay by the court. His attorneys, however, already have filed answers to the Paramount allegations.

On Tuesday, in New York Federal Court, Judge Murray Hulbert reserved decision on a motion by Cooper to vacate service of process by Paramount because of improper jurisdiction of the court.

More "Sahara" Showings Set

In addition to trade showings previously announced by Columbia for "Sahara," others are to take place in Albany and St. Louis on September 27th.

WORLD'S LARGEST FILM

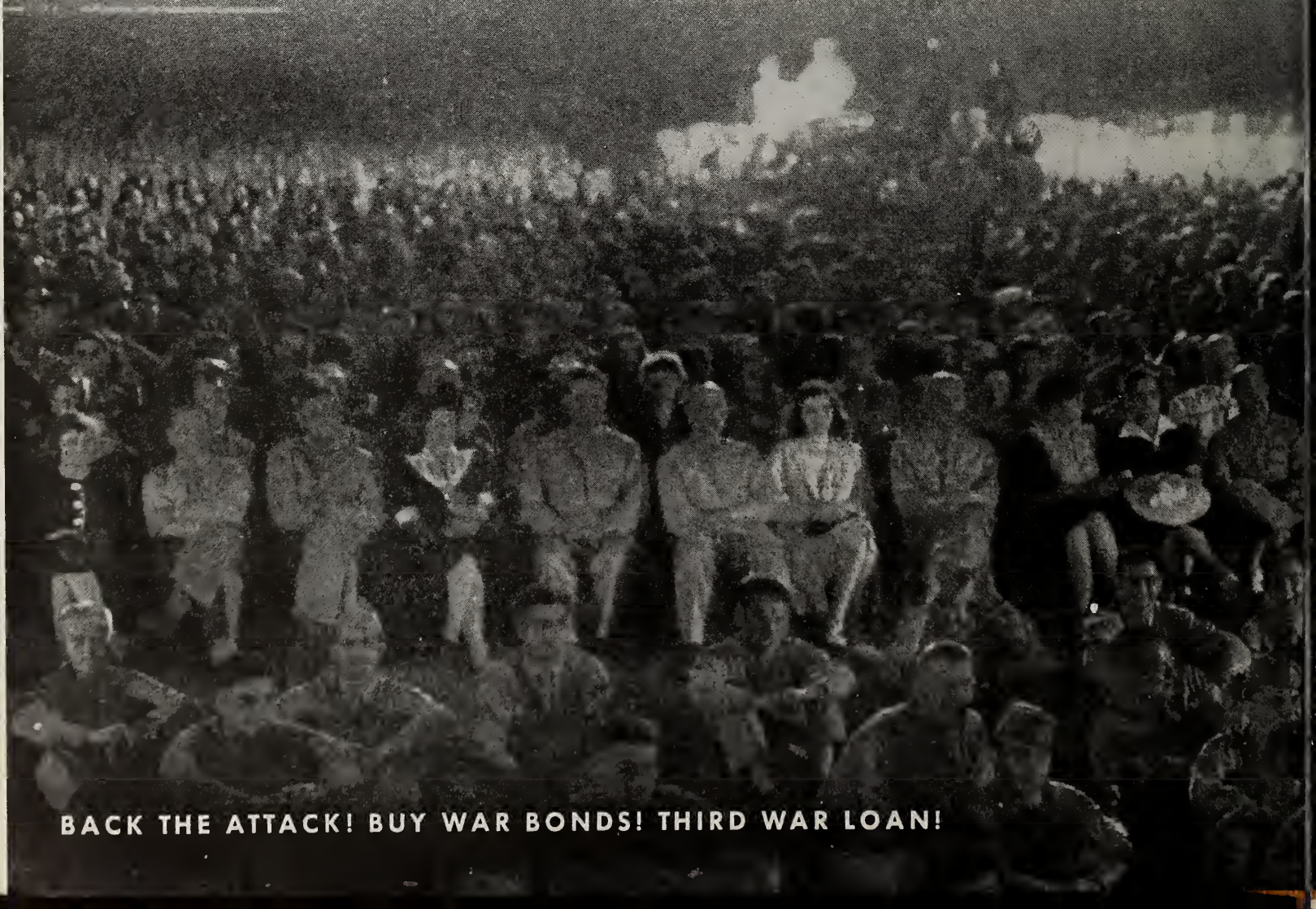
HUMPHREY BOGART

30,000 Service Men Chee

"Sahara" previewed at the First Anniversary Celebration

Campbell, Kentucky. The Corps assisted in the making of t

Theater of Operations. It is the story of "Lulubelle", an Ameri



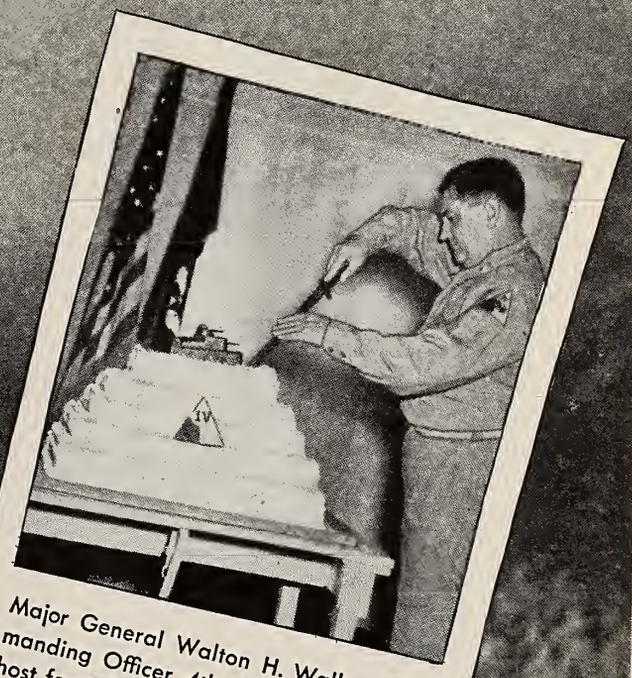
BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN!

AUDIENCE WITNESSES in SAHARA

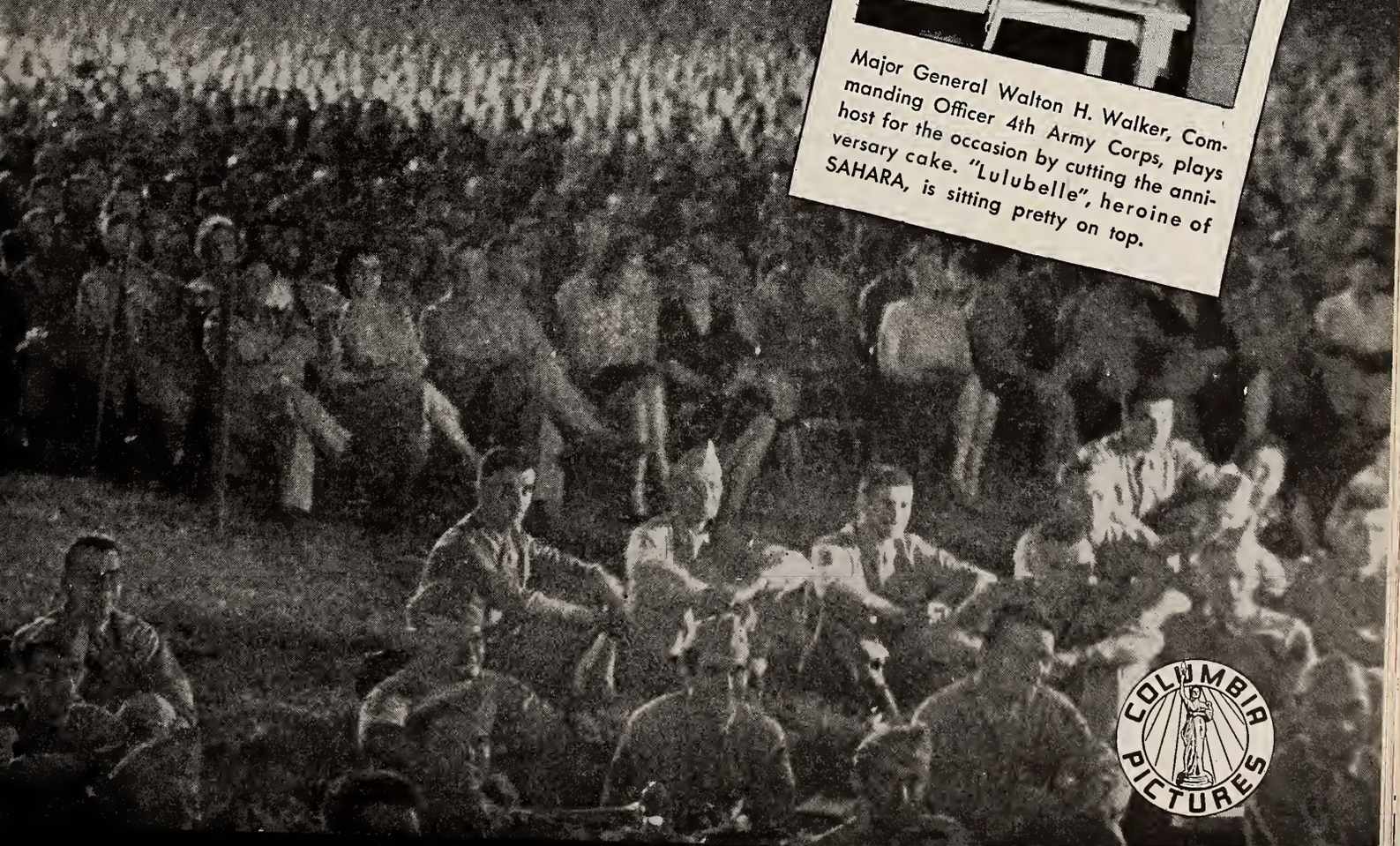
with BRUCE BENNETT
J. CARROL NAISH • LLOYD BRIDGES
Screen Play by John Howard Lawson and Zoltan Korda
Directed by ZOLTAN KORDA
A COLUMBIA PICTURE

he Picture They Helped Make!

e 4th Armored Corps at Camp
at the California Desert Training
nk that has made battle history.



Major General Walton H. Walker, Commanding Officer 4th Army Corps, plays host for the occasion by cutting the anniversary cake. "Lulubelle", heroine of SAHARA, is sitting pretty on top.



COLUMBIA PICTURES

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

THIS IS THE ARMY (WB)

Final Reports:

Total Gross Tabulated	$1,653,000
Comparative Average Gross	947,080
Over-All Performance	174.5%

CINCINNATI—RKO Capitol, 1st week, AA* . 354.8%
CINCINNATI—RKO Capitol, 2nd week . . . 306.4%
CINCINNATI—RKO Capitol, 3rd week . . . 266.1%
CINCINNATI—RKO Capitol, 4th week . . . 225.8%
CINCINNATI—RKO Capitol, 5th week . . . 185.4%
CINCINNATI—RKO Capitol, 6th week . . . 161.3%
DENVER—Denver, 1st week, AA* 196.4%
DENVER—Denver, 2nd week 107.1%
DENVER—Esquire, 1st week, AA* 156.9%
DENVER—Esquire, 2nd week 81.4%
DENVER—Rialto, AA* 208.3%
DENVER—Aladdin, MO, 1st week 116.3%
DENVER—Rialto, MO, 1st week 145.7%
INDIANAPOLIS—Indiana, 1st week, AA* . . 191.3%
INDIANAPOLIS—Indiana, 2nd week 100.0%
INDIANAPOLIS—Indiana, 3rd week 86.9%
INDIANAPOLIS—Lyric, MO, 1st week . . . 100.0%
KANSAS CITY—Orpheum, 1st week, AA* . 210.0%
KANSAS CITY—Orpheum, 2nd week 140.0%
KANSAS CITY—Orpheum, 3rd week 150.0%
KANSAS CITY—Orpheum, 4th week 130.0%
KANSAS CITY—Orpheum, 5th week 100.0%
LOS ANGELES—Hollywood, 1st week, AA* . 197.0%
LOS ANGELES—Hollywood, 2nd week . . . 158.5%
LOS ANGELES—Hollywood, 3rd week . . . 148.8%
LOS ANGELES—Hollywood, 4th week . . . 89.6%
LOS ANGELES—Downtown, 1st week, AA* . 199.3%
LOS ANGELES—Downtown, 2nd week . . . 148.7%
LOS ANGELES—Downtown, 3rd week . . . 159.5%
LOS ANGELES—Downtown, 4th week . . . 115.8%
LOS ANGELES—Wiltern, 1st week, AA* . . 212.4%
LOS ANGELES—Wiltern, 2nd week 168.6%
LOS ANGELES—Wiltern, 3rd week 174.3%
LOS ANGELES—Wiltern, 4th week 95.0%
MILWAUKEE—Warner, 1st week, AA* . . 150.0%
MILWAUKEE—Warner, 2nd week 120.0%
MILWAUKEE—Alhambra, 1st week, AA* . . 140.0%
MILWAUKEE—Alhambra, 2nd week 110.0%
NEW HAVEN—Roger Sherman, 1st week AA* 174.2%
NEW HAVEN—Roger Sherman, 2nd week . 158.0%
NEW YORK—Hollywood, 1st week, AA* . . 221.7%
NEW YORK—Hollywood, 2nd week 213.0%
NEW YORK—Hollywood, 3rd week 210.8%
NEW YORK—Hollywood, 4th week 200.0%
NEW YORK—Hollywood, 5th week 195.9%
NEW YORK—Hollywood, 6th week 200.0%
NEW YORK—Hollywood, 7th week 150.8%
OKLAHOMA CITY—Midwest, AA,* 1st week 250.0%
OKLAHOMA CITY—Midwest, 2nd week . . 142.8%
OMAHA—Paramount, AA* 381.9%
PHILADELPHIA—Mastbaum, 1st week, AA* 240.1%
PHILADELPHIA—Mastbaum, 2nd week . . . 235.8%
PHILADELPHIA—Mastbaum, 3rd week . . . 218.3%
PHILADELPHIA—Mastbaum, 4th week . . . 195.2%
PITTSBURGH—Stanley, 1st week, AA* . . 234.3%
PITTSBURGH—Stanley, 2nd week 130.2%
PITTSBURGH—Warner, MO, 1st week . . . 239.1%
PITTSBURGH—Ritz, MO, 2nd week 303.6%
PROVIDENCE—Majestic, AA* 153.8%
SAN FRANCISCO—Fox, 1st week, AA* . . . 151.6%
SAN FRANCISCO—Fox, 2nd week 151.6%
SAN FRANCISCO—St. Francis, MO, 1st week 174.7%
SAN FRANCISCO—St. Francis, MO, 2nd week 174.6%
SEATTLE—Music Hall, AA* 137.3%
SEATTLE—Orpheum, 1st week, AA* 156.9%
SEATTLE—Orpheum, 2nd week 129.0%
ST. LOUIS—Ambassador, 1st week, AA* . . 216.0%
ST. LOUIS—Ambassador, 2nd week 184.0%
ST. LOUIS—Ambassador, 3rd week 160.0%
ST. LOUIS—Ambassador, 4th week 120.0%
ST. LOUIS—St. Louis, MO, 1st week 204.5%
TULSA—Orpheum, 1st week, AA* 186.6%
TULSA—Orpheum, 2nd week 120.0%
WASHINGTON—Earle, 1st week, AA* . . . 265.9%
(SA) Vaudeville
WASHINGTON—Earle, 2nd week 148.9%
(SA) Vaudeville
WASHINGTON—Earle, 3rd week 127.6%
(SA) Vaudeville
WASHINGTON—Warner Metropolitan, MO, 1st week 144.9%
WASHINGTON—Warner Metropolitan, MO, 2nd week 130.4%

*Advanced Admissions on opening performance only.

SO PROUDLY WE HAIL (Para.)

Final Reports:

Total Gross Tabulated	$861,000
Comparative Average Gross	666,150
Over-All Performance	129.3%

BALTIMORE—Keith's, 1st week 189.0%
BALTIMORE—Keith's, 2nd week 151.2%
BALTIMORE—Keith's, 3rd week 109.2%
BOSTON—Metropolitan, 1st week 103.7%
(DB) Hoosier Holiday (Rep.)
BOSTON—Metropolitan, 2nd week 101.4%
(DB) Hoosier Holiday (Rep.)
BUFFALO—Great Lakes, 1st week 127.1%
BUFFALO—Great Lakes, 2nd week 157.5%
BUFFALO—Great Lakes, 3rd week 128.0%
CINCINNATI—RKO Palace 150.8%
CINCINNATI—RKO Shubert, MO, 1st week . 140.0%
CINCINNATI—RKO Shubert, MO, 2nd week . 110.0%
CLEVELAND—Loew's State, 1st week . . 190.4%
CLEVELAND—Loew's State, 2nd week . . . 130.9%
DENVER—Denham, 1st week 136.7%
DENVER—Denham, 2nd week 119.6%
KANSAS CITY—Newman, 1st week 174.3%
KANSAS CITY—Newman, 2nd week 137.6%
KANSAS CITY—Newman, 3rd week 100.9%
LOS ANGELES—Para. Hollywood, 1st week . 127.3%
LOS ANGELES—Para. Hollywood, 2nd week . 108.5%
LOS ANGELES—Para. Downtown, 1st week . 168.0%
(DB) Henry Aldrich Swings It (Para.)
LOS ANGELES—Para. Downtown, 2nd week . 122.3%
(DB) Henry Aldrich Swings It (Para.)
MILWAUKEE—Palace, 1st week 150.0%
(DB) Henry Aldrich Swings It (Para.)
MILWAUKEE—Palace, 2nd week 125.0%
(DB) Henry Aldrich Swings It (Para.)
MINNEAPOLIS—State, 1st week 158.3%
MINNEAPOLIS—State, 2nd week 100.0%
MONTREAL—Capitol, 1st week 130.7%
(DB) Henry Aldrich Swings It (Para.)
MONTREAL—Capitol, 2nd week 107.7%
(DB) Henry Aldrich Swings It (Para.)
NEW HAVEN—Paramount, 1st week . . . 142.3%
(DB) Henry Aldrich Swings It (Para.)
NEW HAVEN—Paramount, 2nd week . . . 84.7%
(DB) Henry Aldrich Swings It (Para.)
NEW YORK—Radio City Music Hall . . . 121.1%
(SA) Radio City Music Hall Stage Show
OKLAHOMA CITY—Criterion 145.8%
OKLAHOMA CITY—Tower, MO, 1st week . 127.2%
OMAHA—Paramount 189.8%
(DB) That Nazty Nuisance (UA)
OMAHA—Omaha, MO, 1st week 89.1%
(DB) That Nazty Nuisance (UA)
PHILADELPHIA—Aldine, 1st week 188.3%
PHILADELPHIA—Aldine, 2nd week . . . 161.1%
PROVIDENCE—Strand 177.0%
SAN FRANCISCO—Fox, 1st week 97.1%
(DB) Good Morning, Judge (Univ.)
SAN FRANCISCO—Fox, 2nd week 94.8%
(DB) Good Morning, Judge (Univ.)
SEATTLE—Fifth Ave. 142.8%
SEATTLE—Music Hall 120.5%
TORONTO—Imperial, 1st week 120.3%
TORONTO—Imperial, 2nd week 91.7%
TULSA—Ritz 123.3%
TULSA—Majestic, MO, 1st week 118.2%
WASHINGTON—Capitol 113.6%
(SA) Vaudeville

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CLAUDIA (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	$311,020
Comparative Average Gross	241,250
Over-All Performance	128.9%

BALTIMORE—New, 1st week 129.0%
BALTIMORE—New, 2nd week 107.5%
CINCINNATI—RKO Albee 132.9%
CINCINNATI—RKO Grand, MO, 1st week . 125.0%
DENVER—Denver 117.8%
(DB) Good Luck, Mr. Yates (Col.)
DENVER—Esquire 104.6%
(DB) Good Luck, Mr. Yates (Col.)
KANSAS CITY—Esquire, 1st week 140.0%
KANSAS CITY—Esquire, 2nd week 100.0%
KANSAS CITY—Uptown, 1st week 196.4%
KANSAS CITY—Uptown, 2nd week 107.1%
LOS ANGELES—Chinese 153.9%
(DB) They Came to Blow Up America (20th-Fox)
LOS ANGELES—Loew's State 128.0%
(DB) They Came to Blow Up America (20th-Fox)
LOS ANGELES—Ritz 156.2%
(DB) They Came to Blow Up America (20th-Fox)
MILWAUKEE—Wisconsin 140.0%
(DB) Report From the Aleutians (WAC)
MILWAUKEE—Strand, MO, 1st week . . 145.0%
(DB) Corregidor (PRC)
NEW HAVEN—Loew's Poli 92.4%
(DB) Petticoat Larceny (RKO)
OKLAHOMA CITY—Criterion 136.6%
OMAHA—Paramount 157.9%
(DB) Alaska Highway (Para.)
OMAHA—Omaha, MO, 1st week 101.2%
(DB) Alaska Highway (Para.)
PROVIDENCE—Majestic 111.1%
SAN FRANCISCO—Paramount, 1st week . 108.2%
(DB) Report From the Aleutians (WAC)
SAN FRANCISCO—Paramount, 2nd week . 105.6%
(DB) Report From the Aleutians (WAC)
ST. LOUIS—Fox 151.9%
(DB) Nobody's Darling (Rep.)
ST. LOUIS—Missouri, MO, 1st week . . . 132.8%
(DB) Hers to Hold (Univ.)
TULSA—Ritz 122.6%

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SALUTE TO THE MARINES (MGM)

First Reports:

Total Gross Tabulated	$168,780
Comparative Average Gross	134,300
Over-All Performance	125.7%

BUFFALO—Buffalo, 1st week 100.0%
(DB) Henry Aldrich Swings It (Para.)
BUFFALO—Buffalo, 2nd week 127.2%
(DB) Henry Aldrich Swings It (Para.)
CLEVELAND—Loew's State, 1st week . . . 139.8%
CLEVELAND—Loew's State, 2nd week . . . 113.1%
CLEVELAND—Loew's Stillman, MO, 1st week 139.3%
MILWAUKEE—Wisconsin 130.0%
(DB) A Stranger in Town (MGM)
PITTSBURGH—Penn 130.9%
PITTSBURGH—Ritz, MO, 1st week 142.8%
WASHINGTON—Loew's Capitol 131.8%
WASHINGTON—Loew's Columbia, MO, 1st wk. 115.9%

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ABOVE SUSPICION (MGM)

Intermediate Reports:

Total Gross Tabulated	$252,300
Comparative Average Gross	219,000
Over-All Performance	115.2%

BALTIMORE—Century 123.3%
CINCINNATI—RKO Albee 82.2%
CINCINNATI—RKO Grand, MO, 1st week . 105.7%
CLEVELAND—Loew's State 110.1%
CLEVELAND—Loew's Stillman, MO, 1st week 120.9%
CLEVELAND—Loew's Stillman, MO, 2nd wk. 133.7%
INDIANAPOLIS—Loew's 116.1%
(DB) Two Senoritas from Chicago (Col.)
KANSAS CITY—Midland 142.8%
(DB) All Cartoon Review (RKO)
NEW HAVEN—Loew's Poli 102.1%
(DB) Falcon in Danger (RKO)
NEW HAVEN—College, MO, 1st week . . . 93.7%
(DB) Falcon in Danger (RKO)
PHILADELPHIA—Aldine, 1st week 157.2%
PHILADELPHIA—Aldine, 2nd week 118.4%
PHILADELPHIA—Keith's, MO, 1st week . . 113.2%
PITTSBURGH—Stanley 130.2%
(SA) Vaudeville
PROVIDENCE—Loew's State 138.9%
(DB) Good Luck, Mr. Yates (Col.)
PROVIDENCE—Carlton, MO, 1st week . . . 97.2%
(DB) Good Luck, Mr. Yates (Col.)
WASHINGTON—Loew's Capitol, 1st week . 131.8%
(SA) Vaudeville
WASHINGTON—Loew's Capitol, 2nd week . 96.3%
(SA) Vaudeville

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

No Great Calamity

The New York *Daily News* and the *Mirror*, in order to conserve paper, have eliminated the amusement sections of their papers in so-called country editions. Subscribers in sections approximately 50 miles distant from the city are receiving their papers minus the theatre pages.

Theatregoers who are receiving abbreviated editions are complaining because they have no way of telling what is playing at New York film and legitimate houses. Theatre managers are complaining because, they state, they have been getting suggestions for ad copy from the theatre pages.

It is easy to understand the complaint of the theatregoers, but we should imagine the managers would be happy over the situation. Maybe the people will stay home and patronize the local theatre more often. It also looks like a good opportunity to sell the local paper the idea of expanding its own theatre page, thereby creating interest for the local theatre without sacrificing advance publicity on pictures. The benefit to the local paper is quite obvious. The enterprising manager will be quick to take advantage of the situation.

Another factor which is surprising to us is that the out-of-town manager considers the New York ads important. Things have apparently changed considerably, as we can recall when the general consensus was that New York theatres, managers and the public were considered in a class by themselves. Whatever was good in New York was no good out-of-town and vice-versa.

Especially worthy of note is the fact that the New York ads, with occasional exceptions, are the same ads that appear in the press-sheets. Maybe now some of the boys in the field who have in the past minimized the importance of the press-sheet will find opportunity to use this important manual to greater advantage.

△ △ △

Exploitation Abroad

A letter from Ron Sutton, manager of the Grand Theatre, in Christchurch, New Zealand, advises that newspaper and other forms of paper advertisement have been curtailed to a great extent. Most newspaper ads are type set in single columns, limited in size. Borders are permissible provided they can be made up with straight lines requiring no special blocks. The largest type which can be used is 12 point for the theatre name and a limit of 10 point type for other announcements.

As much money is spent for radio advertising as for newspapers. Special permits are necessary for use of ballyhoos. Photos and stills are used for lobby and front displays, augmented by Neon signs. Posters, sniping and window displays are utilized by managers frequently.

It would seem that the war has had greater effect in New Zealand on the general scheme of theatre advertising than that felt by showmen in this country.

△ △ △

Managers At Work

¶ Many showmen are inclined to ignore "giveaway" tieups. Occasionally they lend themselves to a picture and in such cases the giveaway can result in good publicity for the theatre and stimulate extra business.

¶ Jack A. Simons, manager of Loew's State, in Providence, tied up a giveaway promotion that looks like more than a perfunctory effort. In conjunction with "Best Foot Forward" he promoted 50 pairs of shoes from a local store which were given away at the theatre. The shoe store also came in for a newspaper ad, measuring 558 lines, selling the picture, theatre and the contest around which the tieup was built. The fact that in two days over 4,000 entries were submitted for the contest would indicate, as Simons says, "This one seems to have attracted more interest and attention than any I have ever conducted."

¶ *From Galveston, Texas, where J. D. Hillhouse is manager of the Martini theatre, comes a letter, which says, "I was looking through some old copies of the* HERALD *for some ideas. After all, the old proven ones with a little streamlining are the best.*

¶ "I ran across an old campaign of mine in the August 20, 1938, issue. . . . I remember my first one to be published; it was in January, 1930, in the then *Herald-World*. The picture was 'Hell's Angels'. I was working then after school-hours for the Robb-Rowley circuit in Muskogee, Oklahoma. The manager there, because I had worked so hard on this picture, sent the pictures in to Quigley, giving me the credit. It was a thrill I shall never forget."

¶ Remember your first campaign?

—CHESTER FRIEDMAN

MORE SONGS...MORE THRILLS...M



Roy
ROGERS
KING OF THE COWBOYS

SMILEY

SILVER



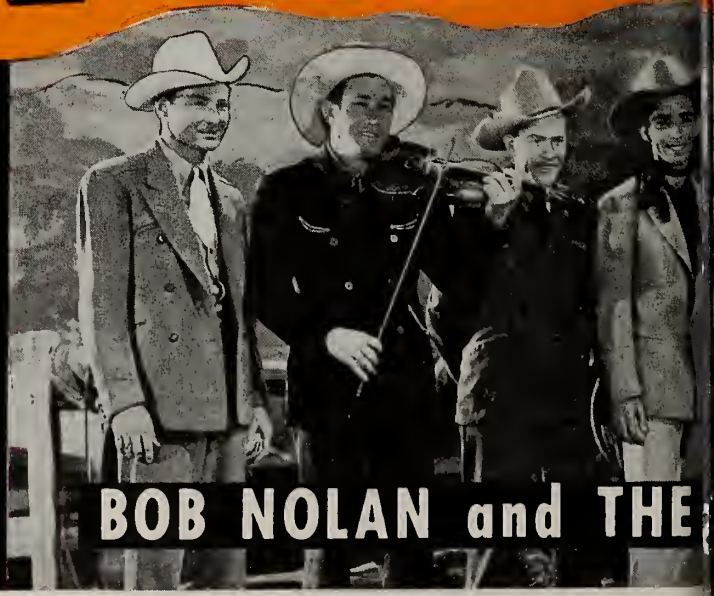
JOSEPH KANE
Director

★

Original screen play by
J. BENTON CHENEY
JOHN K. BUTLER

★

BUY U. S.
WAR SAVINGS
BONDS



BOB NOLAN and THE


E LAUGHS!
TRIGGER
IARTEST HORSE IN THE MOVIES
RNETTE
SPURS
JOHN CARRADINE
PHYLLIS BROOKS
JEROME COWAN
JOYCE COMPTON
★
A Republic Picture
S OF THE PIONEERS

LOBBY EXPLOITATION



Photo by Jos. R. Marcello

Passersby were bombarded with snowballs at the Orpheum, Wichita, Kans. "Lucky" snowballs contained passes to see current attraction, "Wintertime".



Bill Heiss at the Markay theatre, Jackson, Ohio, had local high school art students paint this setpiece in the lobby. Completion took several days and created considerable attention.



Chief Specialist William Morton, former publicity man at the RKO Albee, Providence, R. I., addresses the audience in behalf of Third War Loan at theatre rally.



Window display arranged for opening of "For Whom the Bell Tolls", at Carthay Square, Los Angeles.



Novel lobby stunt used by manager Bill Johnston, North Main theatre, Houston. Free passes were awarded to patrons whose silhouettes matched Barbara Stanwyck's.



Statuette attracted advance attention to "King of the Cowboys" for Lige Brien, at the Kenyon, Pittsburgh, Pa.

Printing Terms and Practices

An introduction to the physical materials of advertising—the third of a series.



Everyone who has prepared copy for printing knows that thoughts expressed in words and phrases must be lettered in metal before they can be impressed upon paper. While a portion of this *rendering into metal* is still done by hand, most of it today is effected by machinery. The act of putting these thoughts—the copy—into printing type is called *composition* or *setting*. Except for the largest sizes of type, composition nowadays is usually by means of the linotype machine or by a type casting machine as exemplified in the Ludlow line-caster. This will depend upon the *size,* sometimes upon the *style* of the type. Generally, in commercial printing, the smaller sizes of type (under 18 points, or body type) will commonly be set on a linotype machine. The larger sizes (above 14 points or *display* type) will be set on a Ludlow machine.

Everyone who has had anything to do with printing has heard the use of the term *point* in connection with type. It signifies the unit of measurement now employed for type measurement in the printing craft of the United States and to some extent elsewhere. For all practical intents and purposes *one point* may be considered as 1/72 of an inch.

Few Old Names Still Used

A few names still persist from the old former system used to designate different type sizes. That size of type corresponding to *pica* in the old system is 12 points high. Less accurately but sufficiently for purposes of comparison, *brevier* is now 8 points high, *burgeois* 9 points, while (to select terms still heard in printing) *agate* is 5½ points high, and *nonpareil* 6 points.

Of all the old terms, only three retain any significance today and only one is used with reference to type size. Printers still refer frequently to *pica* type, meaning the 12-point size. *Agate,* is now entirely a unit by which advertising space is computed. That is, if your advertisement is four inches deep and one column wide, the newspaper will submit the amount of space as 56 *agate* lines, an inch of newspaper advertising being arbitrarily regarded as equal to 14 lines of type one column wide set in agate type.

Type is available by *fonts,* a font being an assortment of characters (*mats* or *matrices* in machine composition) of a certain size and face (*face* meaning *style*). Occasionally a character of one font gets into a line properly of another font, due to an error in setting. Sometimes there is not a great deal of difference between the intruding character and the others. If the advertiser is not aware of the possibility of this, and also of the fact that such an error can escape the vigilance of the printer's own proof-reader, he may find his advertisement printed with somewhat less than the fine appearance expected.

Measurement of Space

There are two basic classes of type styles —roman and italic. This sentence, as are practically all those in these articles, is set in roman type. *But this sentence is set in italic.* The one pronouncedly vertical, while the other slants.

In addition, each of these basic classes are divided into broad subdivisions called *light face* and *bold face*. Not all type styles may be had in bold face, particularly in certain sizes. Thus if bold face type is wanted in a paragraph predominantly set in a style and size of type for which there is no bold face available, another (though harmonizing) style of type must be used. In such an instance, bold face is probably wanted for emphasis, and frequently italic serves that purpose as well.

The type face these words are set in has no corresponding bold characters. Therefore, for illustration, these words are set in vogue light face. **And this sentence is set in vogue bold face.** (It is worth noting that the vogue type, both bold and light face, could be set on the same machine. The regular type in which this article is set, however, is old-style and was set on another machine. Therefore the vogue slugs had to be mechanically fitted in by cutting the old-style slugs).

With the introduction of so-called *modern* type faces (usually referred to among typographers as *sans-serif*) one notes a tendency to divide type styles further into *modern* and *old-style* families. According to this distinction, old-style faces are those in which the characters have stem terminations (as may be observed in the type in which these words are set), particularly if these terminations sort of swerve out, in a broadening effect, from the rest of the letter. These terminations are called *serifs.* In so-called *modern* type (*sans-serif,* without-serifs) they are eliminated (see the type in which the title of this article is set, as well as the Vogue type referred to above).

Modern sans-serif type faces are really new forms of Gothic, one of the oldest of our general classes of type styles. Gothic has no serifs; however, it is less stylized and on the whole plainer and in sizeable masses rather monotonous in appearance.

The basic divisions of alphabetical type characters are, of course, those of *capitals* and *lower case*. When all type was hand-set, the characters were kept in cases, with the capital letters in a section above the others; hence the term *lower case* for the characters like those in which most of this sentence is set. One may also refer to capitals as *upper case*. When it is desired to have certain copy (such as a display line or heading) set with principal words having capital initials, In This Manner, one may use the term *upper and lower case,* commonly shortened to *u & lc.*

Sometimes the advertiser wants a word or a statement set entirely in capital letters, LIKE THIS; he can so instruct the printer by penciling three lines under such copy, or by marking it "all caps."

Similarly, instructions to set a word or statement in italic can be given by pencilling one line, or by marking the copy *"ital."*

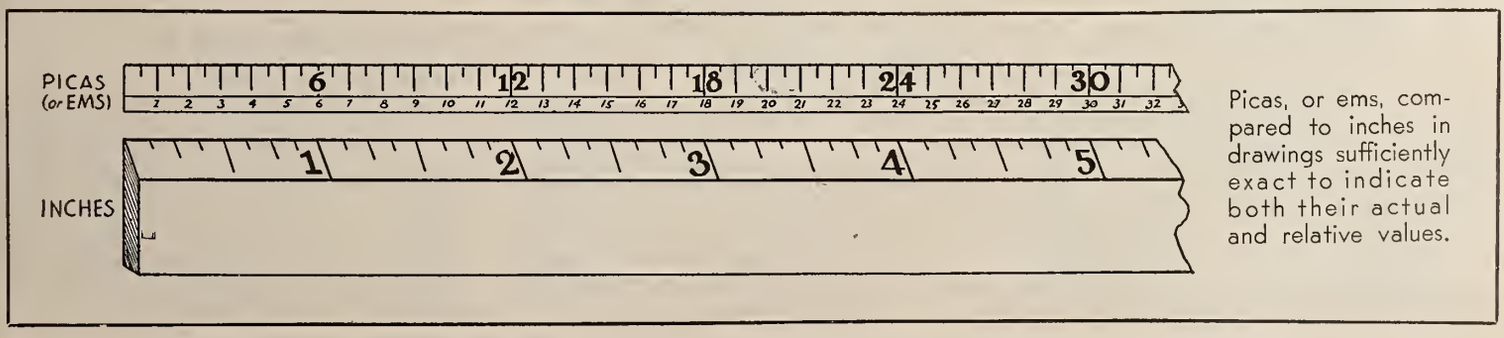
Besides regular capital letters, some families of type have *small capitals* in the sizes from 14-point down. These small capitals have the same formation of the regular, but are only as high as the body of the lower case—that is, lower case without counting stems (the height, for example, of an "a" or "m"). One can call for a word or statement to be set "all small caps" (LIKE THIS); or "large and small caps" (Like This).

General Type Classes

A few paragraphs back we referred to the *point system* of type measurement. Now a space of 12 points is commonly called an *em*. It would never be used to designate type size: it is used in measurements of space. This column, for example, is set 15 *ems* (the type, however, is 9-*point*).

We also saw that 12 points is related to the term *pica*. Therefore, a printer will sometimes refer to a certain amount of space as so many *picas* wide, instead of so many

(*Continued on page* 58)



Picas, or ems, compared to inches in drawings sufficiently exact to indicate both their actual and relative values.

The Selling Approach ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

THANK YOUR LUCKY STARS (Warner Bros.): Stars, songs and girls are the keynote of your campaign here. All of Warners' big name stars are featured and, with such personalities as Ann Sheridan, Bette Davis and Errol Flynn actually singing in the picture, newspapers should go for extra publicity breaks. Of course, the stars who are best known for their musical talents, like Eddie Cantor, Dinah Shore and Dennis Morgan should not be overlooked. The title can be used as a slogan for promotions in behalf of the Bond Drive: "Thank Your Lucky Stars—You're an American, Buy Bonds", etc. Locate the ten prettiest girls in town and designate them as "Ten Lucky Stars". Use them in promotions, viz., Bond Saleswomen, Blind Date Parties for Servicemen, recruiting blood donors, etc. A complete line of accessories is offered by the distributor, including three sizes of window cards, a bus card, autographed star photos, 40-inch star discs for mounting, and a colorful herald. Eddie Cantor plays a dual role, so that resemblance contests are in order. Many of the stars are noted for their radio appearances and effective tie-ups may be worked out with local stations. Music shop tie-ups are definitely in order.

LET'S FACE IT (Paramount): Bob Hope and Betty Hutton are two red hot personalities at present. This angle, combined with a good musical score (tunes by Cole Porter), will provide plenty of exploitable material. Ads are smart and attractive, with good catch-copy. Lithos feature excellent heads of the stars, and the 24-sheet will make a great cutout for lobbies and marquees. Music tieups are natural. A contest might be worked with local radio station, with guest tickets to listeners who identify Cole Porter tunes. Betty Hutton Contest might be a good advance plug and help business on the previous engagement. The title will tie-in with many "gag" angles of a comedy nature and also fit into your Bond Drive campaign.

Scott Has Pony and Rider Ballyhoo for "Flicka"

Hugh N. Scott, Loew's Broad theatre, Columbus, Ohio, used a pony and rider as a street ballyhoo to exploit the showing of "Flicka."

As part of an extensive campaign, Hugh distributed 2,000 bookmarks plugging the picture, theatre and playdates at public and lending libraries. He circumvented a local law prohibiting distribution of circulars by having cashiers in downtown restaurants, etc., hand out 2,000 exchange heralds which were imprinted.

On top of the marquee Hugh displayed two large cut-outs which were illuminated at night and attractive set-pieces were used in advance in the lobby.

One hundred window cards were spotted in choice locations. The local newspapers were co-operative and featured advance stories and art for a period of three weeks in advance.

Berman Dresses Staff For "Human Comedy"

Through a tieup effected with Postal Telegraph, Mort Berman at the Orpheum theatre, in Springfield, Ill., promoted the use of uniforms in which he decked out his usher staff during the engagement of "Human Comedy." In addition, miniature Postal blanks with picture copy were distributed by their boys when they picked up and delivered messages.

Thirty "Human Comedy" caricatures were imprinted with theatre name and playdates and were posted in the more important locations throughout the city. Numerous window tieups were made, in which six-sheets and stills were featured, and copies of the book were sold in the lobby during the run of the picture.

Mayer Issues Novelty on Gil Lamb Personal

In advance of the personal appearance of Gil Lamb at the RKO Palace, in Cleveland, Louis E. Mayer distributed small cards, the front of which carried a cut of the star with copy: "The only LAMB in town NOT RATIONED." The reverse side carried a plug for the stage show and playdates. As Lou points out, the same teaser can be used on the new Lamb picture.

In connection with the appearance of Carmen Cavallaro, Mayer distributed heralds which carried a cut of the maestro and a list of his recordings. Holders were invited to check their first three favorites which they would like to hear Carmen play and drop them in the request box in the lobby.

Lou Hart Lands "Dixie" On Editorial Page

Lou Hart, district manager for the Schine Circuit, landed a swell feature article on the editorial page of the *Morning Herald*, in Gloversville, N. Y., currently with the showing of "Dixie" at the Glove theatre there.

The newspaper devoted a three column by ten-inch box in the center of the page to a story of the history of the "minstrel show." Readers were advised to see the picture at the local theatre.

Fisher Ties Up Marines For "Salute" Date

As the highlight of his world premiere campaign for "Salute to the Marines," at Loew's State, in Cleveland, publicist Ed Fisher obtained the cooperation of the U. S. Marine Corps, which tied the picture in with the Recruiting Drive. The War Efforts Committee of the local Advertising Club and the Marine Corps sponsored the premiere.

Mayor Frank J. Lausche issued a formal proclamation to the effect that the period during the run of the picture would be Cleveland's Salute to the Marines. The papers carried the story and the Mayor's Proclamation was on exhibit at the Cleveland War Service Center in Public Square.

On civic occasions such as Red Cross Drives, etc., the City Fathers give permission to these groups to use large two-faced shields on utility poles. Shields on "Salute to the Marines" were arranged, with the full coverage including the entire downtown district, and the neighborhood business areas.

Atop the marquee were featured flags of the United Nations and those of the Marine Corps. The theatre lobby was decorated with bunting and the inner lobby contained a miniature Pacific Island outpost, palm trees, thatched hut. This served as a Marine Recruiting Station during the run of the picture. Each night women marines appeared on the stage for a minute and a half, calling attention to the current Marine Recruiting Drive. On opening night, all the ladies who had been inducted appeared on the stage at the first performance surrounded by the officers and staff of the Marine Corps. They were accorded a rousing send-off by a number of civic officials led by Mayor Lausche.

The entire group of Marine Corps Recruiting Boards in Cleveland, carried Marine Recruiting copy as well as picture copy.

Music Supplied by Marines

For the premiere performance platforms were set up in front of the theatre with powerful searchlights playing up the light to the skies. U. S. Marine truck furnished stirring martial music throughout the opening.

In conjunction with the premiere the theatre gave its first "Round-The-Clock War Workers'" show, which began at midnight. The Cleveland Public Library gave two special windows to "Salute to the Marines" and distributed 10,000 bookmarks at their branches throughout the city.

Trick Heralds Used for "Happy Go Lucky"

In advance of "Happy Go Lucky" at the Shadyside theatre, in Pittsburgh, Maym Gould distributed 3,000 tinted heralds which carried a puzzle angle. To those correctly solving the puzzle, guest tickets were awarded. Merchant's ad on the reverse side defrayed the cost of printing and distribution. In addition, imprinted paper bags and paper napkins were utilized.

Autograph Fans Invited to Meet In Theatre Lobby

One of the highlights of Joe Longo's campaign on "The Youngest Profession" at Loew's State, in Boston, was to build a giant autograph book in the lobby of the theatre and invite all autograph fans to meet there and exchange autographs. The slant resulted in breaks in three of the local papers.

Other highlights of the campaign included teaser ad campaigns followed by the national ad campaign, radio spot announcements over station WORL and WCOP, and windows in the leading department stores. In addition, at the suggestion of James Tibbetts and Harry Greenman, both marquees of Loew's State and Orpheum, where the picture played day-and-date, the marquees were appropriately decorated with heads of the guest stars.

In advance of "Presenting Lily Mars," Longo distributed bookmarks at all bookstores, department stores, lending libraries, etc. Through a tieup with one of the large stores window streamers using heads of Judy Garland and Van Heflin were spotted and attracted attention. Through a tieup with Station WCOP and one of the new local supper clubs, a search for the local "Lily Mars" was conducted, with the station contributing a twenty-five-dollar War Bond for the winner, who also landed a week's engagement at the supper club.



Oil paintings and panels cover the wooden exit doors of the Warner theatre, Leicester Square, London, for current showing of "Mission to Moscow". Wooden exit doors replace those blown out in last year's blitz.

Whittaker Sells Full-Page Ad for "Stage Door Canteen"

The local newspaper would not undertake to sell a page of co-operative advertising to exploit "Stage Door Canteen" for Ralph Whittaker, manager of the Grandin, in Roanoke, Va., so Ralph sold it himself. Because of commitments the paper had made to sell three pages for the Third War Drive, they also prohibited Ralph from soliciting regular advertisers.

He sold the page to non-advertising groups which resulted in a grand plug for the picture.

Laby Promotes Space In News Magazine

George Laby had a War Activities short booked at the Palace theatre, in Pittsfield, Mass., and effected a neat tieup with the news magazine published by General Electric's local plant.

On three different pages of the current issue, George secured footlines, plugging the picture and playdates. A two-column head and story ran on another page and space was devoted to two contests for G. E. employees.

Breyer Sells "Profession" As Inquiring Photographer

Lew Breyer tied up with the *Holyoke Transcript* to act as the Inquiring Reporter for that paper. The question Lew asked was, "In the motion picture, The Youngest Profession, which opens at the Strand theatre, Wednesday, Virginia Weidler meets Lana Turner, Greer Garson, Walter Pidgeon, William Powell and Robert Taylor and asks them for their autographs. What would you ask these famous movie stars if you met them?"

Lew interviewed the editor of the paper, the Mayor of Holyoke, the Chairman of the local Ration Board and a member of the License Board and obtained some amusing answers which helped publicize the picture. The paper supplied Lew with a by-line for the column.

Houston Paper Runs "Zany" Contest

To publicize the "zany" antics in the picture, "Hi Diddle Diddle," in Houston, Texas, Francis Deering at Loew's State theatre there, tied up with the *Houston Press* in a unique contest.

Several days in advance of the playdates, the paper ran a series of group photos taken at various locations about the city. A few of the faces in the photos were ringed. The persons who correctly identified themselves were given cash and tickets to see the picture. The caption under the photos explained that the contest had nothing to do with "Hi Diddle Diddle," but considerable comment resulted.

Redmond Sells Page Ad For "Human Comedy"

Enthused by the booking of "The Human Comedy", Jimmy Redmond purchased a full page ad in the local Falls City, Neb., newspaper and with the aid of two employees, sold the space to merchants on a co-op basis that gave the Rivoli a swell plug for the picture.

The entire top of the page to the depth of six inches was devoted to the feature, theatre, etc. Each merchant's ad included one of the picture personalities in a novel way with a line cut of the various stars incorporated into the ads.

1000 extra copies of the paper were obtained for house-to-house distribution.

Zoot Suit Ballyhoo Aids "Cabin in the Sky"

As a teaser street ballyhoo ahead of "Cabin in the Sky" at the Warner Kenyon, in Pittsburgh, Lige Brien had an usher carry a brightly colored zoot suit attached to a pole about town well in advance. The picture snipe was clearly visible on the "Zooter," which was five feet high. Brien had has usherette staff make personal phone calls to a special list advising patrons of the picture's opening. Through a tieup with one of the local dime stores, bags were imprinted with the picture title and playdates, and heralds were distributed door-to-door.

For "Random Harvest," Lige offered guest tickets to all those purchasing a bond in the lobby of his house for three days in advance of the opening. One of the merchants also came through with a tieup which included imprinting of paper bags with Bond and picture copy.

Treasury Department Approves "Bell" Exhibit

The "For Whom the Bell Tolls" window exhibit first used by the Lewis & Conger "sleep" shop in New York has been approved by the Treasury Department in Washington as a most effective display for stores in connection with the Third War Loan Drive.

The elaborate display is built around effigies of Hitler and Hirohito trying to drown out the bell tolling their impending doom. War Bond messages surround them.

Our SPECIAL SAME DAY SERVICE
SEND YOUR NEXT ORDER TO
FILMACK TRAILER CO.
TRAILERS
WILL SELL YOUR SPECIAL SHOWS!
1327 So. Wabash Avenue Chicago



Photo by Benmosche Studios

Paul Binstock's street cavalcade at the Sheepshead, in Brooklyn, in behalf of the Third War Bond Drive sold $40,000 *worth of bonds and a similar amount at the theatre the opening day of the drive.*

Longo Lands Editorials On "Stage Door Canteen"

The highlight of Joe Longo's campaign on "Stage Door Canteen" at Loew's State, in Boston, was the planting of three editorials during the three week engagement of the picture. Several pieces of art and stories were also landed on the beauty pages running current with the playdates. For the first time in ages, Joe used entire run of two-sheets in the subways and distributed heralds well in advance.

A special screening was held at the Chelsea Naval Hospital, which resulted in several newspaper breaks. A radio contest was had over Station WCOP, using tunes from the film and asking listeners to guess the name of the song played, winners receiving guest tickets to see the picture. A marquee broadcast was also arranged, with a special record made plugging the picture, and in between playing recordings of songs from the film. A banner was strung across the street and a window card playing up the opening and sale of War Bonds was spotted in choice locations throughout the city.



Above is Cadet M. N. Steinkritz, Rutgers University, New Brunswick, N. J., and his fiancée, Miss Beatrice Duber, of Brooklyn. They will be married on October 2nd. Mr. Steinkritz is the former manager of the Rogers theatre, in Brooklyn.

"So Proudly We Hail" Tied to Red Cross

With the American Red Cross designated as the official recruiting agency for the Army and Navy Nurse Corps, Roy Robbins, manager of Warners' Aldine theatre, Philadelphia, arranged for a special screening of "So Proudly We Hail" for representative student nurses from 27 of the leading hospitals in the city. In addition, Robbins set up a Red Cross booth in the lobby and tied in with many radio broadcasts on local stations in the interests of the picture.

Chuck Wagon Ballyhoo Aids on "Desperados"

An effective street ballyhoo was used by Arthur Turner at the Parsons theatre, in Parsons, Kans., for his date on "The Desperados." An old chuck wagon appropriately bannered covered the main streets offering "Free Desperado coffee a la Roosevelt." The idea being to carry out the President's suggestion of using partly used coffee with new. Arthur says he just dumped the loose coffee in two-gallon old time coffee pots and served it in tin cups, no cream and no sugar.

Underline on Comic Strip Helps "It's a Great Life"

By giving the local paper a one-frame trailer attached to his Blondie feature, "It's a Great Life," calling attention to the fact that the comic strip ran daily in their paper, A. J. Kalberer at Switow's Liberty, in Washington, Ind., was able to plant a line of 14 point type under the strip for three days in advance of his playdate.

Kalberer also arranged to have the Rotary Club preview the special Variety Club reel "Trees and Homes" prior to the regular showing. Both local papers gave the showing front page notices.

Printing Terms and Practices Used in Advertising Makeup

(*Continued from page* 55)

ems—meaning, however, the same thing. But in general, a line of type would be set so many *ems* wide. The space between columns, or between rules, or between a picture and some type, might be referred to as so many *picas.*

Because a certain type suggests it, or for other reasons, it is sometimes desirable to have extra space between lines. Unless otherwise instructed, the compositor will set a paragraph of type *solid*—that is, if 10-point type is ordered, he will set the lines on 10-point slugs, and the lines will be as close together as the style of type allows. Now if extra space is desired between lines at the outset, the printer can be instructed to set on a slug of extra thickness. If the type wanted is 10-point, then two points extra space can be assured between lines by ordering composition on 12-point slugs. But if extra spacing does not suggest itself until after the type has been set solid, then the department which makes up the various elements of the advertisement into a finished product can insert a lead between each line.

This process of placing extra spacing between lines is called *leading.* One lead is equal to a thickness of two points (1/36 of an inch). A smaller space possible is a *card,* which is one-half a lead, or 1 point (thickness of a business card). Greater spacing can be ordered in terms of leads, or by naming in picas the total depth desired for the aggregate number of lines, with *equal spacing* specified between each line.

We shall have occasion in future to refer to *rules.* These are strips, usually of metal, which imprint a line, such as might be drawn by a stroke of the pen. They are used for indicating typographical divisions, for ornamentation, for borders and so on. The thinnest rule is called a *hairline* rule. The column rules of newspapers are hairlines. After that the thickness is measured in points, there being 1-point rules, 2-point, 3-point, 4-point, 6-point, pice (12 point) and so on. They may be combined to make two or more parallel lines of varying heaviness, and for some combinations several lines are cast on a single strip of metal.

—GEORGE SCHUTZ

Local Children Cooperate on "Journey for Margaret"

Two local English youngsters, whose experiences were similar to those of the children in "Journey for Margaret" were contacted by Clarence Wasserman at the Tulare theatre, in Tulare, Cal., and tied into his opening of that picture. The children were photographed and interviewed for stories in the local papers and also interviewed over the radio. In addition, Wasserman got the kids to appear in the Victory Booth of the theatre during the run of the film.

Newspaper coverage included a cooperative ad page, which carried a large banner title headline with copy beneath on how the lives of the Tulare children paralleled those of Margaret and Peter in the picture. The balance of the page was devoted to pictures showing the local children in the various business houses or using the advertised products.

PERSONALS ONSHOWMEN

JAMES McHUGH, formerly at the Warner Lane, in Philadelphia, was promoted to the 69th Street, where he succeeds Ray Mayer who, with his assistant, Henry Rosenfelt, left the circuit to join the William Goldman chain at the Karlton theatre there. Roland Hayes, manager of the Keystone theatre, switches to the Oxford to replace Norman Bailey, who left to join the Navy. Nat Warshaw, of the Allegheny Theatre, switches to the Keystone vacancy.

HERB PINCUS returns to his former post as manager of the Mayfair theatre, with Mrs. Kitty Wagner continuing as assistant.

SID GOLDMAN, manager of the Center theatre, New York City, left to go into the Army.

MAXWELL WEINBERG is now associated with M-G-M, in New York, handling publicity and promotion on short subjects.

JOSEPH KLEIN is now managing the Crown theatre, in New London, Conn.

BEN BLUMBERG, manager of Warner's State theatre, in Philadelphia, has been promoted to a similar position at the circuit's key run Uptown theatre there. He succeeds Silvert Setron, who left to go into the building supply business.

AL HATOFF has been appointed manager of the Park theatre, in Brooklyn; Joe Schoenberg is managing the Berkshire and Mike Wexelblatt is at the Vanity.

B U D SILVERMAN, formerly with Schine's, in Rochester, has purchased the Crenshaw and Aero, in Los Angeles, Cal.

EMIL KUPCA has been named manager of the Interstate's Star theatre, in San Antonio.

PAT OATS has been appointed manager of the Neptune theatre, Seattle, succeeding Jack Dudman, who goes to the Blue Mouse there.

EVAN THOMPSON is now managing the Colonial in Pompton Lakes, N. J.





Gertrude Bunchez, publicity director of Loew's Century theatre in Baltimore, drops in for a visit while vacationing in New York.



(Above right) Harry Unterfort of the Paramount theatre and city manager for Schine's, in Syracuse, bids farewell before shoving off as an enlistee in the Army.

Julius Lamm, manager of Warners' Uptown, in Cleveland, another vacationist, stops by to tell us how good business is in his city. Says Julius, "We just open the doors and get out of the way."

CONGRATULATIONS

September 26th
James Landers
James E. Ellis
E. K. Vollette
Robert Trautman
Ashton C. Rudd
James W. Work
Bert H. Todd
Walter B. Graver
James J. Lundsford
Mrs. Ruth Ornstein
John A. Matthews
George Griffith

27th
William Kohler
Ernst L. Outlaw
Orville Crouch
Curtis B. Bell
Robert Dummick
Alfred Forton
Harry S. Schulman
Arthur A. Quinn
Emmett H. Lyons
Rader S. Stewart
Charles D. Crowley
Carl H. Mott

28th
Charles O. Clark
Clifford Buechel
Howard Parker
William Johnston
Walter Woodman
Raymond L. Daniels
Edward Harris
Don Bloxham
Mack Oringer
Harold Lucas
Gunvanthal Patel

September 29th
Michael J. Carroll
Edward Murtagh
Cresson E. Smith, Jr.
John W. Terry
William F. Hatch
Gus H. Coats
Harris Lumberg

30th
E. R. Mosteller
G. N. Turner
C. W. Doctor
Leonard Pearce
K. E. Ward
Fred Weimar
Kenneth A. Grimes
Lawrence Walter

October 1st
Joe Buse
James E. Darby
John Calman
William Carmichael
Joseph Sirkin
Frank Mangham
Sidney C. Hoffman
Victor Morelli
James Daley

2nd
E. J. Bresendine
Andrew Magazzu
Howard W. Kelley
William H. Young
G. F. Fryberg
John Stanfill
John Judge
S. J. Poppay
Norman Schwartz
John Buckley
Paul Johancen



LOBBY DISPLAY for Mark L. Moody's "Ravaged Earth", a part of the material used when the picture played the Strand, Modjeska, Paradise, Shorwood, Venitian and State theatres in Milwaukee.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York.

NEW EQUIPMENT

CARBON SAVERS, 98c; 2,000' STEEL REELS, 67c; film splicers, $4.76; exhaust fans, 12", $25.50; acoustical felt, 50 yard rolls, 47½c; streamlined ceiling fixtures, $12.95; 500 watt baby spots, $9.75; chrome snow white sound screens, square foot, 23½c; cashier's illuminated signs, $2.75; quick rechargeable flashlight batteries, $2.20; fifteen ampere rectifier bulbs, $7.95; super quality 868 photocells, $4.95; Presto automatic changeovers, pair, $55.75. Ask for Fall Sale Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

WANTED TO BUY

WANTED TO BUY: CINE KODAK SPECIAL. Must be in perfect order. JOHN BROZ, Alliance, Nebr.

USED EQUIPMENT

COMPLETE THEATRE EQUIPMENT — PEERless arc lights; Baldor rectifiers; Powers mechanisms, stands, magazines; Syncrofilm soundheads; Operadio dual channel amplification. Ready to operate, guaranteed. Best cash offer takes all. SPURGEON DUNN, Chattahoochee, Fla.

SIMPLEX 2000' SEMI-PROFESSIONAL SOUND projectors, absolutely complete with amplifier, tubes, loudspeaker, cables and telescoping pedestal. Single projector outfit, $545; double outfit, $975. Good condition, used for roadshowing commercial films. ABELES ADVERTISING SERVICE, 453 W. 42nd St., New York.

225 RE-UPHOLSTERED SPRING EDGE CUSHions, $2.25; coinometer coin changers, $77.50; Motiograph mechanisms, $95; Simplex, Powers Replacement parts, usable, 60% discount; Powers 6B heavy pedestals, $39.50; Brenkert F3 combination effect machine, $495; underwriters 2½ gallon extinguishers, reconditioned, $20. Fall Bargain Bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE—PORTABLE AMPLIFIERS AND speakers. F. SHAFER, Odon, Ind.

POSITIONS WANTED

EXPERIENCED PROJECTIONIST, 7 YEARS' EXperience. Draft 4F. PAUL PANKEY, Batesville, Ark. Rosie Route.

HELP WANTED

DRAFT DEFERRED MANAGER OR ASSISTANT manager. Capable of running small town theatre in northern New Jersey. Write stating age and experience, giving references and full details. State minimum salary. BOX 1677, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand, $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKS

COMPLETELY REVISED 7TH EDITION OF Richardson's Blue book of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

MOTION PICTURE SOUND ENGINEERING— 547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

SEC Reports Chase Sale of 20th-Fox Stock

Chase National Bank, New York, stepped entirely out of the Twentieth Century-Fox picture in July when it sold the last of its stock holdings in that company—665,715 shares of preferred—it was disclosed by the Securities and Exchange Commission Friday in its monthly summary. The bank sold its last shares of Twentieth Century common stock in April.

Sizable transactions in several other companies also were shown in the commission's July report. In Warner Brothers, Albert Warner, officer, New York, purchased 14,000 shares of common stock to give him a total of 228,550 shares, and Jack L. Warner, officer, Burbank, Cal., acquired 6,800 shares of common for a total of 200,000 shares; Rockefeller Center, New York, sold 6,900 shares of Radio Keith Orpheum common stock, leaving it with 359,800 shares, and in Monogram Pictures, William B. Hurlbut, director, Detroit, acquired 3,264 shares of common stock by transfer as a trustee, and wiped out by transfer and sale 8,644 shares of the same class held through Monogram Pictures of Michigan.

In Universal Pictures, Daniel M. Sheaffer, director, Philadelphia, was shown to have purchased 200 common voting trust certificates in June and another 200 in July, giving him a total of 20,200 at the close of the latter month. The only other July transaction shown was the sale of 120 shares of Keith-Albee-Orpheum preferred stock by Elizabeth H. Meehan, beneficial owner of more than 10 per cent, New York, leaving her with 1,880 shares.

A June report on Columbia Pictures showed the sale of 800 shares of common stock by Benjamin B. Kahane, officer, Los Angeles, representing his entire holdings, and a similar report for Universal Pictures showed the disposition by exchange of 1,000 shares of old common stock by Paul G. Brown, director, Philadelphia, also his entire holdings.

The summary carried reports of the stock holdings of persons in registered companies of which they become officers or directors, as follows: Universal Pictures, Anthony Petti, New York, officer, no securities; Adolph Schimel, New York, officer, 1,000 common voting trust certificate warrants; Cliff Work, Universal City, Cal., officer, 15,000 common voting trust certificate warrants and 2,500 common voting trust certificates; H. S. Brewster, Universal City, Cal., 200 common voting trust certificates; Consolidated Film Industries, Walter L. Titus, Jr., New York, director, no securities; Twentieth Century-Fox, M. Silverstone, New York, officer, no securities.

SOPEG Dispute with Three Companies Reaches WLB

The regional War Labor Board in New York on Monday will hear arguments in the dispute between Local 109, Screen Office and Professional Employees Guild, and Loew's, United Artists and 20th Century-Fox, covering wages and working conditions of office personnel in the companies' local exchanges. One of the points to be discussed is the alleged refusal by the companies to grant a closed shop. The union is following up with a salary and job classification of Paramount home office employees following the company's own classification, termed by SOPEG as unsatisfactory.

Fire Destroys Theatre

A fire, believed to have been caused by a cigarette, last week destroyed Frank Buckmiller's Orpheum theatre in Baker, Ore. The damage was estimated at $100,000. It was covered by insurance.

Record Budget Set for 20th-Fox Advertising

Advertising on features and shorts by Twentieth Century-Fox for the 1943-44 season will have higher budget allocations than for any previous year and will be at least twice as large as last year's expenditures, according to Hal Horne, advertising and publicity director. Newspapers in 500 key cities, totaling 1,250 dailies, will be used in addition to magazines and trade papers. The radio schedule also will be expanded, it was said.

Resumes Standard Time

Cleveland will go back to Eastern Standard Time on Sunday September 26th for the winter months. Eastern War Time will be resumed in the spring. Standard time was advocated by parents who claimed it was dark when children went to school under War Time.

Holds Trade Showings

Trade showings of "Sweet Rosie O'Grady" were held on Wednesday in all Twentieth Century-Fox exchanges.



With time-saving, life-saving movies.... *outgrowth of* Kodak's *pioneer Teaching Films*.....the Army and Navy are giving millions the "know how" of war

HISTORICAL NOTE—Back in 1923, having perfected "safety" film—making classroom projection practical—Kodak made available 16-mm. movie cameras and projectors . . . and shortly afterwards pioneered a program of teaching films for schools.

PUT yourself in the boots of one of these young men. You've been accepted for the Army or Navy. What do you know about this war of 2,000-horsepower aircraft motors . . . Bazookas . . . submarine detectors?

Our Army and Navy Commands realize this lack of experience. They know that you may go up against battle-wise troops or ship crews or flyers.

They have done the worrying for you. They will turn you out a better man—more competent in the use of your weapons, abler to take care of yourself—than any "trainee" who ever went before you.

TRAINING FILMS are a great and growing part of their system. The Army and Navy have made thousands.

Don't get the idea that you're just "going to the movies," though. These movies are different. Each teaches you to do a part of your job in the Service—*do it exactly right.*

Maybe it's how to dig a foxhole. Or inflate a rubber life raft. Or take down and reassemble a 50-calibre machine gun. Or—bake a batch of bread . . .

In an Army and Navy made up largely of "specialists," thousands of films are not too many. (Kodak is a major supplier of film for these pictures—one big reason civilians are not getting all the film they want.)

You'll see battle, in these training movies. You'll hear it—to make your new life and work "second nature" under all conditions. *You'll be hardened . . . ready to "dish it out and take it" . . . up to 40% sooner because of Training Films.*

* * *

After this war is won, you—and millions like you who have learned so much, so easily, through training films—will want your children to learn the Arts of Peace this way.

Teaching through motion pictures and slide film—steadily growing in importance during the twenty years since Kodak made its first teaching films available—will really come into its own . . . Eastman Kodak Co., Rochester, N. Y.

Serving human progress through Photography

COME ON IN AND SEE THAT BIG "20"

"La-dees and Gen'men, according to the Motion Picture Daily of June 28th. Dr. Leo Handel conducting a research for M. G. M. on Advertising, discovered that Trailer and Lobby Displays . . . which incidentally are the most economical of all advertising mediums...produced twenty per cent of theatre income. Come on in and see for yourself. Hurry! Hurry! Hurry! Every minute mean money . . . for you.



K THE ATTACK!
WAR BONDS!
WAR LOAN!"

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

ANDARD ACCESSORIES . TRAILERS . SPECIALTY ACCESSOR

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Corvette K-225

Whistling in Brooklyn

Sahara

Always a Bridesmaid

Outlaws of Stampede Pass

Man from the Rio Grande

ARBITRATION—Industry lawyers to seek more liberal and simpler rules as aid in trade practice issues

BOND BILLIONS—Drive total for motion picture more than eighth of nation's quota on Third War Loan

GOVERNMENT CONTROL—Canada finds as many problems as ever after the Dominion takes over

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"I DON'T USUALLY WEAR MY HEART ON MY SLEEVE!"

GREAT BOOK!
GREAT PICTURE!

"I'm in love! 'LASSIE COME HOME' is my sweetheart and it will soon be yours. The World Premiere will be at Radio City Music Hall. Redbook Magazine has just named it the Picture of the Month. And the big national magazine campaign is under way. It's based on the celebrated novel and is another one of our hit-group, M-G-M's 12 Toppers!"

TRIUMPH IN TECHNICOLOR
M-G-M's "LASSIE COME HOME"
RODDY McDOWALL
DONALD CRISP
LASSIE

Dame May Whitt
Edmund Gwenn • Nig
Bruce • Elsa Lanchest
Screen Play by Hug
Butler • Based Upon th
Novel by Eric Knight
author of "This Abov
All" • Directed by
FRED M. WILCOX
Produced by SAMUE
MARX • A METRO
GOLDWYN-MAYER
PICTURE

SEE?

They're telling
this kind of
Warner Holdover
story
city after city

Release
after release

And now comes
"Thank Your Lucky Stars"
and then
"Princess
O'Rourke"

as advertised
in N. Y.

See how they RUN!

3-MONTH RUN for IRVING BERLIN'S **THIS IS THE ARMY**

IN TECHNICOLOR
BENEFIT ARMY EMERGENCY RELIEF

CONTINUOUS • POP. PRICES
HOLLYWOOD
Opens 11:30 a.m. • B'way, 51st
LATE FEATURE TONIGHT AT 11

2-MONTH RUN for Bette Davis and PAUL LUKAS **Watch on the Rhine**

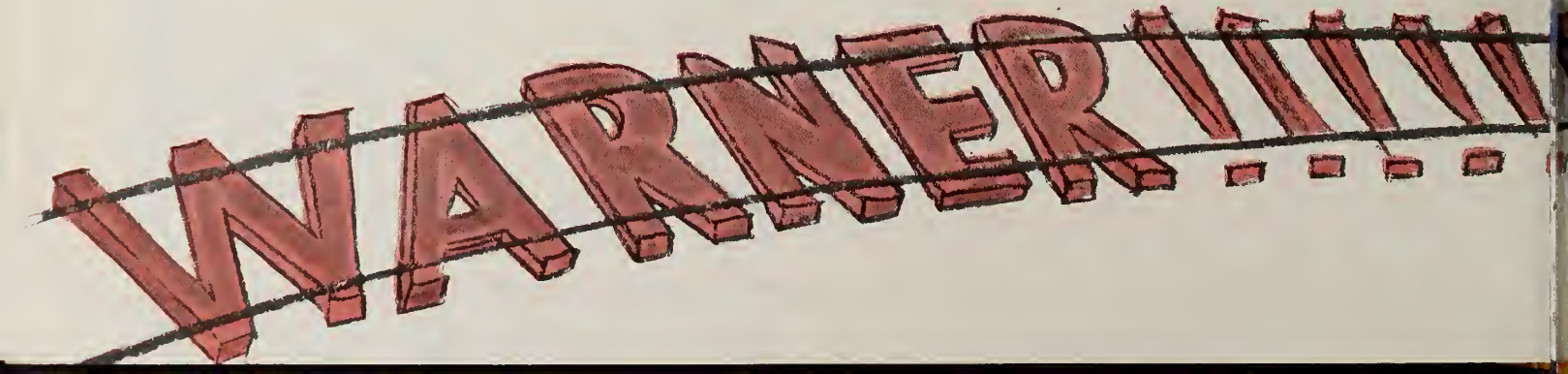
STRAND
Opens 11:30 a.m. • B'way, 47th
COMPLETE LATE SHOW TONIGHT AT 10:30

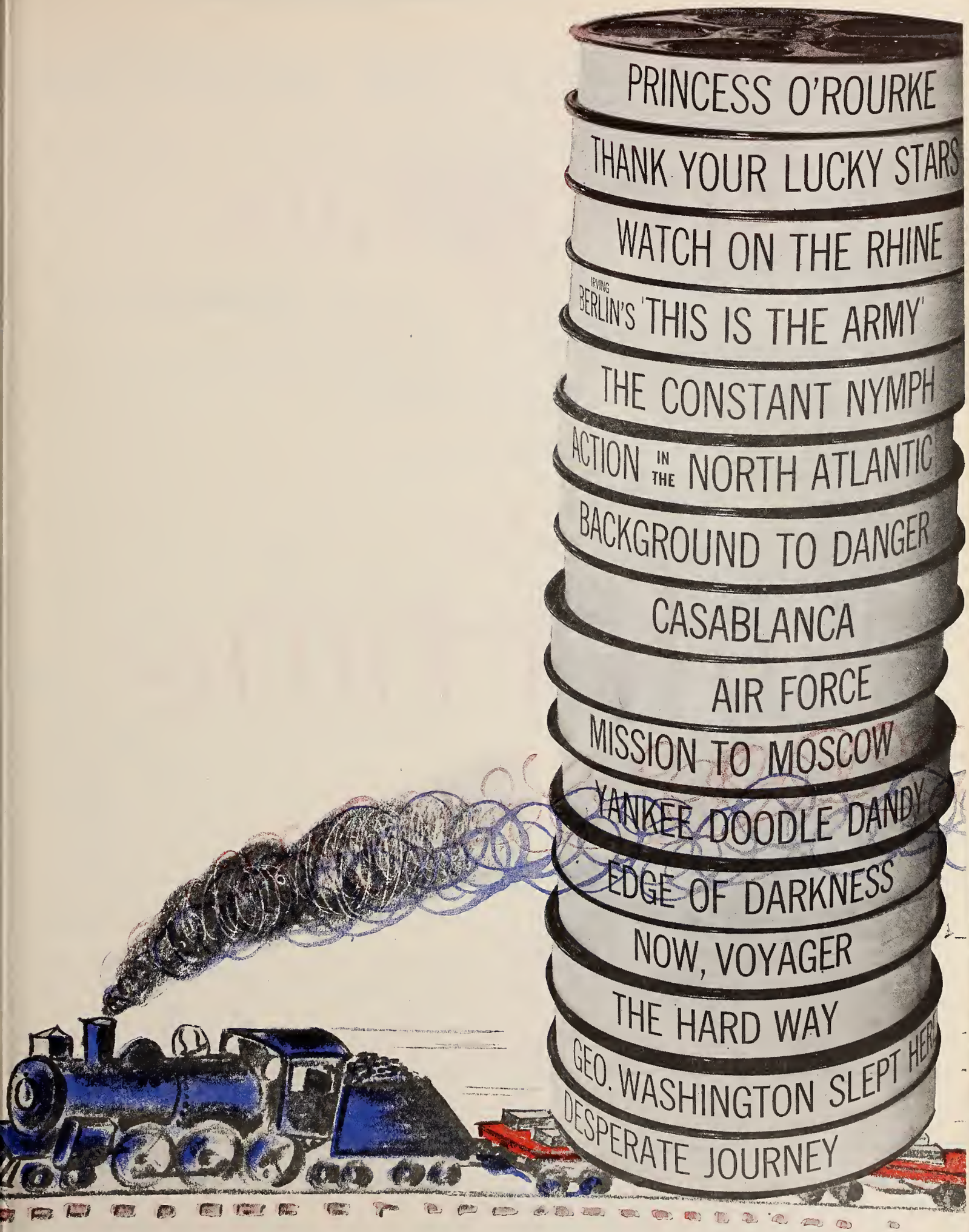
Warner hits!

Jack L. Warner, *Executive Producer*

Let's All Give to the National War Fund!

The right Track!





Are You Backing the Attack?

Jack L. Warner, *Executive Producer*

from Springtime in the Rockies!

Hello, Frisco, Hello!

Coney Island!

Heaven Can Wait!

Claudia!

to Wintertime



Now smashing
records from
New York to Los Angeles!

they're hits every time from... 20th CENTURY-FOX

SONJA HENIE • Jack Oakie • Cesar Romero • Carole Landis in "WINTERTIME" with S. Z. Sakall • Cornel Wilde
WOODY HERMAN AND HIS ORCHESTRA • Directed by JOHN BRAHM • Produced by WILLIAM LE BARON
Screen Play by E. Edwin Moran and Jack Jevne and Lynn Starling • Story by Arthur Kober • Lyrics and Music by Leo Robin and Nacio Herb Brown
Musical Sequences: Supervised by Fanchon • Staged by Kenny Williams

BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 153, No. 1

October 2, 1943

"EDUCATION"

SLEEPING deep in the ooze under Flushing Meadows is the Time Capsule, packed with microfilmed records and messages addressed to the people of the year 6938 and their archaeologists those five thousand years in the Tomorrow. It was a brilliant publicity project of the Westinghouse Electric & Manufacturing Company's promotional program at the New York World's Fair.

There, sealed against the ages in enduring bronze, is the last word on the state of the world as of August, 1938, and something of the hopes and fears for the future, set down by scientists and sages. Dr. Robert A. Millikan, famous physicist, was among the contributors, with a warning against the menace of despotism to representative government.

Today Dr. Millikan finds occasion to write a postscript to his message, in which he remarks that "the external threat from the attack of bandit nations" is not this time destined to succeed, but he views with acute apprehension "the second or internal threat arising from too great centralization of power in Washington and the internal corruption that it inevitably breeds, followed, as in all Axis countries and some non-Axis ones, by the replacement of the people's government by a party government indistinguishable from despotism. . . ."

"Now," considers Dr. Millikan, "that menace is certainly greater than at any time in American history. It is devoutly to be hoped that the American voter has read the lessons of history better than have some college professors who have been recent administrative advisers.

"Spinoza, whom history has shown to have been right more frequently than most philosophers, warned particularly, about 1670, against letting education get into the hands of the central government, for he held it to be inevitable that those in power would use the schools to perpetuate their control, to indoctrinate the rising generation with views which would inevitably be a reflection of the philosophies and interests of the rulers. Such indoctrination has been practised in this century in Europe on a tremendous scale and with disastrous consequences to mankind. . . ."

COZILY alongside somewhere in that same Time Capsule is a dissertation pertaining to the motion picture, by your editor. It is in the form of a letter to "Professor X", the presumed head of the archaeological board which is to break the seals in the remote Then. As a postscript to that letter on the films, he would like to point out that Dr. Millikan's warning about the menace of control of education is inevitably tied to the possibilities, or probabilities, in that related movement which contemplates making the entertainment screen a vehicle of political indoctrination.

Any endeavour to put material of extraneous purpose into the amusement industry's flow of film is equivalent to arrangements to tinker with the water supply, and with kindred possibilities. Also, the broad sweep of motion picture distribution, with its penetration of every region and hamlet, is an inevitable temptation.

We have seen endeavour, from both official and from lay partisans, to reach the American theatre screen with various kinds of messages having no bearing on the established function of this institution of entertainment. No discernible success has attended those efforts, chiefly because their authors did not enjoy the authority to require the people to see them.

One consequence has been some speculative planning in bureaucratic quarters for an elaborate national system of direct approach to the citizenry, going around the established theatre, with 16 mm. distribution and expansion of the so-called non-theatrical field. Free government film has in some instances operated substantially as a subsidy.

The indoctrination of the screen began in Russia, and developed presently in Germany and in Italy and Japan. Dictatorial governments have been educating their people on the screen—educating for death.

△ △ △

GRIFFIS APPOINTMENT

ALL departments of this industry may look with approval and anticipation upon the appointment of Mr. Stanton Griffis, chairman of the executive committee of Paramount Pictures, Inc., to the post of chief of the motion picture bureau of the Office of War Information. This gives the Government and the motion picture alike representation by an executive of extensive, important and long experience, and one decidedly cognizant that the motion picture is not only an art but also an industry, expert in public relations and public service.

△ △ △

CARBON CONTRIBUTES

THE motion picture, served so long from studio stage to theatre screen by the products of the National Carbon Company, Inc., will be interested to find it importantly in the technical news of the war with its "Formula 612", a mosquito repellent credited with saving thousands of soldiers from malaria. National Carbon has put in six years of research in this field. The formula is a military secret now and the preparation is not yet available to civilians. It is said to be ten times as effective as any "fly dope" previously manufactured and that it has no unpleasant odor. There'll be an item for every fisherman's kit when peace and the gentle art of angling may be pursued again.

△ △ △

FALL FASHIONS—The art of banking is definitely recovering from the Dreadful Years and it has become the law now that all officers and bright young men who hope to rise in the world of finance must wear stiff white collars, in New York. The return of the high silk hat and mutton chop whiskers, which would denote complete restoration, is some distance off yet. Significant of something important is the advertising of several popular brands of hats for men at "from five to fifty dollars". That rash of cat-eyed spectacles which has swept stenographic and secretarial strata this summer continues unabated. If some of the girls really knew how those glasses make them look, they would throw them away. Others would not.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Front Page

IN BOSTON, where custom is perennial, all the daily newspapers excepting the tabloids and the *Christian Science Monitor*, carry front page advertising. It's an old fourth estate custom that probably all metropolitan dailies of the New World outside the Hub city sacrificed to banner heads and news accounts decades ago. Now, for the first time, a Boston theatre, the RKO Boston, has bought front page advertising space. A program including "The Sky's the Limit" and a stage show with Louis Armstrong and his orchestra on display, has a 20-line, single column spread on the front pages of all the newspapers. The agate line rate on the amusement page runs to about 50 cents per line. The front page rate averages $2 per line.

Professor Mickey

MICKEY MOUSE, the indefatigable two-dimensional genius who created Walt Disney, has a new assignment. The Office of the Coordinator of Inter-American Affairs has employed him to work in collaboration with Donald Duck and Mr. Disney on a series of short pictures which in divers versions are intended to combat illiteracy in various Latin American lands, and, it is said, in some backward regions of the United States. Mickey has just passed his fifteenth birthday, a ripe age for an imaginary mouse, and has been for some years in a rather emeritus position in the art of entertainment. Like the maturing Charles Chaplin, from whom Mickey derived some of his outlook of aggressively triumphant humility and vigorous modesty, he tends to a social outlook in these years of experience. His many friends will be watching with interested anxiety his adventures in his new career as an educator.

THE Russians may shortly have the opportunity to see American humor directed against Hitler, in an American art form, the Disney cartoon. A print of Walt Disney's "Der Fuehrer's Face" is en route to Moscow. For several months, the Russians have been looking at Der Fuehrer's rear.

Millionth Man

IN the wake of festivities surrounding the arrival of the millionth service man to visit the Hollywood Canteen since its establishment—he was First Sgt. Carl E. W. Bell of Rising Star, Texas, a right appropriate place, pahdner—some of the figures indicating the extent and character of Hollywood's hospitality came within range of inquisitive journalists.

It turns out that the Canteen has served more than two million sandwiches, which is a pair per guest, a half million bottles of milk and three-quarters of a million bottles of pop. One night when the coffee supply fell short of the visitors' thirst quotient Chef Milani, who presides over the Canteen cuisine with patriotic proficiency, got the OPA people out of bed to okay the opening of a coffee warehouse closed for the night and persuaded a trucking company to break out a conveyance which brought the required beverage on the double.

More than 350 stars and starlets have appeared again and again at the Canteen, to entertain or to man the kitchen and refreshment counters, and L. K. Wallace and John Tagroen, of Musicians Local 47, have seen to it that all the name bands in the craft have donated their services to the entertainment of the fighting men.

Husbands and wives of stars, writers, producers, directors, rank-and-file members of the Hollywood branch of the industry, from all the integral and allied companies, do the chores, execute the plans and underwrite the overhead.

The millionth man got himself kissed by Marlene Dietrich, Deanna Durbin and Lana Turner and, despite 11 years in the Army Engineers inclusive of 18 months in combat, went forth armed anew to face undismayed whatever the enemy's got to offer. He was ready for anything.

Windows

FIFTH Avenue, New York, appears to have gone Hollywood. Department stores along the nation's leading shopping street from time to time have devoted a window to a film tieup. Lord & Taylor have given window shoppers a triple film play with three window displays of "This Is the Army," "Watch on the Rhine" and "Thank Your Lucky Stars," current Warner Brothers' releases.

Music Goes Round

WITH two major musicals in the process of being born and several others on the production schedule at RKO, music is going round and round and coming out at the studio music department where Constantin Bakaleinikoff, in charge, has instigated a round the clock schedule for his tin pan workers. The swing shifters are currently swinging 10 musical numbers for "Higher and Higher," now in the shooting stages, and are scoring right around the clock for "Around the World," soon to go before the cameras. The 24-hour schedule is expected to last at least until the completion of editing and recording for these two and seven other pictures headed for the cameras.

"Information Plus"

THE SCREEN'S part in the after-the-war world was discussed Monday by Charles Francis Coe of the Motion Picture Producers and Distributors of America before the Greater Buffalo Advertising Club. "The first commandment," he observed, "which the public gives the screen is: Entertain! The penalty for infraction is death at the box office. This, in the end, means death to the free screen, too. But the camera, which must follow the drama of the world, will focus on an ever-widening world. Information and inspiration will be rampant."

Up in Toronto, before the Advertising and Sales Club, Mr. Coe observed: "Perhaps only 'seeing is believing' in the field of international understanding. The film is destined to perform a supremely useful function in the peace to come. . . . Artistry has wedded information and entertainment."

SEEK liberal arbitration to meet trade issues Page 13

STANTON GRIFFIS is new head of OWI film bureau Page 14

ADMISSION tax receipts record box office in war year Page 15

ON THE MARCH — Red Kann discusses the Writers Congress Page 16

GOVERNMENT control of industry in Canada raises issues Page 25

INDUSTRY concludes Bond drive, nets two billion dollars Page 27

MORE stars hit the road in personal appearance tours Page 28

BRITISH exhibitors seeking relief from Quota Act Page 49

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Soporific

THE BOOK market has long been boiling with efforts of authors to wake up America, but now comes Max Mann, described by the Garden City Publishing Company as "a practical psychologist," with an opus entitled "Put Yourself to Sleep."

It is said that the methods of Mr. Mann's treatment for insomnia have been tested on harried stars and executives of Hollywood with entire success. Mr. Mann has made phonograph records said to be used in hospitals, and he is said to have given treatments by long distance telephone. So he has decided to do it in print.

There are a great many other books on the contemporary scene which also will put you to sleep. The difference is that they are available to the persons who read.

Nomenclature

SPEAKING in behalf of a more precise trade parlance, Albert Deane of the foreign department of Paramount Pictures observes: "Now that foreign versions of pictures are coming into the spotlight again, there appears to be cropping up in print a common error of terminology. The various versions which are being made in this country for foreign language audiences are being referred to as 'dubbed versions.'

"Actually there are very few real dubbed versions being made in this country, because dubbing refers to the synchronizing of a foreign language sound track with the lip movements of the actors on the screen.

"The versions referred to in the stories that I have seen lately are those which have superimposed subtitles in various foreign languages."

Spending Spree

ACCORDING to a United Press story Wednesday, the women of America are on a spending spree. Attendance at the New York picture theatres is up 35 per cent, and records are being broken in Buffalo, Washington, D. C., Omaha, Neb., and St. Paul, according to the story. Clothing sales are up 60 per cent over last year. In San Francisco, says the survey, women shipyard workers and wives of workers are leading the stampede in spending, with a 72 per cent increase in purchases at the city's exclusive shops. New York is reported to have a 50 per cent rise in purchases of women's and misses' coats, and a 37 per cent increase in sales of silk, rayon and linen piece goods. Fur sales have doubled and tripled since last year, with the women showing a distinct yearning for mink and other superluxury pieces.

Jewelry purchases are up 35 per cent. Flowers, including corsages and plants, have had about a 25 per cent increase, with Boston and Chicago florists reporting all-time record sales. Business of beauty shops has increased about 20 per cent, and cosmetic sales are soaring.

Restaurants, says the report, are experiencing a booming trade throughout the nation. Bars and taverns are facing the problem of having more customers than liquor.

Hysterical Relief!

ACCORDING to a report from Boston, Jack Brown, a local impresario, has an idea the time is ripe for giving the public hysterical relief from what our correspondent refers to euphemistically as "the tightness of the day." Mr. Brown is currently staging shades of Pearl White and the black mustachioned villain in an oldtime ditty titled "Nellie, the Farmer's Daughter," possible origin of the salesmen's joke-catalogue, with the alternate title, "No Mother to Guide Her." which is not a sequel to "Orphans of the Storm." According to the report, the melodrama of yesteryear is playing to capacity audiences, crowding the floors and aisles of Casa Manana. To this house of tomorrow playing melodramas of yesterday, Mr. Brown and Boston's film colony are inviting New York and Hollywood studio scouts, tempting them with the proposition that here is tomorrow's trend to escapism.

Russian Opening

REFLECTION of the optimism and renewed cheer of Russia is afforded in an Associated Press report that: "Moscow staged its most brilliant theatrical night of the war period at the reopening of the bomb-damaged Bolshoi Theatre. The evening's offering was the folk opera 'Ivan Susanin.' The jammed house was resplendent with generals and soldiers on leave and some civilian leaders, but Premier Joseph Stalin and other leaders were not present." Dispatches from the Russian front tend to indicate that the Premier is considerably busy.

Answering Marcia

THAT provocative line of articles picking on the pictures and Hollywood by Marcia Winn of the Chicago *Tribune* has drawn many answering expressions. Now comes New York's *The Daily Worker* announcing that it is dispatching David Platt, its motion picture editor, to Hollywood on assignments for articles, to be syndicated to the foreign language press, concerned with motion pictures and the war effort, and especially to supply a specified expose of Miss Winn's series of articles. The foreign language press has recently been engaged in a program of promotion of attention and advertising from the motion picture.

Advertising

THE DEPARTMENT of Commerce has issued a 96-page booklet titled "Advertising and Its Role in War and Peace," an up-to-the-minute bibliography of reactions to advertising in war and peace, including President Roosevelt. The booklet describes advertising as "a vital cog in our free enterprise system." It points out that advertising is a potent medium for distributing information to the people "at a time when the need for accurate information is greatest." The booklet also takes to task "those who shortsightedly" view advertising as a waste in wartime, explaining that the Government "strongly disagrees with this attitude."

Military Bookings

AS assistant division manager of RKO in Cincinnati, Joseph F. Goetz, now Captain Goetz, assistant chief of military personnel of the Air Force Command at Patterson Field near Dayton, Ohio, gathered considerable experience booking films. In the Army he has put his experience to good use. Out of it has come a system which is purported to eliminate long drawn-out processing of troops, shortening considerably, the time it takes to get them to new stations and combat zones at the right hours of the right day. Details of the system have been declared a military secret.

Maybe So

BEN SERKOWICH, publicity director for the Capitol, in New York, officially released on Tuesday: "Because he sings a hilariously satirical song about 'What's Sinatra Got That I Ain't Got,' comedian Henny Youngman, at the Capitol Theatre, is getting threatening telephone calls and letters from Sinatra fans, who threaten to beat, burn him in effigy, hang him from the theatre fire escape, or put castor oil in his borsht. Youngman, who is compelled by contract to continue singing the song, now protects himself by hiring two bodyguards to taste his food, and protect him from assault."

Dog Salvage

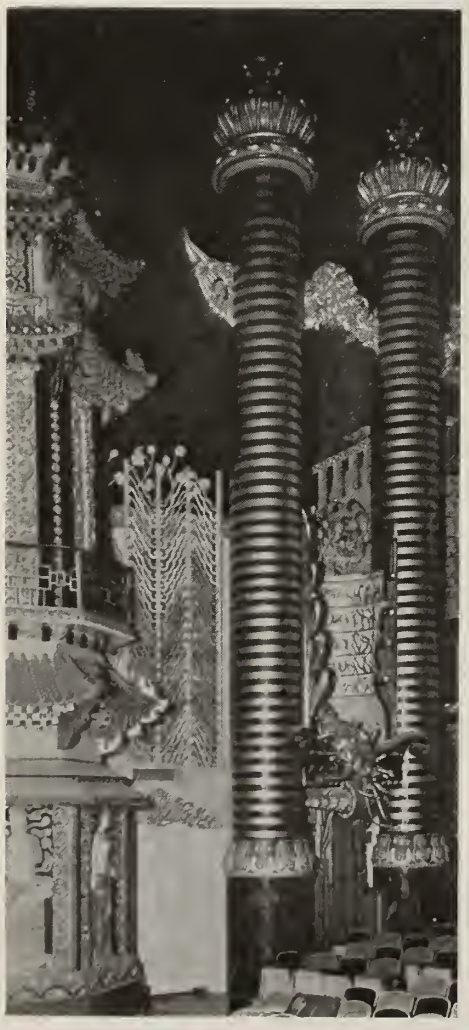
BECAUSE he has "1-A Dogs" to sell for Universal, Bernard Kreisler, concerned with featurettes, has been engaged in research in canine lore. He comes up with the discovery that the U. S. Army is meeting the problem of what to do about dogs taken into the service but found to be unfitted for war. The answer is a special school at Fort Totten, New York, where the peacefully minded pooches are put through a course to divest them of military disciplines and to restore them to their careers as pets. They get honorable discharges, no medals.

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THIS WEEK the Camera reports:



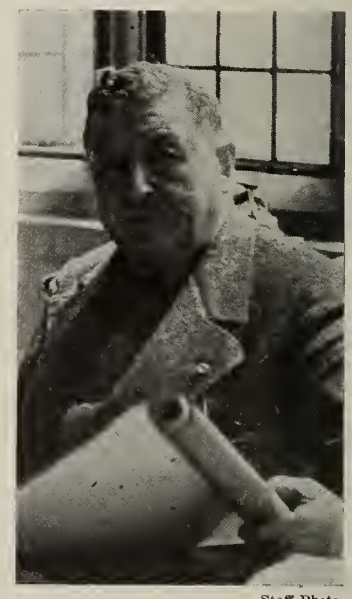
REDUCTION of juvenile delinquency was discussed by Charles P. Taft, director of the Federal Security Agency's Community War Services section, with industry leaders, last week, in Hollywood (see page 45). Above, at a dinner in Mr. Taft's honor, are George Schaefer, chairman of the War Activities Committee; Edward Arnold, actor; Walter Wanger, producer; Mary Pickford, producer; Y. Frank Freeman, president of the Association of Motion Picture Producers; Mr. Taft; Edgar J. Mannix, MGM studio executive, and Francis S. Harmon, executive vice-chairman of the WAC.





VISIT. Lieutenant Commander Eugene J. Zukor visits his father, Adolph, chairman of the board of Paramount, at the New York office. Commander Zukor left the city Monday, after a seven-day furlough. He returned to his base in Los Angeles, where he is executive officer in charge of public relations. A former Paramount producer, he was a chief petty officer in World War I. Just before returning to active duty in 1941, he completed 25 years with the company.

OPENED. The 3,000-seat Elizondo theatre, an interior portion of which is shown at the left, was opened at Monterrey, Mexico, recently, by the Rodriguez Brothers, pioneers in Mexican exhibition and owners of a circuit. The opening feature was Paramount's "China".



Staff Photo

JOHN EBERSON, prominent theatre architect of New York, this week accepted captaincy of the theatre and motion picture unit of the Office of Civilian Requirements. He will be a "dollar-a-year man", under section chief George McMurphey, and will spend several days a week in Washington. Mr. Eberson's unit, it is expected, will advise exhibitors how to procure supplies from the WPB or other agencies, and it will receive applications for other than projection equipment.



PLANS for next year's "March of Dimes" drive were discussed at a conference in Hollywood last week between Basil O'Connor, seated, president of the National Foundation for Infantile Paralysis, and Joseph M. Schenck, 20th-Fox studio production executive, who will be California drive chairman.



CONCILIATION is now favored by major distributors in clearance disputes, Emil K. Ellis, film attorney, at right, told the Motion Picture Associates, New York, at its first luncheon of the season, last Thursday. Above, are Leon Bamberger, RKO; Malcolm Kingsberg, RKO' vice-president and treasurer, and Jack Ellis, MPA president.



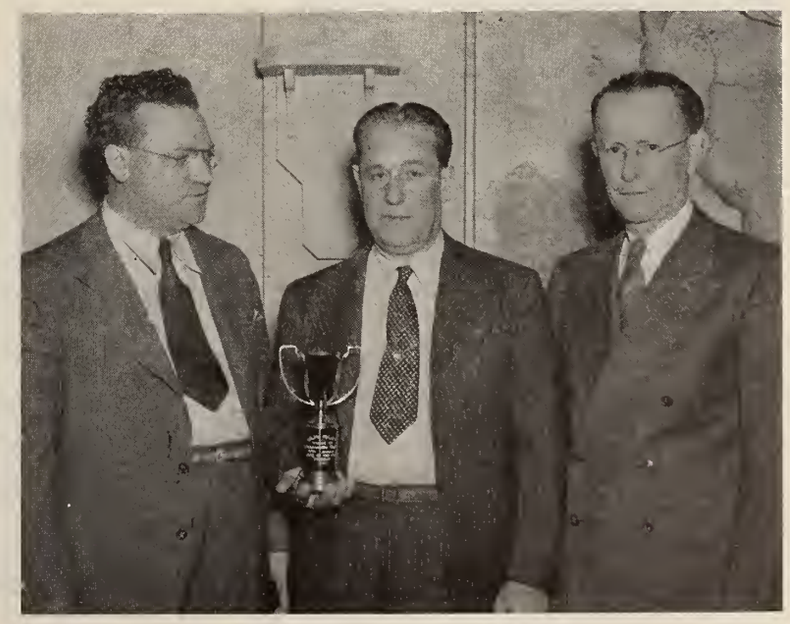
WINNER of the Commonwealth circuit's "King of the Sun" managers' award, Ralph Pullen (below, center) poses with C. A. Schultz, president, and O. K. Mason, vice-president. Above are some of the women the Kansas-Missouri circuit is now employing as theatre managers: Standing—Mary Lightner, Davis, Higginsville, Mo.; Ada Carmichael, Patee, Lawrence, Kans.; Marie Smith, Royal, Hoisington, Kans. Seated—Frances Beatty, Victory, Knobnoster, Mo., and Claudine Sterrett, Palace, Kinsley, Kans.



MANAGER AT 17. Ben Lamo has been appointed manager of the Warners' Rialto, Hartford, Conn. He started in the theatre as an usher, at 16. Six months ago he became assistant manager. He attends school, mornings.

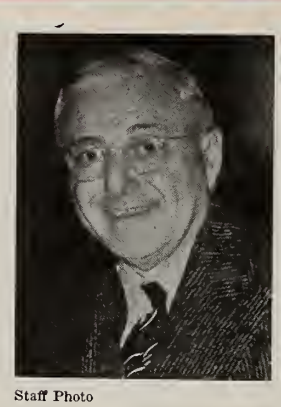


VISITOR on the set of Monogram's "Lady, Let's Dance". Max Milder, managing director of Associated British Cinemas and Pathe Films, Ltd., peers through a view finder, while producer Scott Dunlap and Monogram general sales manager Samuel Broidy watch. Mr. Milder also is Warners' British managing director.



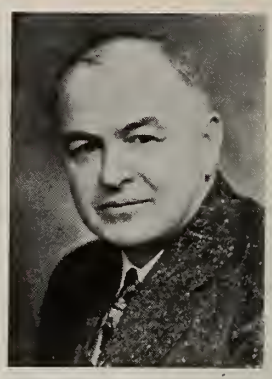


NEW STUDIOS. PRC Pictures, Inc., last week paid $305,000 and assumed $33,000 in back taxes for the former Fine Arts studios, Hollywood, and immediately started shooting "Jive Junction" there. Above, at the deal's signing: Seated—Leon Fromkess, vice-president, and O. Henry Briggs, president. Standing—Sigmund Neufeld, of the board; Arthur Johnson, assistant secretary-treasurer, and Karl Herzog, secretary-treasurer.



Staff Photo

REELECTED. A. Julian Brylawski, Warner circuit executive, last week was reelected president of the Washington, D. C., Motion Picture Theatre Owners Association.



DIVORCEMENT proponent. Senator Harley Kilgore, Democrat, West Virginia, political heir to Matthew Neely, who also advocated divorcement in the Senate.



PROMOTIONS at MGM's Washington, D. C., exchange. Above are second booker Paul Wall, who becomes Baltimore salesman; third booker Victor Wallace, now second booker; Henry Ajello, now third booker; Catherine Murphey, named fourth booker; Ida Barezofsky, a first booker's secretary; Betty Beavers, second booker's secretary; Tillie Gosin, secretary for the third and fourth bookers, and Elizabeth Blackstock, head biller.



THE KEY to the "cottage of 'Random Harvest' " is presented by Will H. Hays, president of MPPDA, to Mrs. James F. Looram, chairman of the International Federation of Catholic Alumnae film department. The key will be awarded to whomever buys the most War Bonds in Mrs. Looram's home neighborhood, Jackson Heights, New York.



A CHECK for $53,000, opening night proceeds from "This Is the Army" at the Chicago theatre, Chicago, is presented to Colonel Robert M. Gardner, left, of Army Emergency Relief, by Walter Immerman, managing director of the Balaban & Katz circuit. Watching is Harry Seed, Warners' midwest district manager.

SEEK LIBERAL ARBITRATION TO MEET TRADE ISSUES

Consenting Companies To Propose Amplification in Decree Revision

Important changes designed to amplify the scope of arbitration under the New York Consent Decree probably will be proposed by the five participating distributors at an early meeting with the Department of Justice, home office attorneys at New York indicated this week.

More liberal qualifications for specific run complainants under Section 10 probably will lead the company proposals to extend the use of arbitration.

The exemption granted under Section 17 to distributors with affiliated theatres interested in a case may be waived.

The conditions required of clearance and some run complainants also may be simplified. Many attorneys believe that too much time is now wasted under these sections in introducing into arbitration evidence of facts on which all parties are really in agreement.

Actions Could Be Speeded And Costs Reduced

Attorneys for Loew's, Paramount, RKO, Twentieth Century-Fox and Warners—the five consenting distributors—concurred in the belief that arbitration could be made more vital, under a new decree. Actions could be speeded up and costs reduced under a simpler set of rules, they said. Distributors pay most of the bill, currently subscribing $285,000 to defray costs of the 31 tribunals administered by the American Arbitration Association.

Proposals to simplify the arbitration system would be advanced early in discussions between distributors and Tom C. Clark, Assistant Attorney General, one spokesman said. He indicated that distributors, Government and exhibitor groups could most easily agree on this phase of the pending discussions.

With the example of a new set of abritration rules it should be easier for the conferees to get together on more important trade issues, the counsel said.

Says Section 10 Should Be Entirely Rewritten

Arbitration enables an outside, impartial tribunal to set definite clearances and runs, one lawyer said. He cited cases where awards had, in his words, "given an exhibitor a break when the distributor could not act voluntarily because of pressure from larger customers."

The specific run portion of the decree, Section 10, should be rewritten completely, in the opinion of the majority of the lawyers with whom it was discussed. Few exhibitors could meet its many restrictions, they said. Only 19 direct demands for a specific run have been filed, out of more than 300 arbitration complaints.

Section 10 currently consists of over 1,500 words and 14 conditions which a complainant must meet including provisions that an exhibitor must have operated his theatre for a year prior to entry of the decree, have filed a demand for run prior to July, 1940, enjoyed the run requested between specified dates and fulfilled numerous other operating conditions and questions of proof to the arbitrator.

. Several companies have proposed that the clause be liberalized to permit virtually any exhibitor to go to arbitration to recover a previously held run, or to seek a change from his current run.

"We should make Section 10 much more liberal, and remove all the restrictions to give any exhibitor who thinks he has a complaint the right to arbitrate," one general counsel said.

"We should throw Section 17 in the ash-can," he added, declaring that there was no need to require the dismissal of affiliated distributors from cases affecting their theatres. Frequently, he added, both the distributors and his theatres, would welcome participation in an award in these cases.

It has been the practice for most of the distributors thus dismissed from clearance actions to adjust their clearances to conform to the margins won from the other distributors. This has been a consistent policy at RKO, Paramount and Warners. At MGM and Twentieth Century-Fox it was said that although decision in each case was up to the sales department they had voluntarily conformed in most instances.

Competitive pressure in such cases is also reported to have caused clearance concessions by Universal, United Artists and Columbia to meet margins set in arbitration awards. These companies are not party to the decree.

Sales officials in confirming that they had acceded to these cuts in cases where their own theatres held the first run declared that the first run clearance of an affiliated house is usually less than that enjoyed by independent key theatres. Most distributors are anxious to play off product as quickly as possible, they said. Distributors consequently limit affiliated houses to a minimum clearance in most cases.

Notes Victories Won by Schine Affiliates

Another lawyer explained that by dropping Section 17 and permitting affiliated distributors to take part in clearance actions they could protect their own interest more effectively. He cited the experience of distributors in complaints brought by independent circuits, calling particular attention to the series of victories won by Schine affiliates in upstate New York.

The cost of defending independent anti-trust actions might also have been avoided in several instances if affiliated distributors could participate in arbitrations affecting their circuits, another counsel asserted. He cited, as examples, the Crescent trust case, and recent complaints filed in Federal courts at Miami, Michigan, New York and Oklahoma.

Section 17 protection, several attorneys held, should continue to cover some run or specific run demands under Sections 6 and 10. Distributors must retain the right to select which of two clients would be granted the preferred run, and should be entitled to grant protection to theatres in which they have investments, they said.

Exhibitor organizations continued to respond this week to the invitation of the Department of Justice to submit their views on revision of the Consent Decree.

Justice Department Gets Data from Exhibitors

Robert Wright, chief of the anti-trust division film unit, received documents from the Unaffiliated Independent Exhibitors, Inc., representing about 65 neighborhood theatres in New York City, and from the Virginia Motion Picture Theatre Owners. Both groups were critical of distributor operation under the decree. In line with the demands of the Independent Exhibitors of New England, filed last week, they sought a reform in sales practices.

The New York group, headed by Jesse L. Stern, president, and Jacob Leff, film attorney, asked that rentals to independents be reduced to levels comparable with terms which they said were paid by circuits. They registered opposition to the percentage sales method and asked continuation of the Government's suit, cancellation and blocks of 15. The group also attacked preferred playing time.

The Virginia exhibitors headed by William F. Crockett favored divorcement and asked the Government to continue its anti-trust suit. It differed from the policy set by the unit's national parent, MPTOA. Cancellation, price allocation and contract formulas were suggested.

CLARK WILL MEET BIG FIVE MONDAY

Tom C. Clark, Assistant Attorney General in charge of the motion picture anti-trust case, was expected in New York Monday for his second meeting with executives of the five consenting companies. They are expected to settle the fate of the Consent Decree, which expires November 20th. The session has been postponed for several weeks to allow film and Justice Department attorneys to prepare material. The presidents of Paramount, Loew's, Inc., RKO, Twentieth Century-Fox, and Warner Brothers, accompanied by their chief legal advisers were expected to meet with the Government official. The meetings were scheduled to be held in the motion picture rooms of the American Arbitration Association.

Stanton Griffis Heads OWI Film Bureau

Will Supervise Relations with Government; Is on Leave from Paramount

Stanton Griffis, chairman of the executive committee of Paramount, has accepted the post of chief of the Office of War Information's bureau of motion pictures, Palmer Hoyt, director of domestic operations, announced last Saturday.

Relations between the industry and the Government will be supervised by Mr. Griffis in the liaison post. His appointment successfully culminated a two-month search for an industry leader to succeed Lowell Mellett as head of the U. S. film coordinating agency.

Mr. Griffis will have authority over all Government requests to the industry, serve as a channel for requests for information or cooperation from the Government, coordinate the film producing activities of other Government agencies and handle all official requests for screen participation war information programs and special wartime drives.



STANTON GRIFFIS

The new OWI official was planning to report to Washington on Monday. He will take a leave of absence from his Paramount post. Mr. Griffis, it is understood, will serve without compensation from the Government agency. Mr. Mellett returned to the White House secretariat in July after Congress had restricted the OWI film budget to $50,000 and ended its production and distribution activities.

Mr. Griffis was instrumental in the financial reorganization of Paramount. He is a funder and partner in the banking house of Hemphill, Noyes and Company, and is a director of many corporations. In addition to serving as chairman of the Paramount executive committee, he is a director of Famous Players Canadian Corporation.

A captain on the General Staff of the Army in the last war, Mr. Griffis has a knowledge of military procedure and requirements to supplement his experience in motion pictures and theatre matters. Last year he was chairman of the Navy Relief Fund drive, raising over $10,000,000 to aid the families of enlisted men.

Visited Europe Last Year On Official Mission

This background is expected to play an important part in Mr. Griffis' service as liaison between the industry and the military services on film matters.

Mr. Griffis on Monday in New York declined to discuss his new post, pointing out that he had just accepted it and could not comment on plans or policies until he had conferred with Mr. Hoyt, Elmer Davis, director of the OWI, and other Washington officials.

Last year Mr. Griffis visited Finland, Sweden, Portugal and Great Britain on a special mission for the Office of Strategic Services. He prepared reports on the development of the Scandinavian film industries and studied the effectiveness of both United Nation and German newsreels and propaganda pictures in neutral countries. Mr. Griffis has been active in many of the industry councils which have arranged wartime programs of cooperation with the Government.

Mr. Griffis was born in Boston 56 years ago and studied at Cornell University, of which he is now a trustee. His financial career started with Hallgarten and Company. He is chairman of the board of Madison Square Garden and has been a partner in the stage productions of Katharine Cornell and Guthrie McClintic.

Hoyt Pays Tribute to Industry Cooperation

The appointment was announced by Palmer Hoyt, director of domestic operations, who expressed gratification that OWI had been able to obtain a man of Mr. Griffis' calibre.

"His acceptance of the post will further the already effective cooperation between the Government and the film industry," Mr. Hoyt said. "This cooperation has made obvious a point I made some time ago when I said that there was no more need for the OWI to produce its own films than there was for it to publish its own newspapers."

Mr. Hoyt also paid tribute to the spirit of helpfulness shown by the industry, pointing out that cooperation on film information programs began June 5th, 1940, when representatives of all branches of the industry met in New York to form the Motion Picture Committee Cooperating for National Defense. That committee arranged to meet the film needs of the various Government defense agencies and up to the time it was replaced by the War Activities Committee released 25 films and made 12 trailers for the Army recruiting program.

Five days after Pearl Harbor, he recalled the industry completed plans to place all of its resources behind the war effort. The making of films for Government information programs became only part of work which included the production of training films for the Army and special films for South American distribution, as well as the recruiting of Hollywood writing and entertaining talent to help keep up the morale of the men in the armed services, and to sell Bonds and raise funds for war charities.

Hoyt Asks More Realism in War News Coverage

Pictorial coverage of the war is in need of improvement, according to Palmer Hoyt, director of the domestic branch of the Office of War Information. He told the Southern Newspaper Publishers Association at Hot Springs, Ark., Monday, that greater realism in motion picture, still and news coverage was needed to make every American an "eyewitness."

"Newsreel coverage is one of the log jams that block realistic war coverage," Mr. Hoyt said. "If the newsreel boys get their shots of actual battle scenes you may rest assured that the newspaper business will get its stories and stills."

Acknowledging that hitherto picture coverage from the front has been curbed by censorship and military restrictions, Mr. Hoyt indicated that the improvement of both newsreel and still pictures is an important OWI objective. He outlined steps that already have been taken to get newsreel cameramen to action zones and said that the news quality of official pictures was improving.

"I'm not arguing for stories that will chill the blood of a mother or sweetheart," he explained, "but we do want to know what our sons are really enduring." Action pictures inevitably will contain pictures of American dead and wounded, he admitted, but asserted that they should be a source of home front inspiration.

Picture coverage of the war should be current, Mr. Hoyt said, rather than delayed for a decade, as in World War I and then used as a source of horror and anti-war propaganda likely to put the nation off guard.

Responsibility for better newsreel coverage rests first with the OWI, Mr. Hoyt said, secondarily with the military services and lastly with the industry. He said OWI would continue to seek cooperation from the services in behalf of the industry.

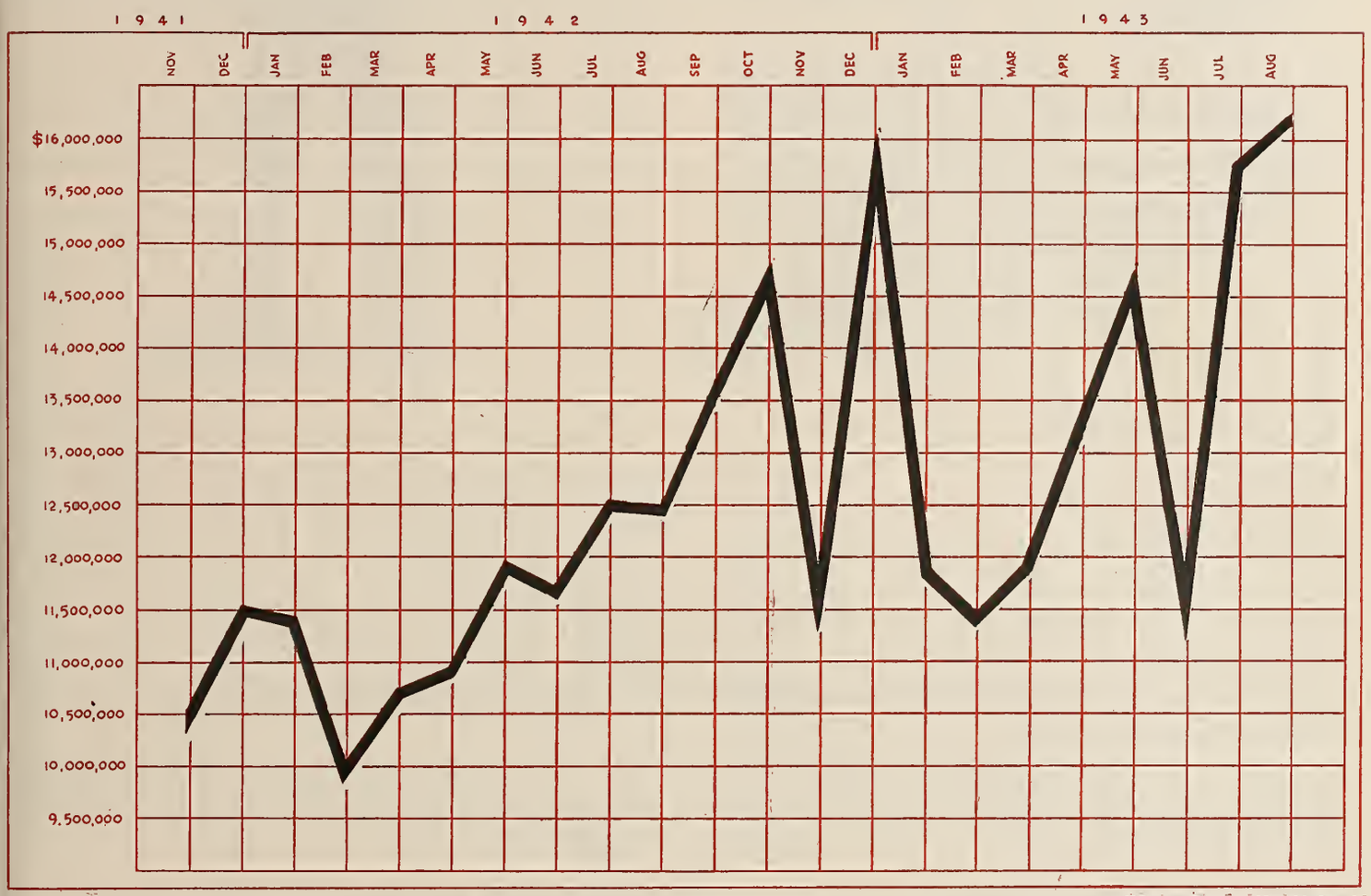
Donald Stewart Named to Red Cross Film Post

Donald A. Stewart has been appointed assistant national director of motion pictures for the American Red Cross, it was announced last week by Edward A. Doyle, national director. He will be in charge of expanding the Red Cross' 16mm film showings in more than 400 service hospitals. For many years, Mr. Stewart was sales representative for distributors in the Rocky Mountain area and also operated his own circuit in Florida.

Heads St. Louis Amusement

Thomas L. Farrington, vice-president of the Lawton, Byrne, Bruner Life Insurance Agency, last week was elected president of the St. Louis Amusement Company, succeeding the late Thomas N. Dysart. Other officers are William T. Nardin, vice-president and Clarence M. Turley, secretary-treasurer. Besides Mr. Farrington and Mr. Nardin, directors are Harry C. Arthur, Jr., James H. Arthur and Rhodes E. Cave.

Admission Tax Receipts Record Box Office in War Year



[Motion Picture Herald Graph]

AS OF the close of business of August of this year, United States Treasury receipts from amusement admission taxes hit an all-time high of $16,178,306, bringing this year's total to $105,867,298, as compared to a $90,781,207 figure for the corresponding period of 1942.

From July of 1942 to July of 1943, aggregate collections came to $154,450,723, as compared to $115,032,269, the grand total for the previous fiscal year. However, the prevailing tax rates were in effect through only eight months of the 1942 fiscal year.

Motion picture box offices generally are estimated to account for all but about four per cent of the total tax receipts realized by the Government from the amusement industry.

The graph, telling the month-to-month story, shows the low point was recorded in March of last year when the war was two months old in America. War industries were just getting established. In another two months they were under way, and a war payroll prosperity had set in. From that point on there was a steady increase, meeting but two slight setbacks until November 1st of 1942.

During that month of November the figures crashed from a then high of $14,694,996 to $11,310,821. Motorists, in the face of gas and rubber restrictions, had put their cars in storage and had taken to the firesides.

By the end of November newly established factories and war work were giving the flow of money new impetus. And the people, naturally gregarious, were tiring of the firesides. Also, with more money to spend and rationing restrictions limiting the tightening outlets for spending it, the people again turned to the theatres. The final spurt for the month of December was propelled by two long holiday weekends, with Christmas and New Year falling on Fridays. With this sudden flow of money into the box offices, tax receipts shot up to a then high of $15,922,909 by the first of the year.

Following the high of January 1st, the figures slipped down almost to November's low by March 1st, and without much sound reasoning to support the reverse. Distribution executives, examining the figures, have indicated their inability to account for the sudden spring dive in box office receipts.

From March 1st to June 1st the rise was steady, reaching the previous November 1st high mark, and brought about largely as result of motorists being without gasoline for late spring and early summer tours. With the summer came another dip in business but, in view of the spending outlets and motoring restrictions by rationing, the low was short-lived, and in July figures started the climb to August's record high.

ON THE MARCH

by RED KANN

HOLLYWOOD

STATE Senator Jack B. Tenney, chairman of the Joint Fact-Finding Committee on Un-American Activities in California, has been burning up newsprint with charges the Writers Congress is "Communist-inspired" and ought not be permitted on the Los Angeles campus of the University of California, a state institution.

The Hollywood Writers Mobilization, organizers of the Congress by statement of Marc Connelly, Pulitzer Prize winner and playwright of high repute, hurls the charge in Tenney's teeth.

The administrative council of the Los Angeles campus of the University "entertains no doubt that the program has been constructed in adherence to . . . technical and professional purposes and has no subversive or political motives or aims."

Between the poles of charge and denial are men of industry stature and motion picture organizations of recognized standing. This makes the situation one of concern for the industry because its good name has been threatened by attack on some of its good names.

This is how Tenney has figured it out: "The call for the Congress includes the names of individuals who sponsored the first Writers Congress at Mecca Temple in New York City in April, 1935, when Earl Browder (secretary of the Communist Party) made one of the principal addresses of welcome.

"Out of this first Writers Congress in New York came the Communist front League of American Writers of which some of the sponsors of the present call at the University were national officers."

In a 15-page report to Robert Gordon Sproul, president of the University, Tenney alleges the names of twelve men identified with this Congress have been attached to Communist movements, openly and disguised. At this writing, he has not made public who they are. Thus, these men, "some of them big Hollywood names," according to the Senator in the Los Angeles *Times,* cannot defend, or try to defend, themselves. Hollywood itself cannot, as well.

Tenney has deplored it as a "shame" that "so many well-intentioned people should be inveigled into this thing—people who are good Americans and who have no sympathy for Communist objectives." Editorially, the Hollywood *Citizen-News* has written, "The public wants to know who are really back of the Writers Congress, not who are to appear on the program."

Connelly, as one of the co-chairmen, has stated it is the Hollywood Writers Mobilization which is the organizer. And what is Hollywood Writers Mobilization?

A Reputation That's Good

ITS eight members bodies are:

1.—Screen Writers Guild.
2.—Radio Writers Guild.
3.—Screen Publicists Guild.
4.—Screen Cartoonists Guild.
5.—Screen Readers Guild.
6.—Los Angeles Newspaper Guild.
7.—Independent Publicists Guild.
8.—Song Writers Protective Association.

Their collective activities since formulation on December 7, 1941, have run the gamut from skits for the armed forces to preparation of original material for the use of the Red Cross, Navy Emergency Relief, the Treasury Department's Bond-selling caravans, the Hollywood Victory Committee's camp tour, the USO's camp shows, the Los Angeles Community Chest and various Allied relief drives. In Hollywood the Mobilization has a reputation for service in the war effort, and it's a good one.

The "well-intentioned people" so carelessly caught up in this subversive activity include the President, from whom a message will be read, and Wendell Willkie. They include the overseas division of the OWI, the Office of the Coordinator of Inter-American Affairs. They include official representatives of Great Britain, China, U.S.S.R., Chile, Brazil, Cuba, the Fighting French and the Philippines. They include General Osborne, chief of the special services branch of the Army, who is sending Major Alpheus Smith to represent him personally. They include men of letters like Thomas Mann and Lion Feuchtwanger. They include representatives of the National Association of Broadcasters, the Los Angeles Newspaper Publishers Association, the Producers Association, the Hollywood Victory Committee, and the Academy of Motion Picture Arts and Sciences.

Y. Frank Freeman will be among the speakers. Kenneth Thomson, Walter Wanger, Jack L. Warner and Darryl F. Zanuck will be among the guests. Sidney Buchman, Charles Einfeld, Kenneth MacGowan, Mary McCall, Jr., William Morris, Jr., Dudley Nichols, Mark Sandrich, Dore Schary, Arthur Schwartz and Lamar Trotti are on the advisory committee.

Charles Brackett, Edward Dymtryk, Julius Epstein, Howard Estabrook, Francis Faragoh, Sheridan Gibney, Frances Goodrich, Albert Hackett, Don Hartman, John Houseman, Talbot Jennings, Emmett Lavery, Adrian and Allan Scott, Arch Oboler, Allen Rivkin, Frank Tuttle and others are on committees.

Tenny goes far beyond the reasonable in suggesting so large a group of such reputation and intelligence can be sucked into an activity which carries any other color than the one it professes.

Best of all, however, is the stand assumed by the University itself. It is a declaration on a high, yet simple, plane. In its re-endorsement of the Writers Congress there is automatic defense of those taking part in it, including, of course, those of this industry within the range of Tenney's tar and brush.

"A conference of this size and importance is bound to attract individuals of varying points of view. That is inevitable in any meeting of minds in a democratic community," goes the text, in part. "It is appropriate to point out that freedom of inquiry and discussion is a cherished tradition of American universities. The University of California has always believed that tradition to be an indispensable part of the democratic foundations of this Republic. In the spirit of that tradition, the University has always cooperated in the sponsorship of conferences designed to analyze freely and objectively the problems involving the present and future well-being of the nation.

"The same attitude of impartiality dictates the University's refusal to sponsor any conference having definitely partisan political purposes. The Writers Congress, we believe, comes within the purview of the legitimate educational aims of an institution of higher learning. After all, it is Congress of adults and not of children.

"It seems to us highly important that the United States exercise very great care lest we destroy at home the democratic tradition of freedom which our boys are fighting on the far-flung battlefronts to preserve."

Opinion and fact are not in Tenney's camp.

Two for the Money

CONSIDERABLE has been written about the realistic flavor which is so characteristic of many of Britain's war-made dramas. They have been sometimes described as documentaries in treatment and effect, although actually they fit the entertainment groove. This is to report there exists no patent on that kind of accomplishment.

In "Corvette K-225," Universal sets forth the story of the famed Canadian fighting ship, 200 feet in length, and 900 tons in weight. The telling is matter-of-fact and straightforward. There is none of the one-man heroics which makes so many war films ridiculous and far-fetched. Here you get a ship and a courageous crew meeting and besting U-boats on the rough and hazardous North Atlantic route. Together they go through defeat and victory, taking the bad with the good in the day's work. Theatricalisms are virtually non-existent. Realism is virtually never off the screen. It's a picture that comes out.

In "Sahara," Columbia has one of the best war jobs of the entire list. The story swings around a single American tank in the wastes of the Libyan desert and, how, through stark and death-dealing action, it eliminates a surprise attack on the rear flank of the British army after the fall of Tobruk. There is an unmistakable mark of integrity and fidelity about this attraction—in its direction, its treatment, its writing and its acting.

Exhibitors continue to report their audiences do not want war films. They most certainly do not want indifferent war films, but it is difficult to imagine they will reject the superior brand.

Like "Corvette K-225" and "Sahara," for instance.





DIG?...OR...DIG!

When we're called upon to contribute to the NATIONAL WAR FUND let's remember it's only money—not life!

THE FACTS:

1. Extended nationwide campaign starts October 5th through November.
2. For the first time a group of patriotic fund-raising activities will be united into one effort nationally.
3. National War Fund includes USO and other great patriotic services.
4. Book this Short Subject now: "The Last Will and Testament of Tom Smith." It is a stirring appeal for the National War Fund — available from R.K.O.
5. A two-minute trailer available through your local War Chest Campaign will be shown in theatres during the drive.
6. Your local War Fund group will advise you when the drive takes place in your city so that you may synchronize showing of trailer.
7. There will be no collections in theatres.
8. Every man and woman in every part of film business should consider it a sacred duty to give liberally to National War Fund through their local united campaign.

Sponsored by War Activities Committee of the Motion Picture Industry, 1501 Broadway, New York City

Loew's to Look At Situation in Great Britain

J. Robert Rubin, vice-president and general counsel, and Al Lichtman, vice-president of Loew's, will leave soon for London. They will initiate new plans for post-war and current production and distribution operations by the company's affiliates in England. They also will study the theatre situation in England, particularly in the light of the effect of expansion of the J. Arthur Rank holdings.

A search for studio space and production facilities for MGM production in Britain under the supervision of Sir Alexander Korda also will form a part of their mission. The Rank interests currently control the bulk of studio space in Britain.

Mr. Rubin and Mr. Lichtman, it was learned in Hollywood, were to discuss phases of Loew holdings in Gaumont-British. Loew and 20th Century-Fox jointly own 49 per cent of the Metropolis and Bradford Trust, Gaumont-British holding company. Their interest is in non-voting stock, however. The voting control is vested in Mr. Rank.

Samuel Eckman, Jr., Loew's managing director in Britain, and Ben Getz, British production executive, were awaiting transportation back to London in New York this week. Sir Alexander Korda was expected to follow them abroad shortly, with Mr. Lichtman planning to leave Hollywood on October 8th.

The British mission for the Loew executives was decided upon at New York early this month by Nicholas M. Schenck at conferences called to discuss long range British plans. Louis B. Mayer, Sir Alexander, Mr. Goetz, Mr. Lichtman and Mr. Eckman participated.

An important Metro production program in Britain will commence soon after the arrival of the American executives, it was indicated. It was reported that in addition to the Korda productions, Gabriel Pascal would undertake to produce a number of major pictures for MGM release.

Mr. Pascal, the producer of "Pygmalion," now is in New York awaiting transportation to London. It is understood that he has several stories ready for production, including another Bernard Shaw play.

Twentieth Century-Fox also may be represented in England soon by leading executives of the company. It was indicated in New York Tuesday that Spyros Skouras, president, and Larry Kent, his executive assistant, expected to leave for London within a week or two. They also will confer on the Metropolis and Bradford Trust holdings and on 20th Century-Fox production and distribution.

Plan Showings of Rogers Films During Rodeo

Republic Pictures has announced that 235 theatres in the Metropolitan New York area have booked Roy Rogers films for showing during his rodeo appearance at Madison Square Garden next week. Special promotions are being worked up by Republic's home office staff and will be coordinated with newspaper advertising, billboards and radio spot announcements.

Theatres Aid Blood Bank

An average of more than 1,000 blood donors weekly are signed at two large San Francisco downtown theatres, the Fox and Paramount, operated by the Fox-West Coast circuit. The Red Cross blood bank maintains booths in the lobbies, where appointment ledgers are maintained. The campaign has been in effect six weeks.

U. S. Plans to Examine Wage Minimums

Hearings to determine whether prevailing wages in the several industries comply with the 30 cents per hour minimum established by the Federal Wages and Hours Act have been called by the U. S. Department of Labor for October 14th at New York.

A committee of public, employer and employee representatives was appointed this week by L. Metcalfe Walling, administrator of the department's wage and hour division, to examine minimum standards in "finance, insurance, real estate, motion picture and miscellaneous industries." They will meet at the Victoria Hotel to set minimums to meet the law's current 30-cent standard and a two-year increase to 40 cents per hour.

No motion picture men are on the committee and officials of the Department of Labor indicated that the industry would not be concerned. They said that the Motion Picture Producers and Distributors of America, the Association of Motion Picture Producers and industry unions had notified the department that prevailing standards were substantially above the minimum, and that they did not desire to appear at the hearings.

Rejects Mason Nomination To Canada Trade Council

R. G. McMullen, administrator of the Wartime Prices and Trade Board of Canada, announced last week that he had rejected the nomination of A. J. Mason, exhibitor of Springhill, Nova Scotia, and chairman of the National Council of Independent Exhibitors of Canada, for a position on the industrial advisory council of the Wartime Prices and Trade Board.

Mr. McMullen ruled that Thomas Walton, Toronto exhibitor, had not resigned as yet from the board, and until such vacancy occurred, Mr. Mason could not be a candidate for the position.

J. J. Fitzgibbons, head of Famous Players Canadian Corporation, is chairman of the board, which is composed of three representatives each from distributors, circuits and organized independents.

Honor Schine Executive Before Entering Army

A farewell party was given by Henry H. Unterfort, RKO Schine city manager in Syracuse, by approximately 70 of his associates and business friends at a buffet supper in that city last week. Mr. Unterfort has joined the Army. Toastmaster was E. R. Vadeboncoeur, WSYR news analyst. Guests included: State Senator G. Frank Wallace, Dr. A. H. Kallet, Charles Kaletzski, Jack Flex, Sidney L. Grossman, Richard Feldman, Gus Lampe, Louis W. Schine, James Brennan, Joseph Schwarzwalder, Jay Golden, Ralph Maw, Matt Sullivan, Harry Berenstine, Marvin Kempner, William Rowell, James Fater and Manny Woronov.

Warners Promotes Three In Sales Division

Three promotions in the Warner Brothers' sales organization were announced last week by Ben Kalmenson, general sales manager. Gus Solomon has been appointed branch manager of the New York exchange, succeeding Clarence Eiseman, named as Metropolitan district manager. In Buffalo, Al Herman succeeded Max Roth, resigned, as manager of the Warner exchange in that city.

Buys Connecticut Theatre

Fishman Theatres of New Haven has purchased the 700-seat Cameo theatre in West Haven from Michael Tomasino. It previously had been leased from the owner by the circuit, although not operated, because of the location of the Rivoli directly opposite.

Key Cities' Shift Subsequents To First Runs

As a result of extended first runs and reduction in the number of releases—down 25 per cent as reported in last week's MOTION PICTURE HERALD—scattered key cities report shifting of second and subsequent run houses to first run.

Denver has two more first run houses than it had a year ago. New Haven and Bridgeport, Conn., each report one shift to first run houses. In Milwaukee, the Alhambra, reopened by Warner Brothers August 27th, is operating as a first run house. The Tri-States Theatre Corporation opened their 2,400-seat Paramount theatre in Omaha to show first runs, and now are using their Des Moines and Roosevelt theatres in Des Moines for first runs.

The Twin Cities have had two conversions, one in each city, the Lyric in Minneapolis, and the Strand in St. Paul. At Troy, N. Y., the American theatre has switched to first runs. In Portland, Ore., the Hamrick-Evergreen circuit switched two subsequent run houses to first run.

Los Angeles has had four conversions, arranged recently to relieve congestion there.

Six theatres in the Northern California area have shifted from subsequent to first run houses. The Joseph Blumenfeld circuit transformed its Esquire theatre in San Francisco to first runs; also its T & D in Oakland and Tower in Sacramento. Robert Lippert's Liberty theatre in Sacramento is another conversion. The Alcazar in San Francisco, an old legitimate house, has been taken over by the Fox-West Coast circuit to show "For Whom the Bell Tolls," and may continue as a first run house.

Weitman Heads Committee For "Night of Stars"

Robert Weitman, managing director of the Paramount theatre in New York, has been appointed chairman of the producing committee for the tenth annual "Night of Stars" at Madison Square Garden in New York on November 16th. Nathan Straus is chairman of the affair. Proceeds will go to the United Jewish Appeal for refugees, overseas needs and Palestine. Barney Balaban, David Bernstein, Nate J. Blumberg, Jack Cohn, N. Peter Rathvon, Marvin H. Schenck and Albert Warner are honorary chairmen; Louis K. Sidney and Ed Sullivan, co-chairmen, and Ben Boyar, associate chairman.

Seeks Justice Department View on Divorcement

Senator Harley Kilgore, Democrat, of West Virginia, sponsor of a measure for the divorcement of distribution and exhibition, said in Washington on Wednesday that no action would be taken on his measure until the reaction of the Justice Department to the bill had been ascertained. No committee meetings on the proposed divorcement legislation would be held until the Justice Department had made known its views, he said.

Skouras Theatres Purchase Squire in Great Neck

Skouras Theatres has acquired the Squire theatre in Great Neck, N. Y. Former operators were Herbert Scheftel and Alfred Burger, heads of Telenews Theatres. The transaction gives Skouras two Great Neck theatres and one in adjoining Manhasset. The circuit has a pooling arrangement with Century Circuit in the Long Island territory.

As these amazing road-shows point the way—



12th TOP-GROSSING WEEK AT THE RIVOLI, NEW YORK

20% OVER BIGGEST ROADSHOWS IN HISTORY IN WASHINGTON

"SMASH"—7th WEEK IN TWO LOS ANGELES HOUSES

5th WEEK AND "BREAKING ALL RECORDS IN CHICAGO," SAYS VARIETY

"TERRIFIC"—5th SENSATIONAL WEEK IN SAN FRANCISCO

...and 40 famous magazines break the news–

WITH "FOR WHOM THE BELL TOLLS" ADS—MOSTLY FULL PAGES*—IN FULL COLOR—IN 40 MILLION COPIES—REACHING AT LEAST 80 MILLION PEOPLE —BETWEEN NOW AND DEC. 1st

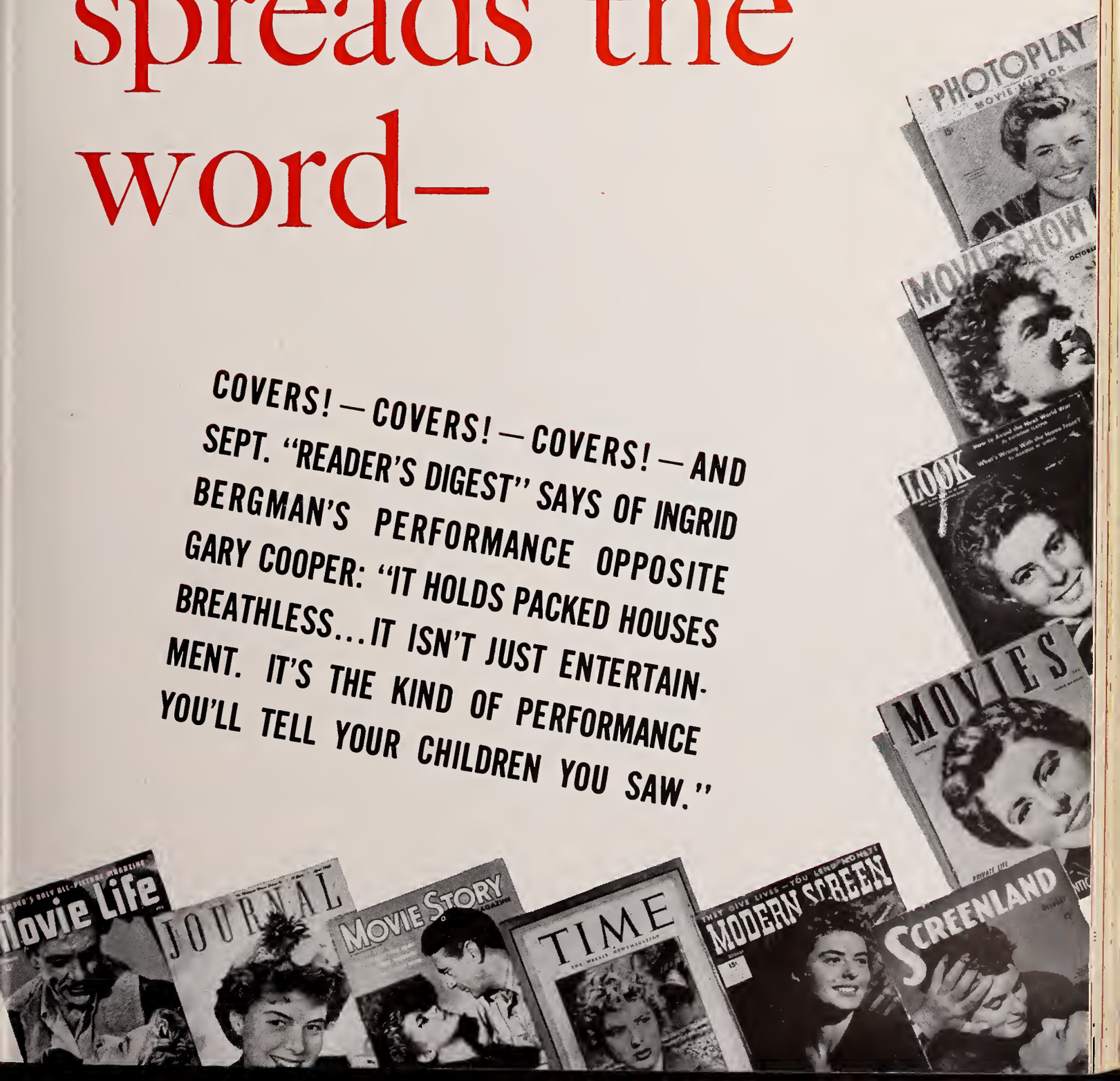


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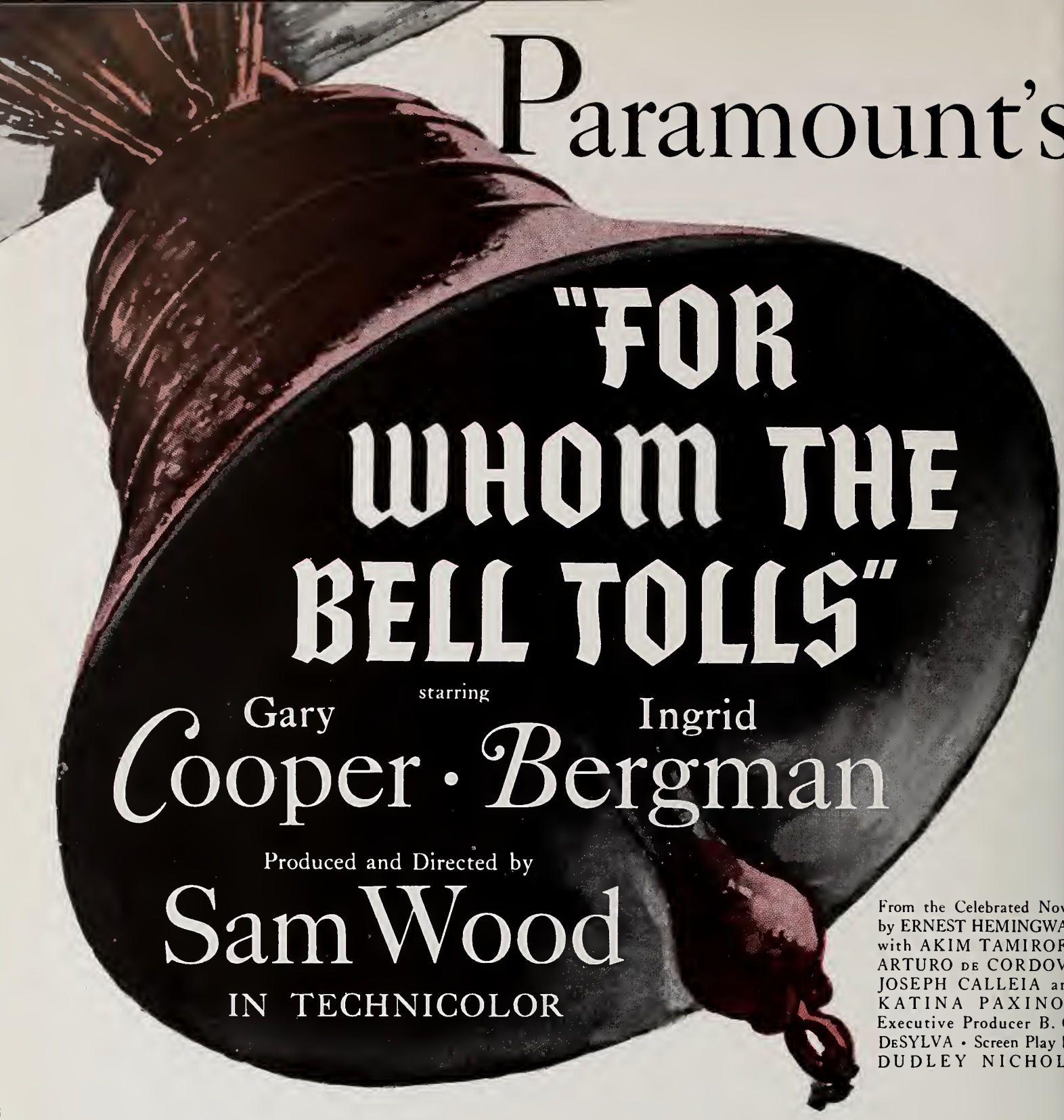



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GOVERNMENT CONTROL IN CANADA RAISES ISSUES

Exhibitor Group Says Film Rentals Are Higher, but Better Harmony Cited

by W. M. GLADISH
in Toronto

Government control of the film industry in Canada has not smoothed out all trade conditions, has not proved to be the panacea for business problems as a whole and has not put an end to complaints about aged grievances, imaginary or real. Results are complex.

But J. J. Fitzgibbons, president of Famous Players Canadian Corporation, says: "The Wartime Prices and Trade Board has done a good job."

And R. E. McMullen of Toronto, Administrator of Theatres and Films in the Wartime Prices and Trade Board, says: "I do not know whether the Board has been a bad thing—but there is better harmony due to the formation of trade associations and the Advisory Council to the Board since December, 1941."

Report Rentals Increase On Circuit Bookings

Yet, an organized group of independent exhibitors declares that film rentals are higher under Federal control because the film distributors are placing more of their pictures into the special category which commands higher prices even though the groupings of new product have to be approved by the Wartime Board.

The reply to this complaint by the spokesman of a major film distributing company in Canada was: "We are putting as much money into 24 pictures as we previously put into 48 pictures, but we can't get any more money for them in Canada than before—and exhibitor grosses on our product have been steadily climbing."

There is also reliable information from a private source that the percentage of film rentals has increased for the theatre circuits during the past year or two while that for independent exhibitors generally has shown a decrease, perhaps due, to some extent, to problems peculiar to particular situations.

Urged Formation of National Exhibitor Organization

What may be surprising to some theatre men in Canada, in view of continued agitation, was the statement by Administrator McMullen that "the Advisory Council has performed an important part in the Board's regulations" and that the formation of that Council had brought about "the welding of various branches of the business." The Advisory Council is made up of nine members, three each from the distributors, independent exhibitors and the circuits, and its sole purpose is to cooperate by discussions with the Wartime Board Administrator.

When theatre admissions were pegged by the Board as a war measure, Canadian exhibitors believed they were doomed because they immediately thought that the entire revenue of a theatre had been fixed for the duration. In time they learned that more patronage at the same admission scale meant more business.

Related to this situation was the declaration the other day by Haskell M. Masters, general manager of Odeon Theatres of Canada, when he said: "The difference between getting money and getting more money is the effort of going after more money." The exhibitors are finding this out. And Mr. Masters also observed, in a talk before a trade meeting, "The weakness of the exhibitors is the strength of the distributors." Mr. Masters was speaking in support of the formation of a Dominion-wide body of theatre owners and managers and his declaration carried considerable weight in view of the fact he has been on both sides of the fence—as a distributor head and as a circuit general manager.

Canadian Government regulations, of which there have been many since September, 1939, can restrict the film distributors as well as the smallest theatre operator. Some of the Federal edicts can really hurt. This was found only recently when Paramount prepared to release "For Whom the Bell Tolls" in the Dominion as a roadshow at $1.50 top and at 70-30 terms. The Wartime Prices and Trade Board pointed to the basic period of many months ago during which the highest admission price for a film roadshow at the moment was 75 cents and the highest rental percentage was 50-50.

In a word, the Government said: "You cannot go higher." The result undoubtedly means loss to the film company because of the inability to swerve from established policy on that feature. The latest word is that the picture has been withdrawn from Canada and the people will have to get along without it—another loss. The Federal code can—and does—work both ways.

Price control is only one section of the Canadian story. The trade is really worried about manpower, about equipment replacements, about taxation, about 16mm. opposition, about coal, about electric power, about construction restrictions, the classification of the business as non-essential along with such things as poolrooms and bowling alleys—but they always lay aside their private axes and come up smiling when the Government suggests that something can be done in the way of cooperation for the war effort. The boys pigeon-hole their family fights and grab the cudgels for another whack at the common foe.

CANADA BANS SALES DRIVE BONUSES

Payment of sales drive bonuses by Canadian distributing companies to salesmen, branch managers and exchange workers is out for the duration by order of the Dominion Government. However, such prizes will be allowed to accrue during the war period for payment after victory is won. Distributors will place the bonuses in escrow for prize-winners, it is understood. The Government's stand on the matter became known when Warner Brothers attempted to issue bonuses in War Bonds to the winning competitors in the company's recent sales drive.

Set Rental Limit In Australia

The Australian Government has established a ceiling on prices charged exhibitors by distributors for films, whether on a flat rental or percentage basis, designating April 15, 1942, as its yardstick, following months of discussion and study.

Government officials have conferred with spokesmen for both distribution and exhibition, with the result that the order finally was put into effect on what was considered a fair basis to both sides. Opinion on the price-fixing regulation has been divided, exhibitors feeling that protection now has been afforded them in the face of rising rentals.

Distributor representatives, it is learned, feel that an undue advantage will be gained by exhibitors who, because of extra grosses due to the wartime boom, will enjoy a greater share of profits while distributors' returns will remain the same. They argue that a fair share of the profits should be allotted to them.

Under the new regulations, a special clause permitting increased charges where certain films are specified, allows distributors a protective margin. It is believed that the clause will give distributors some leeway in designating terms over and above maximum rates set by the Government if the practice is not overdone.

Report 1,243 Theatres Open in Canada

The film division of the U. S. Department of Commerce has reported a total of 1,243 theatres in operation in the Dominion of Canada, basing the figure on data compiled by the Dominion Bureau of Statistics.

Fifty per cent are circuit-owned, according to the report, and two-thirds of all Canadian houses usually show two features, a newsreel, cartoon and trailer on a standard program. Duals are less in evidence in the urban areas than the rural.

Approximately eight copies of a film are supplied to satisfy the market. Canada imports approximately 525 features a year, the majority of which come from the United States.

Vetoes Property Sale

Authorization given by the Fall River City Council to Myer Sobiloff for the purchase of the Pocasset Mill site for $4.000 was vetoed by Mayor Alexander C. Murray last week. A former council order specified that the property must be thrown open to competitive bidding, in the event it was not used as a municipal parking lot. Mr. Sobiloff planned to erect a theatre or recreation center on the site.

Pratchett Sees Post-War Boom In Latin America

Post-war expansion of the Latin American market for Hollywood films on a large scale is foreseen by A. L. Pratchett, Central American manager for Paramount. He returned to the home office last week from his Mexico City headquarters after a tour of the West Indies, Central America and the west coast of South America.

Business throughout the territory is substantially better than last year, Mr. Pratchett reported. "China" and "Five Graves to Cairo," the most recent Paramount releases there were reported to have been sold to a record number of new accounts.

New theatre construction was continuing throughout his territory, despite the war, Mr. Pratchett reported. He said that the wartime development of the Latin American nations which have allied themselves with the United Nations was developing resources and creating a permanent national wealth. The increased demand for motion picture entertainment reflected this Mr. Pratchett said.

Theatre operators in Latin America are obtaining important supplies of theatre equipment for new houses through the commercial program of the Coordinator of Inter-American Affairs, he said.

First run theatres, "comparing with the best in the world" have opened recently in Mexico City and Monterrey, Mr. Pratchett said. These include the Metropolitan, seating 3,300, opened by Fernando Garcia Bringas, and a 3,000-seat house on the Paseo de Reforma, under construction by Frederic Gildrad, Mexico City circuit operator. In Monterrey Rodriguez Brothers recently opened the de luxe Elizondo theatre with "China."

Mexican studios would produce about 60 feature pictures this year, aided by American interests, Mr. Pratchett reported. Local production was increasingly elaborate, he said, and quality had improved considerably. Hollywood, however, continues to supply the bulk of the Mexican market. A few British war information short subjects and newsreels, and some old French pictures are being distributed.

Three studios are now in operation at Mexico City, the Paramount manager said. A fourth is under construction.

Mr. Pratchett left this week for Cuba.

Stage Plays Planned for Later Screen Material

A series of stage plays for the current season are being planned by Leo McCarey and Casey Robinson with an eye towards developing future screen material. "Campaigns for Everybody" is listed as their first venture.

Ernest Pascal and Samuel Bronston are planning a similar joint effort with "Peepshow," which is to star John Emery and Tamara Geva. Mr. Pascal will handle the production for Mr. Bronston, who holds the rights.

Sues for Theatre Interest

Lew Rovner, Philadelphia exhibitor, last week in the Philadelphia Court of Common Pleas filed suit to have restored a 10 per cent interest in the Rockland theatre, claiming that his original $5,000 deposit warranted the interest. Action is against A. M. Ellis and others, present operators of the Rockland.

In Exploitation Post

Livingston Lanning has joined the United Artists exploitation staff and has been assigned to the St. Louis territory.

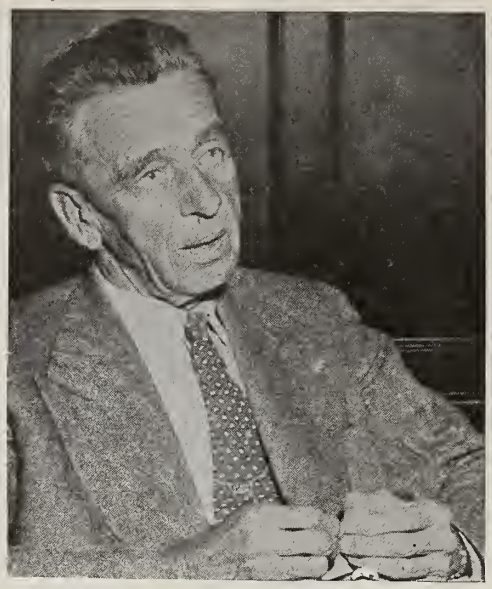


Photo by Staff Photographer

A. L. PRATCHETT

Holdovers Big In Key Cities

Holdover records of new season product were reported this week for Broadway first run houses and other key city theatres. According to RKO Radio, "A Lady Takes a Chance," at the Paramount, is running far ahead of "Hitler's Children," which was the first RKO picture to play that theatre. The current Paramount attraction began its third week on Wednesday.

Paramount's "So Proudly We Hail" began its fourth week at Radio City Music Hall on Thursday, where it is being "acclaimed by large audiences," according to the management. In Cincinnati, Warner Bros. reported a new long-run record has been set at the Capitol theatre with Irving Berlin's "This Is the Army," which began its seventh week there. "Yankee Doodle Dandy" previously had run six weeks at that house.

"This Is the Army" is now in its sixth week in Portland, Ore., and Long Beach, Cal.; fifth week in Denver; four weeks, Reading, and three weeks in all River, Watertown, Youngstown, Omaha, Troy, Worcester and Harrisburg.

Warner Bros. has set "The Oklahoma Kid," a reissue, starring James Cagney and Humphrey Bogart, into more than 100 principal theatres, for late September and October dates.

RKO Radio will give "The Iron Major," starring Pat O'Brien, a 50-city premiere in the New England territory on October 26th, it was announced this week by Robert Mochrie, general sales manager. The company launched a 50-city premiere in the Philadelphia territory Wednesday for "Behind the Rising Sun."

A special midnight preview of Paramount's "Riding High," Technicolor comedy starring Dorothy Lamour, Dick Powell and Victor Moore, will be held Friday, October 22nd, at the Paramount theatre, Broadway, for the benefit of the Associated Motion Picture Advertisers relief fund, it was announced this week. AMPA plans to have screen, stage and radio stars appear in person. Seats have been scaled for this special performance at $5.50 for loges, $2.20 for the orchestra, and $1.10 general admission.

On Museum Advisory Board

Samuel M. Kootz, of Columbia Pictures' advertising staff, has been elected to the advisory board of the Museum of Modern Art, New York.

Mexico City Now Has Eight First Run Theatres

by LUIS BECERRA CELIS
in Mexico City

Inauguration of the Cine Metropolitan gives this city eight first run theatres and a total of 71 active theatres. The Metropolitan seats 3,300 and cost $600,000. It is de luxe in every respect. The Mexican version of "Les Miserables," produced by Jose Luis Calderon, was the opening picture. The new admission high price for a Mexican film of $1.35 was charged for the opening, but it later was reduced to 65 cents.

The Metropolitan is owned and operated by the four del Valle brothers, members of an aristocratic and wealthy Mexican family. Fernando Garcia Bringas, also of an old and rich Mexican family, is the manager. Opening of this theatre was delayed for nearly two years in order to overcome the civic government's prohibition on the ground that the parking of patrons' cars would obstruct the movement of fire engines and police wagons as fire and police headquarters are right across the street. It was arranged to have the patrons' cars parked elsewhere.

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Producers seem to be confident of the future, despite the raw stock situation and the general economic condition of the country, for, it seems, pictures will continue to be a good bet in Mexico. The producers have been increased in number to 41 with the start of a company, Artistas Asociadas, by Joaquin Cortina Goribar, who was one of the founders of Films Mundiales, a leading producing company. Dudley Murphy and Jose U. Calderon are associated with the new company, which is now in production with "Las Campanas de mi Pueblo" ("The Bells of My People").

▽

Amanda Ledesma, ace Argentine screen actress, is here to confer with producers about playing contracts. Reports are that she will play in at least three Mexican productions. Frederico Piñero, leading Cuban actor, has been brought here by Aguila Films for its next production.

National War Fund to Get Industry's Aid in Drive

The National War Fund campaign for $125,000,000 beginning October 4th and ending with November 20th, will have the assistance of the War Activities Committee Theatres Division, according to Arthur L. Mayer, WAC executive.

The industry's efforts will be spearheaded by the WAC trade press division, headed by Martin Quigley, cooperating with gifts of advertising space. Plans call for making screens available for War Fund messages. According to the statement there will be no solicitation in theatres.

Currently in release through RKO exchanges is the WAC war information film, "The Last Will and Testament of Tom Smith," a general appeal to the nation to support the War Fund's efforts, which more than 5,000 theatres will have exhibited before the opening of the campaign. The War Fund has also prepared a two-minute trailer with Fred McMurray, which will be delivered in quantity to War Fund representatives throughout the country.

Joins Merchant Marine

Al Blumberg, Warner Brothers' New York exchange booker, has joined the Merchant Marine. He has been succeeded by Miss Sydney Roth who will cover the up-state and Long Island territories.

INDUSTRY CONCLUDES BOND DRIVE, NETS 2 BILLION

Eighth of Nation's Quota; Cavalcade Sold Total of $1,095,614,600

The Third War Loan this week concluded its month of Bond selling with the motion picture drawing laudatory comment from Secretary of the Treasury Henry Morgenthau, Jr., and other officials. With returns from the headquarters throughout the nation still coming in at press time the industry's official grand total was yet to be tabulated but gave every indication of being just short of two billion dollars in sales.

L. C. Griffith, the industry's general chairman, Tuesday asked state chairmen to have their final tabulations recorded not later than October 4th.

The total is about one-eighth of the nation's goal of $15,000,000,000, and almost twice the entire national effort in the War Bond drive of last September.

The stars of the Hollywood Cavalcade concluded their tour in San Francisco on Saturday night where $21,614,600 in Bonds were sold, bringing the Cavalcade's official grand total to $1,095,614,600. Also, last week, the Airmada of stars and war heroes brought their tour of the nation to an end with a final figure of $254,238,272.

"Free Movie Day" Was Feature of Last Week

On the last official count, according to the War Activities Committee, exclusive of the above figures the industry has $336,703,852 in Bond sales to its credit, with 43 of the 54 state chairmen reporting up to September 16th only. The official grand total known to date reaches the sum of $1,686,556,724.

The last week of the drive, known as "Over the Top" week, which included a national "Free Movie Day" on Monday and numerous special events in theatres from coast to coast, may well result in an eleventh hour effort crashing the two billion mark. Western stars touring the state of Texas sold an estimated total of $33,000,000 in Bonds at outdoor rallies.

At a special "Over the Top" week show held at the Alden theatre in Jamaica, Long Island, last week, in cooperation with the Queens Chamber of Commerce, radio and the press, $19,000,000 in Bond sales was realized.

Warner Brothers' home office held a rally last week, with employees purchasing $100,000 in Bonds, representing an average of a $100 Bond per employee. Columbia Pictures reported Monday of this week that sales had reached better than 94 per cent of the $1,500,000 goal set for employees and the company.

Loew's Theatres Total Is $6,967,580

Loew's Theatres announced that sales for the period from September 9th through September 22nd reached a total of $6,967,580, with the New York theatres accounting for $3,559,300 and out-of-town theatres, $3,408,280.

The Schine Circuit has reported that rallies held at the Schine Oneonta theatre raised $200,000, and Schine's Colonial, Norwich, $13,000. J. Myer Schine is WAC chairman for the state of New York.

Some of the returns for "Free Movie Day" Monday have been recorded. The Capitol theatre on Broadway, New York, and the Music Hall hit the $100,000 mark, the Music Hall doing it on 3,500 sales. Other New York theatres reported as follows: Strand, 520 sales, $24,000; Roxy, 962 sales, $38,000; Paramount, 614 sales, $36,700; Hollywood, 500 sales, $25,000; Astor, 452 sales, $16,275; the Pascack, Skouras owned theatre in Westwood, N. J., showed a total of $107,000 for the day.

Circuit sales for the day showed Loew's in-town theatres piling up 4,439 sales for a total of $405,619. RKO listed for its in-town theatres the sale of 1,542 Bonds for a total of $87,433. The Century circuit reported a total of $80,864, mainly in small Bond sales. The Fabian Paramount and Fox in Brooklyn, combined, sold 498 Bonds for a total of $14,000. The Randforce houses, with final figures unavailable, estimated sales at between $75,000 and $100,000, almost entirely in "E" Bonds. According to William White of the Skouras circuit, Skouras metropolitan houses exceeded $250,000 in Bond sales.

Bond premieres in Milwaukee netted a total of $5,568,000, almost twice the quota. The Sanger theatre in Pine Bluff, Ark., first premiere in the state, realized sales of $326,500. There are thirty-five Bond shows scheduled for Arkansas. In Indianapolis 46 theatres showed "Johnny Come Lately" on Monday, with their goal set at $130,500.

The Parker's Broadway theatre of Portland, Ore., held a Bond premiere last week, with "So Proudly We Hail" on the screen, and collected a total of $2,500,000 in Bonds.

Last Sunday the Yorkville section of New York City held a huge Bond rally sponsored by the RKO 86th Street theatre.

On Saturday the town of Richfield, Conn., a typical community, staged a rally of the citizenry at the Richfield Playhouse, film theatre managed by Eugene Alden, who was in charge of the day's activities. On the stage of the theatre a goat, calf, pig and a pair of nylon hose fetching $50,000 in Bonds, were auctioned off. Geraldine Farrar and Westbrook Pegler spoke, Walter Hampden performed, and Mme. Telfer of the Metropolitan Opera led the singing of the national anthem. The grand total of sales for the day was $525,000.

Iowa, Nebraska Week's Total $1,657,000

In Bond premieres in Iowa the Esquire, in Davenport, netted $120,000; the Rialto in Fort Dodge, $78,000, and total sales in the Iowa and Nebraska territory, headed by A. H. Blank of Des Moines, came to $1,657,000 for the week ending September 18th. At Des Moines film exchange purchases played a role in Bond sales of $1,800,000.

In the Fall River-New Bedford feud of Bond sales in Massachusetts, New Bedford, according to the last count, was in the lead with a total sale of $11,153,600 to Fall River's $9,407,739.

In Charlotte, N. C., the Variety Club, the Carolina theatre and the film exchanges are reported to be playing major roles in Mecklenberg County's effort to sell $15,000,000 in Bonds. The Variety Club sponsored a military caravan from Army posts and airfields, resulting in the sale of $1,248,603 in Bonds. The Carolina theatre, showing "This Is the Army," has raised $5,000 for Army Emergency Relief on opening night.

Broadway Bond Show at Capitol Was Sellout

In Tulsa, Okla., the Orpheum theatre of the Talbot circuit held a Bond premiere of "Let's Face It," selling $8,365,895, a figure, according to Ralph Talbot, representing cash paid for Bonds and not the maturity value.

The Grand theatre in Topeka, Kan., held a Bond premiere Tuesday. In Greensboro, N. C., Norris Hattaway, manager of the Carolina theatre reported the Bond premiere of "So Proudly We Hail," netted $5,542,793 in sales. At the Paramount theatre in Amarillo, Tex., the same picture in conjunction with a barbecue drew sales of $2,500,000. In Richmond, Va., the Colonial theatre sold $315,000 at a Bond premiere of "Let's Face It," according to George Peters, manager.

In New York City sale of Bonds for admission to the Broadway Capitol theatre Friday midnight indicated a sellout. The show was billed as the "Ad Libbers Frolic," with Jay C. Flippen, Frank Fay, Ed Sullivan and Jerry Lester as principals. Frank Sinatra introduced two new songs.

Post-campaign shows scheduled for midnight, October 4th, in Washington, at Loew's Capital and Warners' Earle, with Lt. Rudy Vallee and his Coast Guard orchtra entertaining, have been sold out with a total of 5,500 "E" type Bonds.

PLAN CHRISTMAS BOND CAMPAIGN

"Give War Bonds for Christmas Presents," is the slogan adopted by War Activities Committee executives, retailers and Treasury officials meeting Tuesday at Macy's department store in New York. The Bonds for Christmas drive will get under way November 11th and will carry on through the Christmas holidays, with the film industry, retail merchants and banks behind the campaign. At the meeting Tuesday campaign plans were formulated. Every Bond issuing agent in film exhibition, banking and retailing is to have a role in the drive. The Treasury will prepare an eight-page press book for stores and theatres, each field getting four pages of promotional ideas. The WAC will write the film section.

MORE STARS HIT THE ROAD IN PERSONAL APPEARANCES

Used to Build Stage Shows and to Develop Potential Starring Material

A trend toward more personal appearances by Hollywood stars is indicated in current booking schedules of first run houses. At least two studios are contemplating using their talent to bolster stage shows in their Broadway show windows and another company is planning to build up, through the personal appearance tour, two new players who recently came into prominence on the screen.

For the past year, the talent situation, particularly for New York's first run theatres, has become increasingly serious, as a result of the draft and the needs of USO-Camp Shows. In consequence, Broadway houses have been facing keener competition in selling their stage wares to the public. Name orchestras have been in greater demand and theatres have been competing to get the top band leaders booked months ahead. Other key city theatres with the stage show policy have felt the pinch.

Capitol and Roxy Seek Talent from Studios

To meet the growing competition among Broadway theatres, it has been reported that the Capitol and the Roxy are planning to call upon the MGM and Twentieth Century-Fox studios to furnish Hollywood names to bolster their stage shows. Last year, the Roxy was able to book Carmen Miranda who may appear at that theatre again this year. Ilona Massey played there recently and Carole Landis this week finished a three-week appearance at the Roxy during the run of "Holy Matrimony." On Thursday, with the opening of "Wintertime," the Sonja Henie starring vehicle, the Roxy has booked Bert Lahr, screen and stage comedian, and Lucille Manners, soprano.

The MGM star, Virginia O'Brien, Allan Jones and Henny Youngman head the Capitol show currently, with Morton Gould's orchestra, playing the bill with the United Artists' film, "Johnny Come Lately," the first independent Cagney production. Lena Horne, Negro actress who starred in MGM's "Cabin in the Sky" and 20th Century-Fox's "Stormy Weather," is scheduled to appear at the Capitol October 14th. Hazel Scott, who was in Columbia's "Something to Shout About," is expected to play the Roxy soon.

Loew's State Has Billed Stars For Many Years

Loew's State, which has booked Hollywood film players for several years, during the past few months has presented Mary Beth Hughes, Virginia Weidler, Tommy Dicks, Pinky Lee (who appeared in "Lady of Burlesque"), Maxie Rosenbloom, Harry Langdon, Edith Fellowes and Spike Jones. Cliff Edwards opened at the State on Thursday, and Ann Corio and Jean Parker are to appear there within the next two months.

Personal appearances have been used by the industry since the early days of the screen. Florence Lawrence, who figured prominently in the raid by Carl Laemmle's Independent Motion Picture Company (the famous "Imp") on the talent of the Biograph Company, made a stage appearance on April 2, 1910, after she disappeared from the Biograph studio and had been reported mysteriously slain in St. Louis.

Production Commitments Prevent More Bookings

Before and after the advent of the talking motion picture, hundreds of Hollywood personalities toured the country, appearing personally in theatres, either in connection with the opening of pictures in which they starred or on personality "build up" tours. For the past several years, studios found it difficult to release players for the junkets for the reason that picture assignments frequently intervened at the time of the contemplated bookings. Customarily, therefore, the personal appearances, sometimes few and far between, were confined to the periods between screen commitments.

Every major producing company at one time or another has resorted to the star personal appearance as an adjunct to the selling and exploitation of top productions. Special premieres in the past frequently have been featured by appearances of two or more stars. Since the war, however, costly premieres have been abandoned.

Within the past year, however, a nation-wide tour, comparable to those made in bygone years, was arranged by Republic for Roy Rogers, the company's Western star. It is reported that similar tours have been pending at Universal for Donald O'Connor and Louise Allbritton.

Stars Toured in Connection With Film Openings

Recently, Paramount arranged a personal appearance for Sonny Tufts, new player who appeared in "So Proudly We Hail," in Boston, his home town. Last winter, when RKO opened "Hitler's Children" regionally, the company sent on tour Bonita Granville and H. B. Warner, both of whom had prominent parts in the picture. They made appearances in film theatres and on radio programs in connection with the premieres. Currently, RKO is sending Margo to various key city openings of "Behind the Rising Sun." James Young, author of the book, and Gwen Dew, Far Eastern correspondent for INS, also are on tour in connection with the openings. All three are speaking before civic and social clubs, factory groups and on radio programs. Pat O'Brien, star of "The Iron Major," will make personal appearances in Boston at the Keith's theatre, and in other cities, in connection with RKO's 50-city premieres.

Broadway's first run houses which are offering major company top product on unusually extended runs, currently are lining up pictures for October, November and December. Schedules, of course, are tentative and subject to change due to the wartime factors influencing bookings. Stage shows, however, for most Broadway houses, are booked solidly until Christmas and theatre managers say film and stage show values this Christmas-New Year week will excel any combined entertainment programs for the holiday week of former years.

Radio City Music Hall, according to tentative plans, will play MGM's "Lassie Come Home," following the current tenant, Paramount's "So Proudly We Hail." "Lassie" will be followed by "Claudia," Twentieth Century-Fox comedy-drama starring Dorothy McGuire and Robert Young. After "Claudia" it is expected that MGM's "Madame Curie," now in production, starring Greer Garson and Walter Pidgeon, probably will go into the Music Hall in time for Christmas Week.

At the Roxy, following Sonja Henie's "Wintertime," which opened Wednesday, the tentative schedule calls for "Sweet Rosie O'Grady," Technicolor musical starring Betty Grable; "Guadalcanal Diary" and the Technicolor Musical, "The Gang's All Here," starring Alice Faye, Carmen Miranda, Benny Goodman and his orchestra, James Ellison and Phil Baker. All are 20th-Fox films. "The Gang's All Here" in all likelihood will come into the Roxy for the Christmas week, for which the theatre already has booked Jimmy Dorsey and his orchestra as the stage show attraction.

Universal, Columbia Films To Play Capitol

The Capitol, according to present schedules, has booked Universal's "Phantom of the Opera," to follow "Johnny Come Lately," and after that, Columbia's "Sahara." It is understood the theatre probably will play MGM's "Girl Crazy," the musical starring Judy Garland and Mickey Rooney, for the Christmas week holiday.

Following the run of RKO's "A Lady Takes a Chance" at the Paramount, the next film will be Paramount's "True to Life," and after that, MGM's "I Dood It," starring Red Skelton. These bookings are tentative, but it is expected that a big-name Paramount picture will move into the theatre for the holiday week as the film attraction to be offered with Tommy Dorsey and his orchestra.

At the Strand, where Warners' all-star Technicolor musical, "Thank Your Lucky Stars," followed "Watch on the Rhine," this week, it is expected the musical will run at least six weeks. Tentative plans after that are for "Princess O'Rourke" to follow, although no definite announcement has been made.

San Francisco House Now Using Vaudeville Shows

Vaudeville received additional impetus in the northern California sector when the Ellis theatre in San Francisco, an old neighborhood house, instituted a combined vaudeville-film policy. The theatre showed vaudeville many years ago, and is equipped with a large stage. It recently became the property of William B. Davis, vice-president of Redwood Theatres, Inc.

Paramount Has Another Unconditional Hit!



"Read Our Mail

About Those First 200 Dates of...



So Proud We

"Headed for terrific gross at Rad
York"..."Breaks all-time attendar
politan, Boston" ... "First week
house record at Keith's, Baltimo
in history of the Denham, Denver
"Will equal or exceed 'Rhythm' a
Oakland Paramount" ... "Chalking u
Springfield, Pittsfield, Portland"
record without stage show at Los An
"Great Lakes, Buffalo topped 'Road
giving gross"..."Topping 'Rhythm' i
Charlotte, Minneapolis, St. Paul" ..
its own home grounds--in Memphis, Ne
"Doubled first week gross of 'Rhythm
Milwaukee Palace"..."Sensational! New Yea
grosses topped in Canadian dates"..."I
for pictures of its length in the Newm

dly Hail

ity Music Hall, New
ecord at the Metro-
oke every existing
."Biggest opening
pacity every show"...
e Frisco Fox and
l-time records in
Setting a new
s Paramount"...
rocco' Thanks-
la. City, Houston,
eating 'Dixie' on
leans, Dallas"...
d 'Dixie' at
nd Thanksgiving
eaks all records
ansas City."



"We'll bet Paulette's black lace nightie that you've never read any greater

Reviews!"

"A smash hit and a brilliant film . . . an irresistible production . . . a portentous theme magnificently handled."
—N. Y. Herald-Tribune

"Kudos go to Mark Sandrich . . . Picture will claim high honors in the roll of 1943's outstanding cinemas."—N. Y. Mirror

"Should prove a goldmine for showmen, a feast for fans."
—Film Daily

"An obvious crowd-pleaser. A smashing melodrama with everything." —N. Y. Post

"Mark Sandrich has done a super job . . . A mighty story."
—N. Y. Jour. of Commerce

"Will be one of Paramount's big money-makers of the season."
—Variety

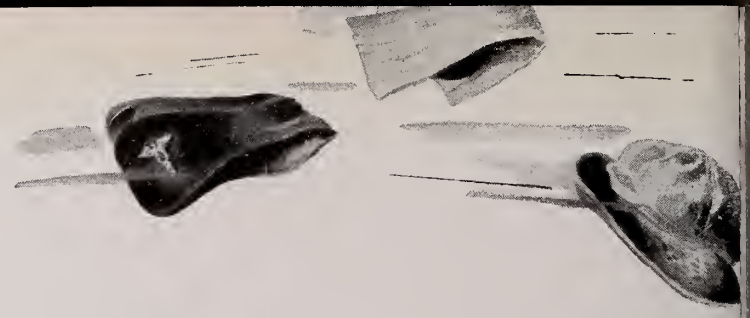
"Registers on every count."—N. Y. Jour-Amer.

"A perfectly glorious picture."
—Brooklyn Eagle

"A job to be proud of."
—M. P. Herald

"All things to all movie-goers. Terrific realism."
—PM

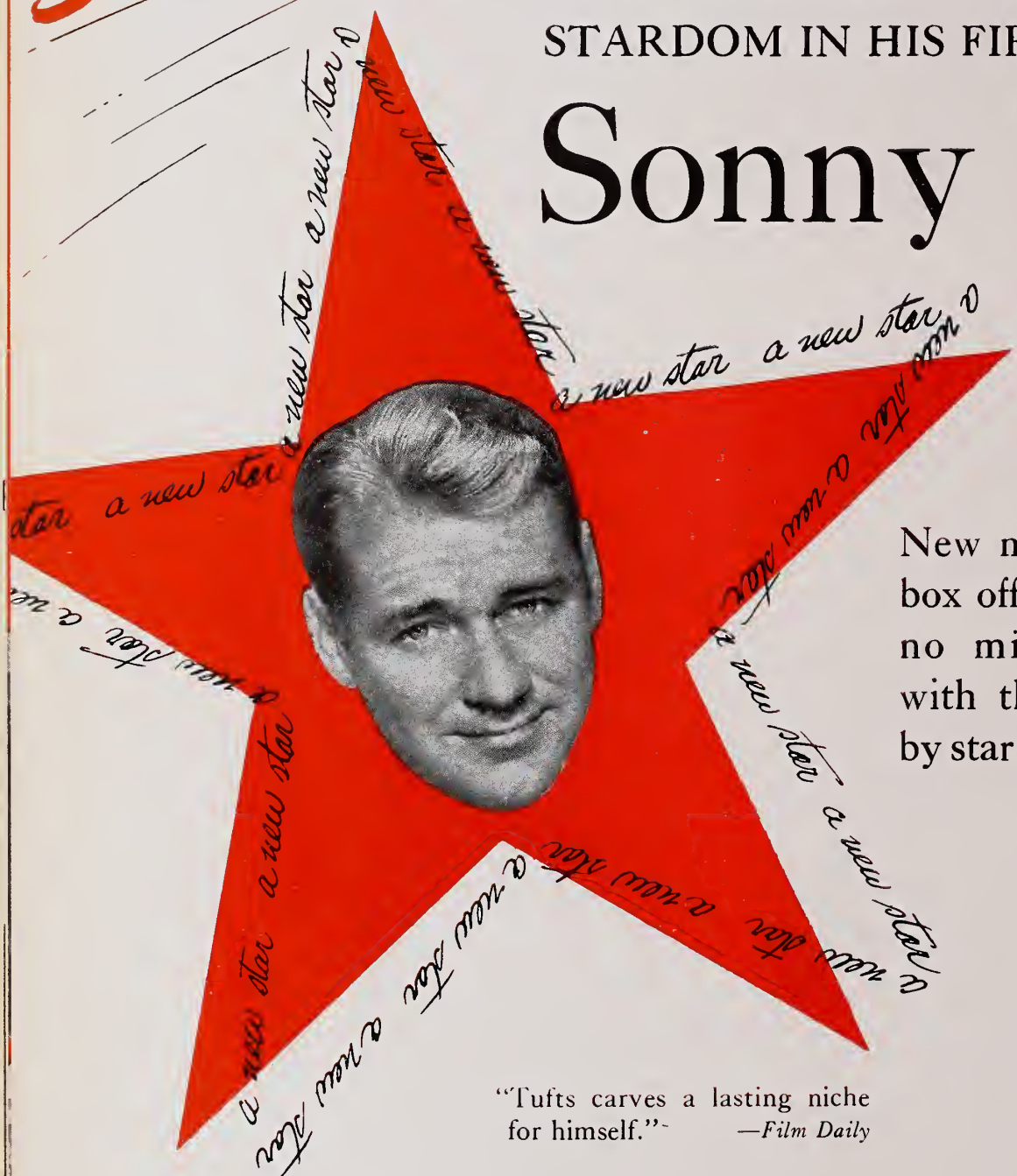
"One of the most powerful of the year's pictures!"
—N. Y. Sun



..."and our Service hats are off

TO THE MAN WHO CAME TO STARDOM IN HIS FIRST FILM ROLE"

Sonny Tufts



New manpower for your box office, gentlemen, and no mistake! Presented with the utmost pleasure by star-making Paramount.

"A new, completely original personality . . . Sonny Tufts has a way with him . . . a way that is sufficiently engaging to please men, enchant women and thrust him into immediate stardom." —*N. Y. Post*

"Tufts carves a lasting niche for himself." —*Film Daily*

"An immensely likeable newcomer . . . a husky lad with an engaging grin, who steals the picture whenever he gets within camera range." —*N. Y. Journal-American*

"One of the year's big finds." —*N. Y. Sun*

"You can tab the boy for stardom." —*Variety*

"A magnificent initial screen bow." —*Daily Variety*

"A wonderful new addition to the list of movie-comedians." —*N. Y. World-Telegram*



The Biggest WORD
in Picture Business Is

Word of Mouth



And here's word-of-mouth evidence that
means extra days and extra dollars for

"SPWH"

"So Proudly We Hail"

HARRY GAMMETT *A. R. Boyd Enterprises, says:* "It is one of those pictures that causes those who see it to urge their friends to do likewise."

SHOWMEN'S TRADE REVIEW *says:* "Any moviegoer who sees this picture will force others to come and see it."

EUGENE SPENCER, *RKO Trent Theatre, Trenton, says:* "One of the few pictures that you hear people talking about all over town."

FRED J. DOLLE *says:* "Believe will be exceedingly strong second week due word-of-mouth advertising."

J. T. WALSH, *Comerford Booking Office, says:* "The most talked about picture to play Binghamton in years."

JERRY ZIGMOND, *Newman Theatre, Kansas City, says:* "Audiences are swept to spellbound heights by the story's impact. The picture is aptly named: We Hail It Proudly."

HARRY L. NACE, Jr., *Phoenix, says:* "Patrons' comments assure us picture will build."

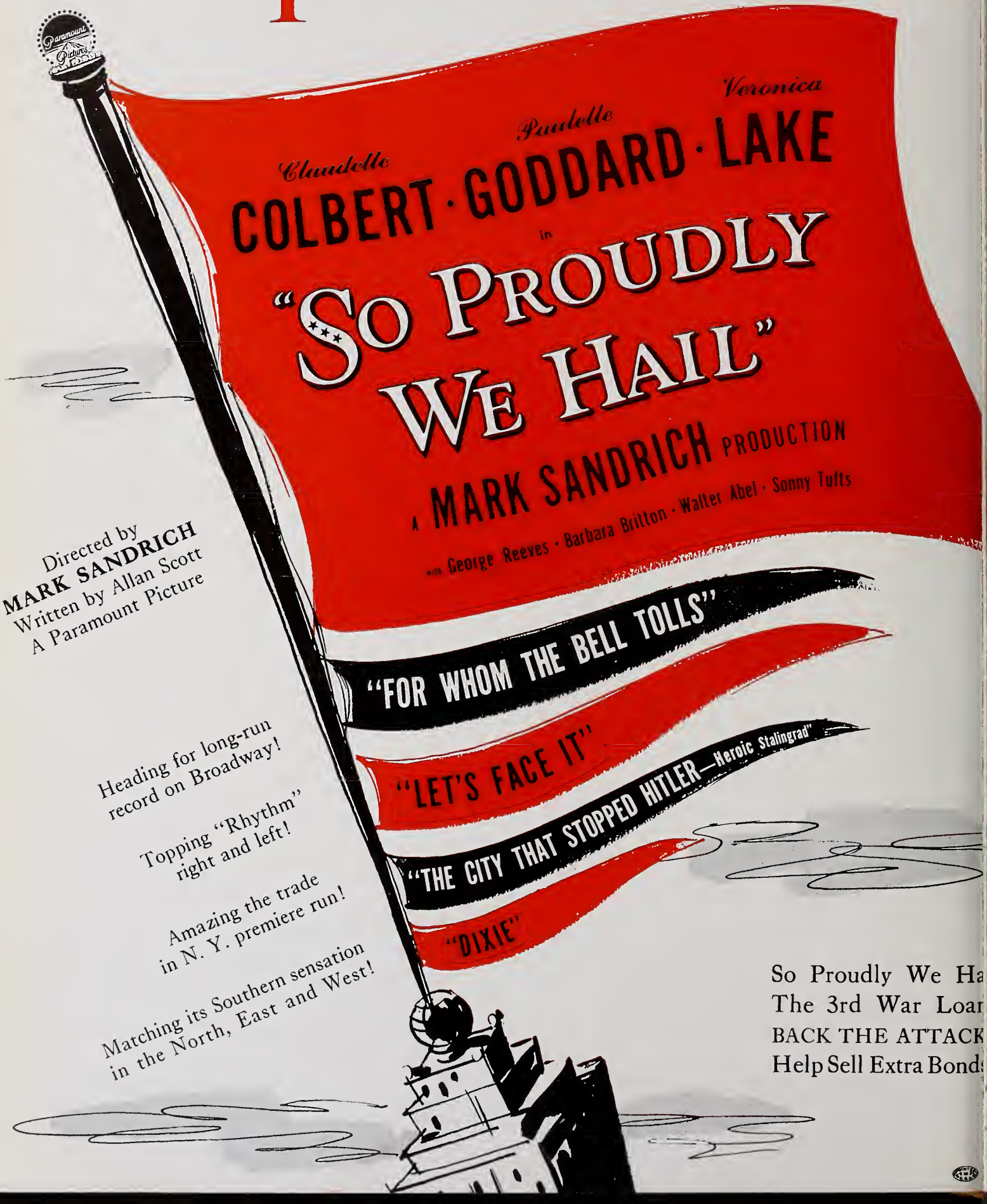
J. FRED OSTERSTOCK, *Wilmer & Vincent Theatres, says:* "The best woman's picture to come out of this war to date."

HAVE YOU ENTERED THE $1,000 THEATRE MANAGERS CONTEST?...

...WRITE FOR 101 FREE TIE-UP HINTS!.....

From Radio City Music Hall to the Shores of 'Frisco Bay...So Loudly They Hail

PARAMOUNT



Directed by
MARK SANDRICH
Written by Allan Scott
A Paramount Picture

Heading for long-run record on Broadway!

Topping "Rhythm" right and left!

Amazing the trade in N. Y. premiere run!

Matching its Southern sensation in the North, East and West!

So Proudly We Ha
The 3rd War Loan
BACK THE ATTACK
Help Sell Extra Bonds

STORY EDITORS FIND PLENTY OF MATERIAL AVAILABLE

66 Properties Purchased During July and August by All Producers

Despite the occasional fears expressed over the alleged lack of good story material, accented more than ever now with the calling of many writers into service, enough manuscripts are on story editors' desks to keep the Hollywood production line amply supplied.

That is the opinion of Leda Bauer, RKO Radio's eastern story editor. "Those whispers have been going around for the last 15 years or so," she said. "But we've still been supplying producers with stories, and good ones." Miss Bauer, conceding that the cycle has turned toward comedies, musicals and other escapist themes, said that major attention is being centered on that type of story at the present time.

Story Buying Decreased At End of Season

Story buying by producers decreased toward the end of the 1942-43 season. During July and August 66 properties were acquired, 29 of them last month. Originals still comprise the bulk of the total. However, six stage plays were bought during the period.

"Escape Me Never" will be filmed by Warners under the supervision of Henry Blanke. The play was adapted from Margaret Kennedy's novel, "The Fool of the Family." Edward Small plans to produce "Up in Mabel's Room," written by Wilson Collison and Otto Harback, and originally produced on the stage in the early 1920's. United Artists will release the film. Booth Tarkington's novel, "Kate Fennigate," also has been acquired by Mr. Small.

"Duffy's Tavern," the radio program over which Ed Gardner presides, has been acquired by Paramount. Mr. Gardner and Charlie Cantor, of the original cast, will leave soon for the coast to appear in the picture version. Jack Skirball and Leo Spitz formerly held an option on the program but allowed it to lapse. Mr. Spitz since has joined International Pictures, the William Goetz producing company.

Properties Purchased for Month of August

Following are the story purchases for the month of August:

ALL THAT I LIVE FOR, original by Oscar Brodney, acquired by Universal.

ANDREW STONE'S SENSATIONS OF 1944, original to be produced by Andrew Stone for United Artists release.

ATLANTIC CITY, original by Arthur Caesar purchased by Republic.

CENTENNIAL SUMMER, novel by Albert E. Idell, bought by Twentieth Century-Fox.

CURTAIN CALL, original by Jacques Thery, purchased by Universal.

DUFFY'S TAVERN, radio program, with Ed Gardner, originator, to appear in the film. Purchased by Paramount.

ESCAPE ME NEVER, stage play from the book, "The Fool of the Family," written by Margaret Kennedy. Acquired by Warners for a Henry Blanke production.

HAPPY DAYS, original by Edward Dein, acquired by Universal.

HOT TIME IN THE OLD TOWN, original story with music by Jack McGowan. Purchased by Metro.

JUNGLE QUEEN, original by Henry Sucher, acquired by Universal as a possible vehicle for Maria Montez.

KATE FENNIGATE, novel by Booth Tarkington, rights acquired by Edward Small for United Artists release.

LADY ON THE TRAIN, original mystery story by Leslie Charteris, bought by Universal.

LIBERTY HALL, tentative title of a musical by Irving Berlin, purchased by Warners for a Hal B. Wallis production. Michael Curtiz will direct.

NIGHT AND DAY, life story of Cole Porter, an original purchased by Warners. Screenplay to be written by Steve Fisher.

Ferenc Molnar Novel Is Bought by Paramount

OH, YOU KID, original by Jack McGowan, purchased by Metro, probably as a musical comedy production.

OLYMPIA, novel by Ferenc Molnar, purchased by Paramount. Charles Brackett is to produce with direction by Billy Wilder.

RAIDERS OF THE BORDER, original by Johnston McCulley, bought by Monogram for a Western feature.

RIDE, SAILOR, RIDE, original by Eugene Conrad, purchased by Universal.

SALOME, WHERE, SHE DANCED, original by Michael J. Phillips, acquired by Universal.

SONG OF THE OPEN ROAD, original by Irving Phillips and Edward Verdier. An Edward Small acquisition for United Artists release.

STAR BRIGHT, original by Isobel Lennart, purchased by Metro.

STRANGER, original by Samuel Hoffenstein and Betty Reinhardt, acquired by Universal.

Edward Small Purchases "Up in Mabel's Room"

SWING TIME FOR JOHNNY, original by Clyde Bruckman, purchased by Universal for a musical feature.

THE CLIMAX, Curtis Siodmak original, purchased by Universal.

THE GRISWOLD STORY, *Saturday Evening Post* story by Dwight Mitchell Wiley, purchased by Paramount for production by Seton I. Miller.

THE LAST NIGHT, magazine short story by Storm Jameson, acquired by Metro.

THE TRUMPET MAN, original by Erik Charrel for production as a musical. Purchased by Metro.

THIS IS THE LIFE, original by Ed Sullivan depicting the life of Arnold Reuben, Broadway restauranteur. Purchased by Hunt Stromberg for United Artists release.

UP IN MABEL'S ROOM, stage play of early 1920's by Wilson Collison and Otto Harback. Purchased by Edward Small.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Total
September, 1942	22	10(a)	2	34
October	32	9(b)	5	46
November	12	12(c)	1	25
December	17	8(d)	.	25
January, 1943	10	6(e)	1	17
February	32	5(f)	1	38
March	23	10(g)	5	38
April	18	13(h)	4	35
May	24	10(i)	.	34
June	24	7(j)	.	31
July	17	16(k)	4	37
August	21	6(l)	2	29
TOTALS FOR 12 MONTHS	252	112(m)	25	389

(a) Including 4 magazine stories
(b) Including 2 magazine stories and 2 songs
(c) Including 2 novelettes
(d) Including 2 magazine stories
(e) Including 2 magazine stories
(f) Including 3 magazine stories
(g) Including 1 magazine story and 1 song
(h) Including 3 magazine stories and 1 song
(i) Including 2 magazine stories and 1 comic strip
(j) Including 3 magazine stories
(k) Including 3 magazine stories and 1 radio script
(l) Including 2 magazine stories and 1 radio script
(m) Including 27 magazine stories, 4 musical compositions, 2 radio scripts, 2 novelettes, 1 newspaper comic strip

USO Camp-Shows Increases Tour Units from 34 to 60

New Victory units have been set up by the USO-Camp Shows comprising about 10 performers per unit as a move toward providing a more elastic setup. Formerly Red units containing from 30 to 40 performers and White units with 15 went out on tour. Now both have been combined and split up into Victory units.

It will increase the number of groups from 34 to 60. Thirty units started on camp tours this week. The Blue units will remain intact and with five performers will continue to visit outposts.

USO-Camp Shows has estimated that the units have played before 20,000,000 men and women in service since its inception, exclusive of the overseas audiences.

USO-Camp Shows announced this week that the casts of 13 Broadway legitimate shows had volunteered a series of "night-off" playdates to entertain the armed forces during the coming winter. Representatives of the casts met recently with USO-Camp Show officials to expand the volunteer program of the legitimate stage. To date the casts of "Early to Bed," "Blithe Spirit," "Doughgirls," "Rosalinda," "Star and Garter," and "Kiss and Tell" have notified USO that they are ready to start camp tours. Specially written material is being prepared for the players and in some instances the casts will present one-act or two one-act plays.

George Deber, formerly managing director of the New Park theatre, Woonsocket, R. I., is now assistant to David Schooler, booker for USO Camp Shows, Inc., in New York.

Court Grants Stay

Major distributors in Philadelphia Federal District Court this week were granted an extension of time in which to answer charges filed by William Goldman, Philadelphia exhibitor, in his anti-trust suit. The hearing is scheduled for some time in November.

EXHIBITOR SAYS MAKE 'EM SHORTER AND FUNNIER

A LARGE sector of exhibitor opinion holds that the flow of feature product might well contain considerably more lightsome and comedy material, and that rather generally pictures are running a bit longer than desirable.

This becomes apparent in some hundreds of responses which theatre men have been making to MOTION PICTURE HERALD's recent invitation to discuss any and all aspects of the current state of the industry.

There are pungent complaints of imitative tendencies in the product. There is interesting divergence on the subject of musicals. Some want a lot more. Quite as many could do with less of them.

Also there is interesting observation on the lack of child stars, along with a demand for "let's have another Shirley Temple." Typical comment coming from all kinds of theatres in all parts of the country, follows:

REFORM, ALABAMA

Cut out so many war pictures. I think drinking scenes should be cut down and not built up to such a high point.—*W. E. Farrar.*

SELMA, ALA.

Too many war pictures. The boys in service see enough of such and for uplifting their morale give them musicals and comedy or dramas, not propaganda films so much.

LITTLE ROCK, ARKANSAS

Watch out for the evils of reissues.

BEVERLY HILLS, CALIFORNIA

I think they should discontinue making small "B" pictures and go into single features. My public tells me that.

GLENDALE, CAL.

Not enough attention to makeup lately. Too many errors such as blackout regulations during story, different lighting in duplicate scenes, etc.

LOS ANGELES

I feel that the public is fast growing tired of war propaganda pictures and wants escapist type vehicles such as comedy, mystery or musical features.

LOS ANGELES

Less war pictures—more good comedies with comedians like W. C. Fields, Marx Brothers, etc.

ST. MARY'S COLLEGE, CAL.

Too much time, effort and money wasted on "B" pictures. Many of these are so poor the audience will walk out on them. We have neither desire nor use for these.

VISALIA, CAL.

There are too many shows about the oppressed peoples in Europe. I like a good war show when it is crammed with action like "Crash Dive" or "Air Force."—*Leonard Mattar, Fox Theatre.*

WESTWOOD, CAL.

Why doesn't MGM and other companies build up child stars. We need them. None have come to the front since Shirley Temple. All they need is good material and featured parts. The public is crying for child stars. Margaret O'Brien is a honey.—*Westwood Theatre.*

DENVER

No picture should be over 90 minutes as long as we have double bills.—*R. J. Batschelet, Fox Blue Bird Theatre.*

E. HARTFORD, CONNECTICUT

Let's get away from the war and make some good pictures or reissue some good ones.—*B. J. Stevens, New Astor Theatre.*

NEW HAVEN, CONN.

There is nothing wrong with this business that good pictures can't cure. I would like to suggest to producers that they please have the singers sing, and the dancers dance, and not try to do something that spoils their performance.

I would also like to suggest to the general sales managers that the local branch managers in their exchanges have a pretty good idea what the exhibitor should pay for film, and when they submit a deal you can rest assured that they have got about all the traffic will bear. But no, they can't take that deal because somebody in the home office says that we have got to get more money for our pictures, so back it comes for improvement, and the exhibitor feels that the branch manager or salesman is not the right guy to do business with. The distributors should either rely on their men in the field or send contracts through the mail for signature and save all that dough that they pay the managers and salesmen.—*Larry Germaine.*

WASHINGTON, D. C.

More intelligent casting—more intelligent direction.

MIAMI, FLORIDA

More comedy and musicals are what is needed to offset the many war pictures that are being released. The average patron is filled to the throat with the excess amount of war pictures, and patronizes the theatre lucky enough to be showing other presentations.

MIAMI, FLA.

Why do producers invariably announce a grandiose lineup of productions which are never made, then substitute a bunch of "quickies?" Why do producers build up stars and then cash in on popularity with "ought-to-be-ashamed of" pictures? Why do producers try to teach lessons rather than try to entertain?—*Hal Kopplin, Wometeco Theatre.*

TALLAHASSEE, FLA.

What we need most in this industry is truthfulness, honesty and sobriety. We have everything else, but it will take "guts" to attain this, our greatest need. As a starter, refer to Webster and then examine your conscience.—*M. F. Stone, Leon Theatre.*

CANTON, GEORGIA

Standardize running time of features and shorts so as to regulate programs. Fewer and better pictures.—*E. W. Walters, Canton Theatre.*

TIFTON, GA.

In 1918 *the slogan was what the world needs most now "is a good five-cent cigar." In* 1943 *the picture industry could well afford to loosen up a bit and give the cash customers more escapist pictures. From the sublime to the ridiculous, slapstick if necessary. Abbott and Costello are going over the top because of plain old-fashioned burlesque with a Chaplin flavor. More of this kind of entertainment should be injected into war background films, if they must be constantly pushed out of Hollywood. The patrons are conspicuous by their absence when a war film is shown, with one or two exceptions such as "Bataan" and "Wake Island."*—Matt H. Whitham, Martin Theatres.

CHICAGO

Need another Valentino—more romance, less war.

FOREST PARK, ILLINOIS

Double features. Propaganda pictures. "B" pictures.

JONESBORO, ILL.

My opinion is that these ten (Stars of Tomorrow) are very promising young stars to help take the place of those that are doing their patriotic duty by serving their country. Best wishes for them all.—*R. J. Nealy, Times Theatre.*

HAMMOND, INDIANA

Less waste paper mail. More simplified press book with less of the "corny" ballyhoo to put over the picture. The picture-going public is too smart for the "rubber stamp" managers.—*H. M. Rouda, Calumet Theatre.*

MARTINSVILLE, IND.

Not so many super-expensive pictures which cost us so much. Right now people are going to almost any old show. Fewer pictures being announced sounds fine—lots of studios make far too many.

KINGSLEY, IOWA

Believe film stock should be conserved by eliminating "credits" rather than cutting print allotments.—*F. F. Thauer, DeLuxe Theatre.*

SAC CITY, IA.

Cut out block buying, double features and giveaways. In other words, get back to show business.

FORT RILEY, KANSAS

Surplus of war films. Even cropping up in the musicals. Soldiers are tired of war films, desire something to break the monotony of the training, such as comedies.—*War Department Theatre.*

CALVERT CITY, KENTUCKY

I don't see many pictures except those we use in our three small theatres so am not a good judge of new talent used by companies whose product we do not use. The ten (Stars of Tomorrow) I selected are those I have seen work and think have talent. We need more pictures with good clean "believable" comedy, not slapstick, which brings laughs and is immediately forgotten. Give us "human" stories with comedy situations in them.—*Mrs. H. A. Fitch, Calvert Theatre.*

GREENVILLE, KY.

The motion picture industry has proved its value to the nation—and is worthy of commendation from every angle. I personally think pictures are much better than ever before.—*F. M. Pittman, Palace Theatre.*

BALTIMORE

I would like to see more pictures like "Stage Door Canteen" with a whole host of stars.

(Continued on opposite page)

Ask for "down-to-earth wholesome simplicity"

(Continued from opposite page)

AU GRES, MICHIGAN

The industry could be improved if the companies did not make so many features which they know are flops from the beginning.—*Mrs. H. A. Proulx, Au Gres Theatre.*

LITTLE FALLS, MINNESOTA

On the product played here the impression gained is that pictures on reissues of good caliber would be much better than new issues of a low grade, for the entertainment value is lost on these poor features. Also audiences are getting sick and tired of war pictures—a good musical or human interest story is what is needed.

MINNEAPOLIS, MINN.

There is a saturation point on these "underground" pictures, and we have reached it. Let's have more "escapist" pictures like "Coney Island" and "Mr. Big." The business these films do demonstrates what the public wants.

WEST ST. PAUL, MINN.

Too much war, bombing, etc. Make something around the lives of the war lords—love, greed or anything.—*Peter Boeman, West Twin Theatre.*

KANSAS CITY, MISSOURI

Give us more down-to-earth stories like "My Friend Flicka" and not so much war.—*H. W. Bills, Fox Vista Theatre.*

ST. LOUIS, MO.

We exhibitors know that musical pictures are what the general public gladly pay their money to see. So let's give the people with talent more work by making more comedies and musicals.—*Tony Pilaso, Fox Theatre.*

GREAT FALLS, MONTANA

Hollywood should give us more "family type" pictures. By that I mean more pictures that the entire family can see together and enjoy. Will Rogers pictures were of this type, also Mary Pickford, Charlie Chaplin, Douglas Fairbanks, Wallace Beery, Shirley Temple, Andy Hardy series, Harold Lloyd, Abbott & Costello, Laurel & Hardy, Tom Mix, etc. Hollywood should also give us more "epic outdoor" pictures, such as "Wells Fargo," "Western Union," "Union Pacific," "Northwest Mounted Police," "Dodge City," "Robin Hood," "Jesse James," "When the Daltons Rode," "Sante Fe Trail," "Lives of the Bengal Lancers," "Drums," "Thief of Bagdad," "Trail of the Lonesome Pine," etc. Motion pictures should have more action and less talk in them to please the masses of showgoers. Too much drinking and smoking (by women) being shown in the pictures. These are only suggestions; don't get the idea that I don't think it's a grand business, because it is! I am passing on my opinions from listening to my customers' comments.—*Clarence Golder, Civic Center Theatre.*

FULLERTON, NEBRASKA

1. Too many war pictures shown in service camps. Boys don't need to be reminded of war. 2. More plot in dancing pictures. 3. Scientific shorts are very good. 4. More comedies need to be made—people need to laugh.

LINCOLN, NEB.

It would be a swell idea if the producers would eliminate some of those "quickies." This would save considerable film. Lay off the war epics and give us light pictures with a musical background. I believe that the theatre-going public knows by this time that Hitler and Hirohito are "rats," and that Norway was invaded by the Germans, so let's get away from propaganda and start giving the theatre public some entertainment. Now is the time to start giving the patrons entertainment.

The industry as it now stands is the best it has been in some time. Pictures are better, stars are better, and the cheap stories and lower types of pictures are beginning to fade out. Give us more musicals and lighter pictures for bigger box office.
—Howard A. Landgraf, State Theatre, Mendota, Ill.

MANVILLE, NEW JERSEY

Too many war pictures. The public is geting tired of it. They want a choice when they come to the theatre—adventure, drama, musical is what they want.

NEWARK, N. J.

Hollywood can take a few suggestions from the man in the field without their "I know it all" attitude. We men in the theatres get a better picture of what and what not to make than the boys back in the studios. We live with it.

BROOKLYN, NEW YORK

More consideration should be given to titles of a picture. Some pictures are good but their titles chase business.

BROOKLYN, N. Y.

Just like any other industry this one has its faults, too. But the good it has accomplished more than compensates. I will never cease to admire what the industry has done toward the education of our younger generation. I don't think I am prejudiced when I say that our industry is the best in the world.—*D. Lerner, Chatham Theatre.*

HEMPSTEAD, N. Y.

The industry is wrong in releasing "type" pictures all at the same time. We get a steady diet of war pictures, then a steady diet of musicals, etc. Releases should be made with a thought to variety.

NEW YORK

Less all male cast war pictures. Less silly slapstick comedies. More wholesome stories.

NEW YORK

Features should be kept within 100 minutes running time.

NEW YORK

I am of the opinion that the industry is doing remarkably well considering the hardships it is going through due to the war.

Less double features, or more short second features. Cut out the spy stories. Most are very silly. Give the ordinary theatre workers a larger share in the profits of the business or the future will stagnate. No incentive.

CLINTON, NORTH CAROLINA

Not so many war pictures—more musicals and down-to-earth good stories.

MOUNT GILEAD, N. C.

Give us fewer war pictures—and as a whole, fewer pictures all around, but pictures that will click at the box office.—*Claude R. Gray.*

NEW BERN, N. C.

We have never found anything the matter with this industry, or it could not have thrived and built up to be the fifth industry in size in this great country in such a comparatively short time. We are getting plenty of good pictures and they are getting better all the time. In the 27 years we have been operating the Masonic theatre, we have always had a reasonable amount of success.—*O. A. Kafer, Masonic Theatre.*

GRAND FORKS, NORTH DAKOTA

Motion pictures have two fields—educational and amusement. The first is for schools and the like. The second is for theatres. People go to theatres for amusement, that is, 90 per cent of them. We should forget the 10 per cent.

CINCINNATI

As it has been said many times, there isn't anything wrong with this business that good pictures can't cure. Today we are getting better pictures than years past but we are having forced upon us at present too many war pictures. In a recent survey, among the adult patrons here at Mt. Lookout, we found 80 per cent wanted comedies and musicals—10 per cent wanted crime and gangster.—10 per cent enjoyed the war pictures.—Jonas F. Thomas, Mt. Lookout Theatre.

LA RUE, OHIO

PLEASE, fewer war pictures, spy stories, sabotage and more down-to-earth human dramas, comedies, musicals of our American way of life, liberty, happiness like "Yankee Doodle Dandy," "Stranger in Town," "My Sister Eileen," "Bashful Bachelor," "Here We Go Again."—*Victor J. Hayes, Hayes Fox Theatre.*

LOGAN, O.

There is nothing very wrong with our business, other than if the "tin hats" on Broadway and out in Hollywood would take a tip from the smaller theatres in small towns, stop making war pictures, reduce the film rentals, try hard to see the view point of small towns, we would get along much better. Kill the small town exhibitor and see what happens to the smart city chap.

NILES, O.

1. Too many war pictures. 2. No news stories in pictures. 3. More on order of "Gone With the Wind."—*P. Richley, McKinley Theatre.*

ZANESVILLE, O.

Cut down on length of the average feature to run 70 to 85 minutes, thus affording time for shorts of outstanding quality.

NEWKIRK, OKLAHOMA

We are getting too many war pictures. We like musicals and comedy to make people forget the war for about 100 minutes when they go to the theatre.—*OK Theatre.*

TULSA, OKLA.

Titles of pictures are so bad, they often drive people away from the theatre. Bad titles often ruin the chances of fine pictures. Suggest more attention be given title selections.

CONDON, OREGON

Producers' ideas to the contrary, our patrons still clamor for fewer war pictures, although just now there does seem to be some respite in sight. They are interested in the newsreels but, and it is their statements, not my opinion, they come to the theatre to relax and don't want a full program of the thing that is haunt-

(Continued on following page, column 1)

Make Pictures Funnier, Say Exhibitors

(Continued from preceding page)

ing all of us a large percentage of the time, anyway. We are not likely to be appeasers when practically every one of us left at home has at least one person at the fighting front, and they can't come to us for entertainment, where can they go? I'm not sure but they'll find the place and we'll lose them. Even so, I never cease to marvel how Hollywood does manage to please such a large number of the people most of the time, although the many precious minutes wasted on the "quicky" duds that were doomed to oblivion before they were ever made and yet are sent out to clutter up our programs, could surely be used for something more important, such as reading a newspaper or walking around the block.

FRANKLIN, PENNSYLVANIA

Too many serious dramas fast losing sight of the fact we are in the entertainment business. People go to the films to be entertained, not too many musicals, but a balanced production schedule—comedy, musical, drama.—*Mrs. Dorothy M. Brown, Kayton Entertainment Co.*

LATROBE, PA.

It seems that all the studios producing pictures in Hollywood play "follow the leader." This tends to tire the public of a good thing. This happens, and it isn't long before there is a cycle of perhaps 10 pictures in the same vein of entertainment. Again, Hollywood seems to waste personalities who would be box office, in inferior product, i.e. Lloyd Nolan, Robert Young, George Sanders, Chester Morris, William Gargan, Margaret Lindsay. These performers never give a bad account of themselves, which is more than can be said about some of the topnotchers.—*A. C. Detwiler, Indiana County Theatre.*

PHILADELPHIA

I think the motion picture industry is the best in the world. With the continued good faith of the patrons and the help of God, the people's morale will forever be helped up by the motion picture industry.

PHILADELPHIA

The production of good light comedies and musicals, especially in Technicolor, will be a decided relief from the glut of war pictures, whether the latter be good, bad or indifferent. The public are satiated with Nazi villains.—*Hubert Stephenson.*

PROVIDENCE

Repeated comments indicate the longing to see a picture not connected with the war. Comedy and mystery head the list.—*Assistant Manager, Hope Theatre.*

BOLIVAR, TENNESSEE

Too much money spent on some and too little on others. Money does not make a good picture, but it can help a good story and some of the lesser pictures have the story.

JEFFERSON CITY, TENN.

Let's have fewer war pictures and more with a lot of honest-to-goodness entertainment.

BALLINGER, TEXAS

All producers are giving us too many war pictures nowadays. I realize that the motion picture is the greatest medium of propaganda in the world, but I think they are overdoing it a little. Most Government shorts are dry to the point of being boring. I would suggest that the OWI place responsibility of all Government shorts in the capable hands of qualified Hollywood producers.—*George W. Duesler, Texas and Palace Theatres.*

WHARTON, TEXAS

Our customers prefer comedy pictures.

WOODSTOCK, VERMONT

No film, no matter how historical, important or heavy the plot, without one actor at least who can furnish intermittent laughs. Also more endings of films which have a humorous last scene and cause the patrons to leave the theatre laughing.

HAMPTON, VIRGINIA

Would like to have the industry reissue some of the fine pictures of the past 10 years, such as "Winterset," "Imitation of Life," "Dark Victory," "Showboat," "The Good Earth," "Pygmalion," "Green Light."—*Charles Walch, Hampton Institute.*

TACOMA, WASHINGTON

Lots of action, Westerns and comedies are the pictures to make—no war pictures.—*Francis Glanfield, Cameo and Shell Theatres.*

KAUKAUNA, WISCONSIN

War reels should be limited to about three a month at the most. More star players should be featured in them. More old pictures should be reissued with new prints, posters, mats and trailers.—*Tom Reilly, Rialto Theatre.*

PLATTENVILLE, WIS.

Too many war pictures—need more down-to-earth stories such as "Aldrich Family," "Hardys," "Blondie," etc.

WESTBY, WIS.

Pictures have too much agony, too much drinking, too much destruction. Not enough story—not enough down-to-earth wholesome simplicity.—*L. V. Bergtold.*

RKO Half-Year Net $3,220,583

The Radio-Keith-Orpheum Corporation last week reported a net profit of $3,220,583 for the six months ended June 30, 1943, an increase of nearly $4,000,000 over the comparative six-month period in 1942, when a net loss of $643,360 was reported.

The gross profit amounted to $6,493,438 before income taxes, depreciation, and dividends. Provision for taxes amounted to $2,600,000. Last year, tax provisions were $752,787, deductible from the 1942 gross profit of $1,410,801.

Depreciation was approximately the same in the two periods, $646,540 listed in the current report compared to $641,182 in 1942. Dividends paid on the common and seven per cent preferred stock of a subsidiary company in the hands of the public totaled $26,314.50. During the first six months of 1942, dividends amounted to $26,388. It was not necessary for RKO to make provisions for excess profits tax.

Lomba, Bolle Receive New 20th-Fox Foreign Posts

Edward F. Lomba, Twentieth Century-Fox manager in Colombia, has been appointed managing director of the company's South African office, succeeding Otto Bolle who will function as special home office representative in Australia, New Zealand and South Africa. Mr. Bolle is expected in Sydney shortly.

Herman Honored in Boston

Industry associates and friends of Lawrence Herman tendered him a farewell party in Boston last week upon his departure for the Army. Mr. Herman was a booker for the Snider circuit.

Two Settlements Approved by Appeal Board

In two decisions the Appeal Board of the motion picture arbitration system this week approved settlement by consent of all parties of the dual complaints of Rhinehook Theatres, Inc., against MGM, RKO, Warners, Paramount and Twentieth Century-Fox.

The stipulations for a settlement were filed after complainant had appealed the 39th and 40th New York cases. They were filed in behalf of the Lyceum theatre, Red Hook, N. Y., and the Star theatre in Rhinebeck. Both houses are near Poughkeepsie.

In Award No. 82 the board approved a settlement granting the Bardavon and Stratford theatres, Poughkeepsie, clearance of seven days ahead of the Lyceum, but not later than 60 days after New York exchange territorial release date, exclusive of special pre-release runs. The complaint against Paramount was dismissed, for these theatres. Clearance in favor of the Warren and Star theatres, in Hudson, was eliminated.

The Appeal Board provided that in the event conditions of the settlement were changed any of the parties could reopen the arbitration proceeding.

Award No. 83 granted a similar seven-day clearance to the Bardavon and Stratford, and 60-day availability after New York. The way was again left open for a new action. Costs in both cases were distributed equally.

Fear Breakdown In Deliveries

Continued film delivery service is presenting a serious problem to carriers who report that inability to obtain permits for new vehicles may cause a breakdown in the system.

Although old trucks still remain in use, many of them lie idle awaiting repair parts for which so many are on back order that the probability of their being obtained is remote. It was pointed out that replacement parts for old trucks come under priority regulations and deliveries were made first to those operating in war industries.

New trucks have been frozen since December 17, 1942, under Office of Price Administration orders, essential industries excepted. Preference in gasoline supplies for the film carriers still remains under the Office of Defense Transportation ruling permitting five deliveries per week, but unless relief is provided through more ample supplies of replacement parts, even this schedule will not continue, according to a spokesman for the Contract Film Carriers of New York.

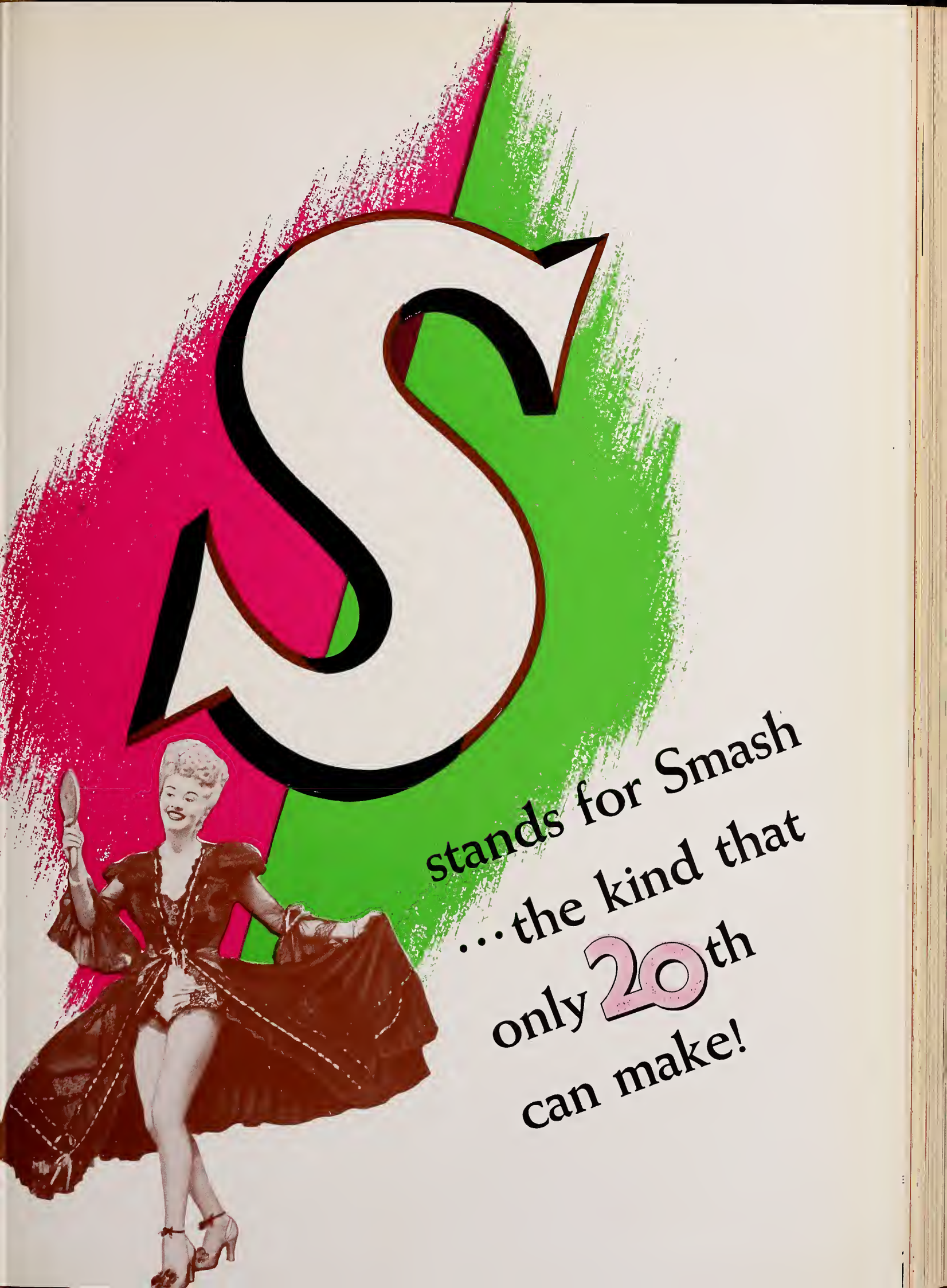
Discussions are now being held in New York by the transportation committee of the New York Film Board of Trade, attended by representatives of carrier services, who hope to find a solution to the replacement problem.

Gable Returning to U. S.

Captain Clark Gable, who received the Air Medal after his fourth mission in a bomber over enemy territory, has been out on his fifth and probably final mission for the time being, and will return to the United States. It is expected that he will have with him a gunnery training film produced under his direction.

Heads Albany MGM Branch

Sidney Stockton has been appointed Albany branch manager for Metro-Goldwyn-Mayer. He succeeds Douglas Peck, resigned.


S
stands for Smash
...the kind that
only 20th
can make!


R
stands for
Records...
which this
great hit
will break!



O

stands for
Overwhelming...
the only word
to describe
your "take"!



lift this page . . . it'll lift you out of your seat!

20th's SRO Musical

BETTY GRABLE

ROBERT YOUNG

ADOLPHE MENJOU

IN

SWEET ROSIE O'GRADY

in technicolor



stands for Records... which this great hit will break!

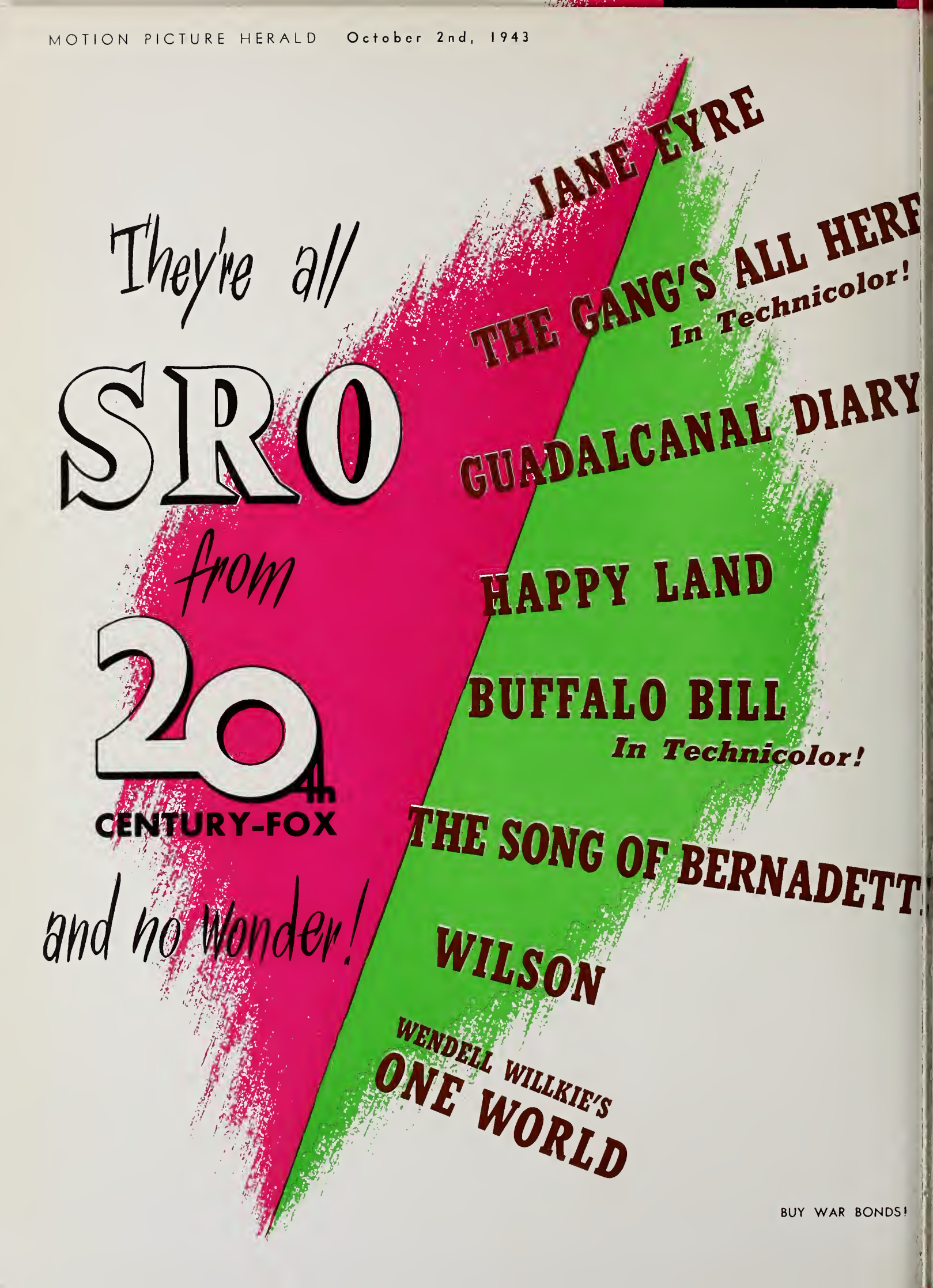


with

REGINALD GARDINER · VIRGINIA GREY · PHIL REGAN

Sig Ruman · Alan Dinehart · Hobart Cavanaugh · Frank Orth · Jonathan Hale

Directed by Irving Cummings · Produced by William Perlberg · Screen Play by Ken Englund · Based on Stories by William R. Lipman, Frederick Stephani and Edward Van Every · Lyrics and Music: "My Heart Tells Me", "Goin' to the Country Fair", "The Wishing Waltz", "My Sam" by Mack Gordon and Harry Warren · Dances Staged by Hermes Pan · Musical Numbers Supervised by Fanchon


They're all
SRO
from
20th
CENTURY-FOX
and no Wonder!
JANE EYRE
THE GANG'S ALL HERE
In Technicolor!
GUADALCANAL DIARY
HAPPY LAND
BUFFALO BILL
In Technicolor!
THE SONG OF BERNADETT
WILSON
WENDELL WILLKIE'S
ONE WORLD
BUY WAR BONDS!

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Ways and means of industry cooperation in measures designed to reduce juvenile delinquency were outlined to a trade-wide group assembled last week to hear an address by Charles P. Taft, Director of Community War Services for the Federal Security Agency, on the subject of "Youth on the Home Front."

Mr. Taft was introduced by Francis S. Harmon, executive vice-chairman of the War Activities Committee, who reported to the assemblage on the previous meeting of industry leaders in Washington, which culminated in establishment of the five-man special committee appointed to study methods for increasing the industry's service to youth. Appointment of two additional members to that committee—which consists of William F. Crockett, president of MPTOA of Virginia; Ralph Branton, Tri-State Theatre Circuit in Des Moines; Jack Kirsch, president of Allied of Illinois, with Abram F. Myers, as alternate; Neil F. Agnew and Frank La False—was decided upon at last week's meeting here. Announcement of appointments is expected shortly.

Mr. Taft told his listeners that the task of coping with the youth problem is essentially a community job, but stressed the part which industries can play in the undertaking, citing existing cooperation between the hotels of the country and the International Association of Police Chiefs as well as efforts made by the Yellow Cab Company.

Says Film Industry Can Help Considerably

The motion picture industry can be more effective than most others, he said, declaring, "You can help most tremendously. You should consider the theatre and its screen program as a valuable resource for educating and informing the youngsters of your community."

He went on to express the opinion that there is a strong possibility of working out a united, nationwide program, wherein the screen could be especially effective because so many million young people attend film theatres regularly, and offered the cooperation of his office to producers who decide to produce special films dealing with youth problems.

Edgar J. Mannix, acting chairman of the WAC, Hollywood Division, opened the meeting, and Y. Frank Freeman, president of the Association of Motion Picture Producers, was master of ceremonies.

Other industry organizations represented were the Independent Motion Picture Producers Association, the Society of Independent Motion Picture Producers, the Screen Actors, Screen Directors and Screen Directors Guilds, the Theatre Division of the WAC, Los Angeles, and San Francisco areas, and others.

Warner Contract List Is at New High

With addition of six featured players to the Warner contract list at the weekend, that category stood at 83, a studio record. Nineteen players of stellar rank were on contract. A complete compilation of the studio talent roster revealed that a total of 203 persons are under contract, 28 of these serving presently in the armed forces. Star rating is given by the studio to Humphrey Bogart, George Brent, Nancy Coleman, Joan Crawford, Bette Davis, Olivia de Havilland, Geraldine Fitzgerald, Errol Flynn, John Garfield, Sydney Greenstreet, Paul Henreid, Walter Huston, Priscilla Lane, Joan Leslie, Ida Lupino, Irene Manning, Dennis Morgan, Ann Sheridan and Alexis Smith.

Twelve of Monogram's scheduled 40 releases already have been completed, a company record, according to studio officials. One, "Lady, Let's Dance," starring Belita, is nearing completion, establishing a 32 per cent production record for the new season.

RKO Radio plans to start 17 productions in a three-month period. Eight films will have been put before the cameras in October, seven in November and two in December.

PRC Starts First

PRC started its first directly-produced feature, "Jive Junction", on the stages of its newly-acquired studio, formerly the Fine Arts plant, with Leon Fromkess, vice-president in charge of production, as producer and Edgar Ulmer directing. It's about a canteen for soldiers, opened by a group of youngsters, and inclines to the musical side. Dickie Moore, Tina Thayer, Gerre Young, Jack Wagner and a large cast appear.

"Boss of Rawhide", a Dave O'Brien Western, produced by Arthur Alexander, with Elmer Clifton directing, also went before the cameras for release by PRC.

Columbia started three pictures. "Klondike Kate" is an Irving Briskin production, presenting Ann Savage, Glenda Farrell, Tom Neal and others, under direction of William Castle. "Swing Out the Blues" is a John Stone production, directed by Sam White, with Bob Haymes, Lynn Merrick, Joyce Compton and musical talent. "Cowboy Canteen" is a modern Western with Charles Starrett and Tex Ritter.

Republic placed before the cameras its big-budget special, "The Fighting Seabees", presenting John Wayne, Susan Hayward, Dennis O'Keefe, J. M. Kerrigan, William Frawley, and others. It's an Albert J. Cohen production, directed by Les Goodwins. The studio also launched "Whispering Footsteps", a mystery, with John Hubbard and Rita Quigley—Howard Bretherton directing for producer George Blair.

Monogram started "Her Bachelor Husband", a Barney Sarecky production, directed by William Beaudine, presenting Johnny Downs and Wanda McKay.

Universal's "Phantom Lady", an upper-bracket film, presenting Franchot Tone, Ella Raines, Alan Curtis, and others, with Joan Harrison producing and Robert Siodmak directing. The studio also started "Swingtime for Johnny", an Andrews Sisters project, with Harriet Hilliard, the Mitchell Ayers band, and others—Edward F. Cline directing and Warren Wilson producing.

What with eleven pictures starting, offset by completion of only eight, the production level at weekend stood at 52. The studio score:

COMPLETED

Goldwyn
Up in Arms

MGM
Rationing
Andy Hardy's Blonde Trouble
See Here, Private Hargrove

Monogram
Charlie Chan in the Secret Service

Paramount
Henry Aldrich, Boy Scout

RKO Radio
Dangerous Journey

Universal
Wild Horse Roundup

STARTED

Columbia
Klondike Kate
Swing Out the Blues
Cowboy Canteen

Monogram
Her Bachelor Husband

PRC Pictures
Jive Junction
Boss of Rawhide

Republic
Fighting Seabees
Whispering Footsteps

Universal
Phantom Lady
Swingtime for Johnny

SHOOTING

Columbia
Hey Rookie
Curly
Ten Percent Woman
Cover Girl
Day Will Come

Frank
Dr. Paul Joseph Goebbels

MGM
Two Sisters and a Sailor
Kismet
Broadway Rhythm
White Cliffs of Dover
Mr. Co-Ed
Gaslight
Canterville Ghost

Monogram
Westward Bound
Lady, Let's Dance

Paramount
Navy Way (Pine-Thomas)
Going My Way
Story of Dr. Wassell
Frenchman's Creek
Our Hearts Were Young and Gay

RKO Radio
Curse of the Cat People
Tender Comrade
Higher and Higher
Days of Glory

Republic
Canyon City
O, My Darling Clementine

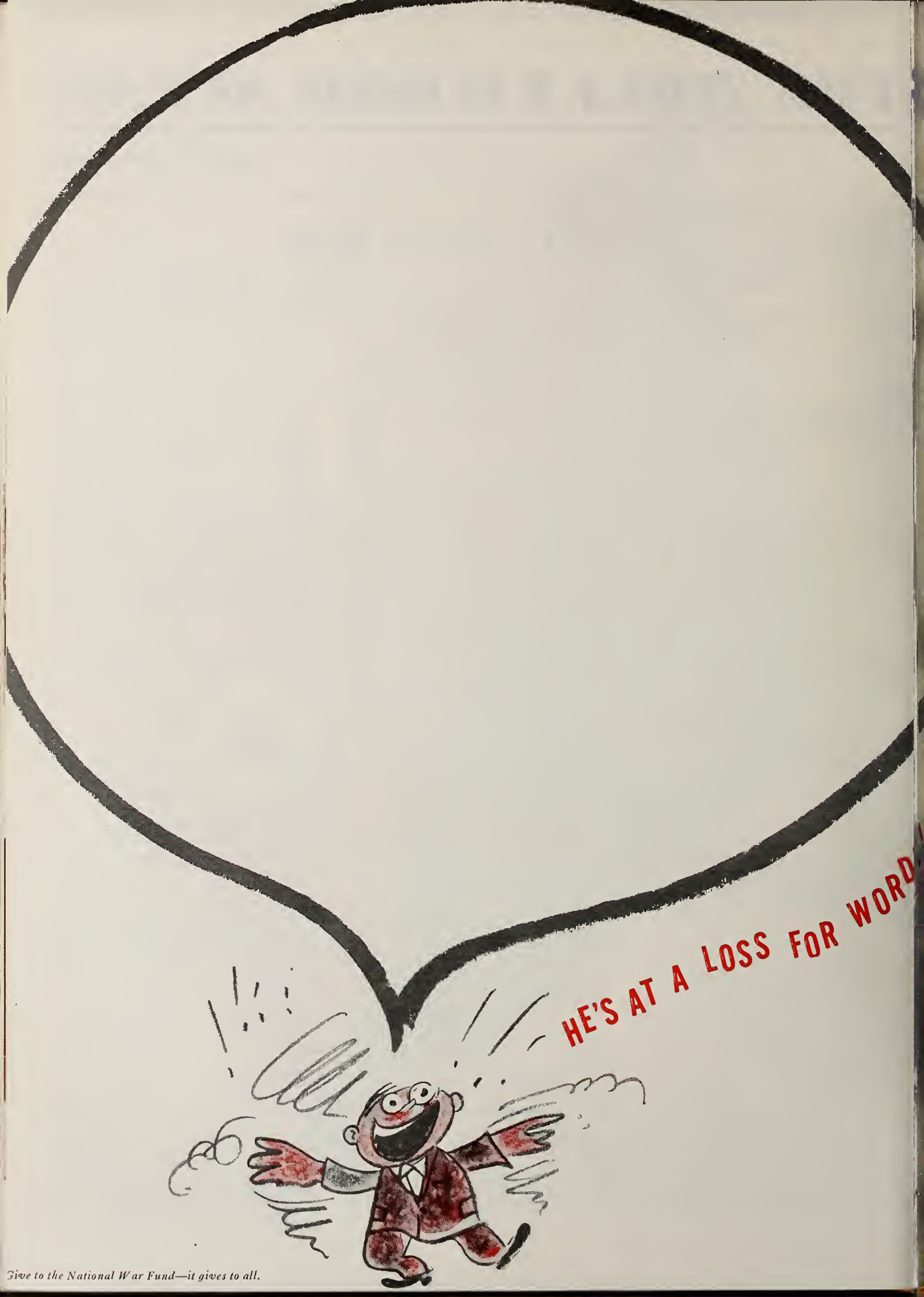
20th-Fox
Sullivans
Eve of St. Mark
Home in Indiana
Buffalo Bill
Lifeboat
Lodger

UA
Knickerbocker Holiday (PCA)
Since You Went Away (Vanguard)
Bridge of San Luis Rey (Bogeaus)

Universal
When Ladies Fly
Imposter*
Gung Ho
Third Glory

Warners
Uncertain Glory
Rhapsody in Blue
Shine On, Harvest Moon
Passage to Marseille

*Formerly "Passport to Dakar"



Give to the National War Fund—it gives to all.

Frank Newman of Fox West Coast Wires

HAVE NOT THE VOCABULARY TO ADEQUATELY

EXPRESS THE SHEER DELIGHT AND ENJOYMEN

EXPERIENCED PREVIEWING 'PRINCESS OROURK

'WHICH WILL BE ONE OF TOP GROSSING

ATTRACTIONS OF YEAR."

Better clear the slate when you set the date!



in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

The extra-territorial success of some of wartime Britain's pictures, on grounds both of entertainment quality and production value, as well, now and again of contemporary appeal, it is no secret, has set the eyes of British producers on a wider and more productive market. The post-war plans, exhaustively and regularly recorded in these columns, make that abundantly clear.

It would seem, however, that the economics of some production companies are not always parallel to their ambitions, for expenditure would seem to be increasing in proportion as the visionary horizon widens. Already some attention has been paid on this page to the increased budgets for many British films of almost exclusively British appeal. With films aimed at a market further afield the story is no less startling.

At least one of, if not the most, successful of British films made within the last eighteen months cost £240,000 (approximately $960,000). The film—"In Which We Serve"—was budgeted high, probably exceeded its original budget, but undoubtedly will merit and repay the money spent. It was a subject upon which there was a great deal of critical gambling. It had as lead, producer, director and author, Noel Coward, who meant practically nothing to the picture-going public of all the Continents rolled into one revenue producing whole. But because it was a first rate production and possessed of maximum entertainment quality and appeal the experiment was successful.

Others in Production Also Are Budgeted High

Since the war began at least one other film was made—and scored a box office success—at a figure nearly half as high. Others are in production or awaiting trade show which have run the expenses up to £250,000 and £300,000. In production at present is one super spectacular film which will run up to a minimum cost of £400,000. Yet, as pointed out in these columns already, the British film which makes £150,000 on the British market alone approaches the age of miracles.

Reasons for this over-generous spending are many. There is money available for certain ventures, money which might otherwise go the way of the excess profits tax. Production costs admittedly have risen considerably. There is a lingering idea that in order to make money on films money must be spent proportionately. There is, however, also inexperience in spending, sometimes even wilfulness.

Recognized That Discretion Is Needed in Spending

Such cases have been known as a producer-director quibbling over £2 on a £12 setup, despite the fact that it was used for a close-up of a one-day artist in a costume costing £45. There is, too, some realization among certain wilier producers that the economics count, and some weeding out has been taking place where extravagance has spoiled the commercial prospects. The view does definitely obtain among the keener students of the industry that some discretion in spending is called for if another debacle is to be avoided both now and after the war.

One of the British producers whose budgets are seldom if ever meager but whose films consistently justify the expense, Michael Powell, with his co-producer, Emeric Pressburger, has embarked on yet another film, swift follow-up to "Blimp." It is "A Canterbury Tale," a modern variation on the Chaucerian theme, inspired by Canterbury and the Tales, setting its action largely against the cathedral city and the Pilgrims' Way. Much work already has been done, not only in Canterbury itself but on a location near Guildford, at the ancient chapel of Saint Martha's, a holy house of halt on the Pilgrims' Way to the Kentish Shrine. There the Chaucerian prologue to this modern Canterbury Tale was made.

Eric Portman To Star in "Canterbury Tale"

Eric Portman will be the star of the film which otherwise will have a cast of lesser known but promising artists. Among these are Sheila Sim, discovery of Powell, from the theatre; Dennis Price, another theatre find, and by arrangement with the military authorities, Sergeant John Stevens Sweet of the U. S. Army, who, it should be recorded, has earned some local fame here for his performance in a U. S. Army presentation of "The Eve of Saint Mark."

Among the more expensively made pictures are those either currently in production or awaiting trade show by Two Cities. "Demi Paradise" and "The Lamp Still Burns" are in work, while "This Happy Breed," "Tawny Pipit" and "The Way Ahead" are ready. All are pictures made not on a minimum cost basis but with every pound they may need to give them complete entertainment and technical quality.

The company's "Henry V" probably will be one of the most expensive British pictures on record, but its producers are confident that it will amply recoup its cost on the world markets. Two Cities' record is undoubtedly a record of much money well spent, for the company's films without exception have grossed far above the average of the contemporary British film.

Films' Budgets In Line With Potentialities

Not inexpensive will be British National's "The Shipbuilders," currently on the floor at Elstree under the directorial eye of John Baxter who recently left the board of directors of that company. This, a spectacular and large scale subject, already has concluded its studio sequences, and the unit is once again at Clydeside for further location and exterior passages. British National however have not as a rule been noted for extravagant budgeting, making their pictures on a cost basis strictly related to the limits of the market at which they aim.

Such films as "Old Mother Riley Overseas," which Oswald Mitchell is making with Money-Maker Arthur Lucan and his wife, Kitty McShane, and Leslie Hiscott's new subject upon which he is shooting exteriors, many with the U. S. Army here, do not aim to reach the markets of "In Which We Serve" and are being made on appropriately judicious lines. The wide box office success of the Old Mother Riley films—Lucan has been one of the Ten Best for the past three years—indicates that the economics of British National need no criticism.

Three in Production At Ealing Studios

Three films in current production is the total to which Ealing Studios point with some pride, "Half Way House," "San Demetrio" and "For Those in Peril." Of these, two are openly war dramas, dramas with a certain documentary flavor and content. "The Half Way House" is a problem drama, however, with Basil Dearden directing Tom Walls, Mervyn Johns, Francoise Rosay, Esmond Knight and Guy Middleton.

The "San Demetrio" film, as already recorded in these columns, re-creates the story of the British tanker and is being made on a realistic and whole-hearted basis, with members of the *San Demetrio's* own crew collaborating. In this Charles Frend directs Mervyn Johns, Walter Fitzgerald, Neville Mapp and others.

"For Those in Peril" dramatically documents a heroic side of the war endeavor, the work of the Air Crew Rescue Service of Britain's R. A. F. The story was the last writing of Richard Hillary, whose "The Last Enemy" is acknowledged one of the most moving books to have been issued since and about the war. This Charles Crichton makes. All will be released by Ealing Distribution, Ltd.

"Candlelight in Algeria" Is In Work for British Lion

Under the Gainsborough banner two pictures are in production, "Fanny by Gaslight," which Anthony Asquith is making at Shepherds Bush, and on location in Hertfordshire, and Val Guest's musical comedy, "Give Us the Moon" at Islington, in which Margaret Lockwood and Vic Oliver are the most notable names.

Teddington's claim is British Aviation's "Candlelight in Algeria," which George King is making for British Lion, with Carla Lehmann, James Mason, Raymond Lovell and others. The story is set in Algeria prior to the Allied invasion.

With a picture of more modest dimension, a comedy in which radio and vaudeville stars Elsie and Doris Waters, cockney character comediennes, are featured under the banner of Butchers Film Sercice, the last detail of the current production scene is told, a mixed and variegated pattern of extravagance and economy, spectacle and modesty, aimed at markets large and small, with ambitions and hopes, but probably as complete a pattern as current resources of production personnel and studios permit.

BRITISH EXHIBITORS SEEKING RELIEF FROM QUOTA ACT

Cite Inability to Comply with Obligation in War; Government Lenient

By AUBREY FLANAGAN
in London

Once again the perennial question of the British Quota Act and its direct relation to the position of the exhibitor has cropped up as a subject of concern and discussion for the British picture house owner. Once again the strongest and most factual criticism of the Act and its impracticability has been forthcoming. Once again nothing much seems likely to be done other than protestations and polite pleas.

Not least of the stimulants to the current discussion has been the analysis published recently by the Board of Trade of exhibitors quota returns, in which it was statistically indicated that in the last legislative year no less than 1,800 exhibitors, presumably compulsorily, had defaulted.

Oil has been further cast on the flames engendered by the statement attributed to Brendan Bracken in New York, who, speaking presumably as a leading member of the Government, expressed his favour of the open market in films, gave it as his belief that British audiences could not be expected to accept a British film if one from Hollywood were available.

Request Board of Trade to Continue Present Policy

From various exhibitor groups throughout the country have come just recently empassioned denunciations of the Quota Act, with London no less backward in coming forward with the by no means solitary demand that the Films Act be suspended during the war and for a year afterwards. On this, discussion was vigorous at a recent meeting of the general council of the Cinematograph Exhibitors Association, with support from more than one point of the compass for the London suggestion. The debate, however, simmered down to the nebulous but possibly not impractical suggestion that the Board of Trade be asked just to keep on being amenable and not to prosecute exhibitors who defaulted.

That at least was what the resolution which concluded the discussion boiled down to, a resolution which would seem to have the net effect of being grateful for blessings past rather than critical of curses to come.

Government Has Turned Blind Eye to Defaults

The fact, of course, as evidenced in the Board of Trade analysis, is that so far the Government has turned a blind legal eye to the defaulters, for the Board is presumably not unaware of the extreme difficulties facing picture houses today in fulfilling their requirements. There it was shown that out of the 1,800-odd offenders only one per cent had been recommended for prosecution.

The difficulties facing the British exhibitor have inspired his spokesmen to eloquent criticism and to factual exposition of the mechanical difficulty of fulfilling the law, and no less to strong allegations of the way in which distributors are exploiting the position to their own ends and the detriment of the exhibitor.

On two principal grounds present criticism of the Act is based, the one legal and practical, and the other the commercial and unethical. Both mount up in the minds of many exhibitors to a case for the suspension of the whole Act. On the first grounds, it would seem obvious, there are not the films available. The decrease in available product is a fact too well known to need re-assertion.

With the general decrease in product imported and the growing strength of the theatre groups fewer and fewer British films are available to exhibitors—save under conditions which give rise to the second or ethical criticism.

Only 3 Per Cent Available Now to Exhibitors

According to an authority, Councillor Albert Green, a London exhibitor spokesman, although the exhibitor's quota at present stands at 15 per cent the actual footage of British films available to him in the renters' programmes today does not amount to much more than three per cent. It is true that many reissues of British films are available for the exhibitor and all registrable as Quota, but there is a natural reluctance on the part of the exhibitor to make use of this device for meeting the Act, particularly as, it is alleged, they are being asked to pay heavily for the privilege.

One suggestion which has gone out—and which has, for the time being, suffered a domestic rebuff from C.E.A. authorities themselves—is that treble and double quota films should so count for exhibitors as well as for renters.

The authoritative objection is that the amendment of the Act in these terms would call for legislation which is not practicably obtained during the war. Counter to this is the reply that if the financial quota could be introduced by Order in Council for the benefit of the renters why not something equivalent for the exhibitors.

Helped Maintain Nucleus of British Production

At any rate it is recognized in exhibitor circles that for all its present impracticabilities the Films Act in principle has been a blessing to the British industry and has helped maintain a nucleus of production under conditions which otherwise might have been fatal.

So, thinking ahead, unwilling to do anything now which might imperil the future, the C.E.A. General Council decided after all not to demand the suspension or amendment of the Act but rather to point out to Dr. Hugh Dalton, president of the Board of Trade, the present difficulties and anomalies of the Act and its operation and to ask for a continuance of that forbearance which has quite obviously marked his administration of the measure during the war years.

The commercial aspect of the situation, however, is not the least with which exhibitors are concerned. It is claimed by many of them that the present condition is giving rise to unethical trading on the part of the renters, that these last are availing themselves of the picture houses' plight to feather their own nests. An example was cited of a British picture which had been run as a second feature at a circuit competitor's houses but for which he had been asked to pay 40 per cent.

Contend Rentals Too High On Reissued Films

Forty and forty-five per cent are being asked, say other exhibitors, for reissue films which would be expensive at 50 shillings a week. Anyway, ask these critics, how can the showing of four- or five-year-old reissues help the British producer today?

The facts of course are that reissues today are in widespread use often, in fact almost always, to the commercial benefit of the picture house. Some skill is called for in selection and the readiness with which American reissues are accepted is not always accorded British films reissued just because they fulfil the requirements of the Films Act.

ALLOW QUOTA CREDIT FOR WAR FILMS

The British Board of Trade has eased its film quota regulations for exhibitors by ruling that feature-length films composed mainly or wholly of news clips or containing foreign footage and war documentaries will be given quota credit. Permission will be granted, however, only if the board considers them essential to the war effort. It is believed that the order will insure wide distribution of the "Battle of Britain," booked by United Artists at a 15 per cent rental maximum, also "Desert Victory" and Lt. Col. Frank Capra's series of war films.

Fox Wisconsin Promotes Manager to Supervisor

Fox Wisconsin Theatres has promoted Fontas Georgiades from manager of the Oshkosh in Oshkosh, Wisc., to supervisor of five other circuit theatres in that region. Before his transfer, he acted as chairman of the War Bond drive in Oshkosh. He has been succeeded by Theodore Kraft, a former exhibitor.

Odeon Dividend 15 Per Cent

A 15 per cent dividend has been declared by Odeon Theatres of Great Britain covering operations for the past financial year, an increase of five per cent over the previous year.

There's MORE of that than ever in Walt



Special" after "special"

in these current and forthcoming releases:

DONALD'S TIRE TROUBLE
*PLUTO AND THE ARMADILLO
FLYING JALOPY
PRIVATE PLUTO
VICTORY VEHICLES
FALL OUT AND FALL IN
REASON AND EMOTION
*FIGARO AND CLEO
THE OLD ARMY GAME
HOME DEFENSE
*PELICAN AND THE SNIPE
*CHICKEN LITTLE
HOW TO BE A SAILOR
TROMBONE TROUBLE
HOW TO PLAY GOLF
*DONALD DUCK AND THE GORILLA
COLOMBIAN CONDOR (Tent. Title)
*COMMANDO DUCK

*Extra special

(Not listed in order of release)





GIVE TO THE NATIONAL WAR FUND

terrific box-office pull

SWEET

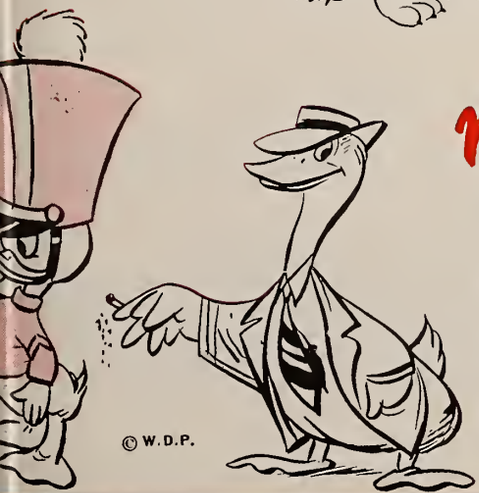








PRODUCTIONS
in TECHNICOLOR



more new characters more novelty more of that Disney magic which has made his name a feature-par draw in theatres all over the world ever since Mickey Mouse was born — and we're celebrating his 15th birthday right now!

Distributed by RKO RADIO PICTURES, Inc.

Revive Showings Of Army Pictures In War Plants

The Army's Special Services' "incentive program" which was launched last year and included plans for showing to war plant workers the Army orientation films produced by Lt. Col. Frank Capra, is continuing as originally designed, it was learned in New York this week.

Early last winter, it was reported that differences of opinion among War Department officials had caused the program to bog down. Within recent months, however, the "incentive" films in both 35 and 16 mm. have been distributed throughout the country in war plants and last week it was learned that the fifth picture in the Capra "Why We Fight" series was to be shown to war workers, many of whom already had seen the first four films, "Prelude to War," "The Nazis Strike," "Divide and Conquer" and "Battle of Britain."

"Battle of Russia," produced by Lt. Col. Anatole Litvak and supervised by Lt. Col. Capra, is the fifth in the series. It was screened for the press in New York last week at the Twentieth Century-Fox home office. According to reports, the British Ministry of Information film division is making plans to distribute the picture in British theatres, where the other Capra films already have been shown. The documentary traces the 700-year fight of the Russian people for freedom against aggressor nations and includes Russian newsreel footage of the defense of Leningrad and other Red Army battles against the Nazis.

Whether or not any of the Army Special Services' "G. I. Movies," now being circulated in 16mm to isolated Army posts and bases will be used for the "incentive program" has not yet been determined. It is understood that most of the "G. I. Movies" consist of sports, musical, comedy and educational short subjects produced during the past four or five years by major companies. Other "G. I." releases include the information shorts series, "The War," produced by Lt. Col. Capra's Special Service crews in Hollywood and Astoria, L. I.

"G. I. Movies" are being distributed in the U. S. through 31 of the 16mm outlets and through 17 of the 16mm Army outlets overseas. The films have been designed for small, informal groups in recreation halls, day rooms, mess halls or similar locations other than regular Army theatres. Approximately 130 prints of each subject are being made and distributed by the Army, according to reports. Among the subjects already circulated are seven issues of "The War"; "Report from the Aleutians," made by Special Services; "Paratroops"; "Quicker'n a Wink" and "Vendetta," two commercial shorts; "Double Diving," a Pete Smith subject, and a number of song shorts.

Capra Hints U. S.-British Joint War Coverage

At a press conference in London with Lt. Col. Frank Capra, the former Hollywood producer indicated that he favored joint U. S.-British coverage of war news and that the likelihood of such joint operation was not far distant. Although Col. Capra did not commit himself on a proposal which would accomplish the creation of such a unit, he lauded the British effort toward complete coverage of war news, adding, "Hollywood is an awful long way behind Britain covering the war, but Hollywood is a long way from the war."

20th-Fox Showings Announced

Trade showings for "Paris After Dark" will be held in all key cities on October 4th, it was announced this week by Tom Connors, vice-president of Twentieth Century-Fox.

MANAGER GETS FIVE AIR MEDALS

Billie S. Brown, former assistant manager at Warners' Downtown theatre in Hollywood, has been decorated five times. Attached to the flying fortress, "Fightin', Bitin' ", he distinguished himself in missions over Germany with recognition coming in the form of three Oak Leaf Clusters, the Distinguished Flying Cross and the Air Medal.

Film Equipment Speedup Studied

War Production Board officials and industry representatives are believed studying a plan at Washington conferences to speed up delivery of motion picture equipment for use by the military, which in turn will point the way to easing of the exhibitor's plight in the procurement of theatre equipment and replacement parts.

The recent appointment of John Eberson, well known theatre architect of New York, as head of the theatre and motion picture unit of the Office of Civilian Requirements is expected to smooth out many problems. He will act as a "friend at court" for exhibitors faced with shortages. The film division of OCR will have no authority of its own, but will exercise considerable control through its connection with WPB and other agencies while functioning essentially in an advisory capacity.

More specific control of the transfer of projection equipment is under discussion with details of the project held in confidence. An exchange service started about a month ago by Motiograph in Chicago is said to be operating successfully with considerable used theatre equipment made available to theatres throughout the country. A list of equipment not in use is circulated regularly among 102 dealers.

Bernhard Opens Charity Drive in Philadelphia

Joseph Bernhard, general manager of Warner Theatres, was the guest of honor and principal speaker at the amusement industry's dinner in Philadelphia opening the United Jewish Appeal drive in that city. Mr. Bernhard spoke on the "motion picture contribution to the war," outlining the work of the War Activities Committee from its beginning to the present Bond campaign.

Distributor Executives To Address Michigan Allied

Several executives of distributing companies are expected to address the convention and war conference of the Allied Theatres of Michigan on Octobr 4th, 5th and 6th at the Statler Hotel in Detroit. Among the scheduled speakers from National Allied States Association are Abram F. Myers, M. A. Rosenberg and Sidney Samuelson.

Alex Gottlieb Producer

Alex Gottlieb was the producer of the Universal picture, "Hit the Ice," and not Arthur Gottlieb, as was published in the Box Office Champions report in the September 18th issue of the HERALD. Paul Jones was associate producer of "Dixie," Paramount film. Richard Blumenthal was not associated with the film.

Three OWI Films Are Now Being Shown Overseas

Three films produced by the film division of the overseas branch of the Office of War Information now are being shown in theatres overseas, the OWI reported this week. The pictures, "Swedes in America," "The Cowboy" and "News Review" were shown in the OWI's New York projection room recently. "News Review" has gone into film houses in Sicily and it is understood the six-reeler also is being shown in Italian theatres. "Swedes in America" is being distributed in Swedish theatres and will be released in England shortly under the auspices of the British Ministry of Information.

"Swedes," a two-reel subject, stars Ingrid Bergman, who also reads the commentary. The picture tells of the Swedish people in America; how they came to settle on these shores near Wilmington, Del., in the seventeenth century; traces the agricultural, industrial commercial, political and community integration of the Swedes into American life and cites their cultural contributions. A quality of wholesomeness, simplicity and vigor pervades this short which has long been in production and finally emerges as a finely knit screen document.

"The Cowboy," also of two reels, was designed by the OWI for overseas exhibition and attempts to depict the real American cowboy, his life on the ranch and his wartime occupation as distinct from the cowboy pictured in Western films. Although the appeal of this picture is limited, particularly when compared to that of "Swedes in America," the film is compact, and pictorially, it offers some good scenes of southwestern ranches of today.

"News Review," a six-reel compilation of newsreel and official U. S. and British Army photographic material, was designed for showing to people of occupied countries liberated by the Allied forces. It attempts to bring them up to date on America's entry into the war and her manpower and industrial mobilization.

Every phase of military training, shipbuilding, war materials production, civilian defense organization and training is covered. The battle actions on land, sea and air in which the United States took part, up to the time of the Sicilian invasion, also are shown. Military advances of England, China and Russia are given attention. The composite screen document was skillfully edited and narrated. Sound tracks in 14 different languages have been prepared and as quickly as the Allies move into liberated territory, "News Review" will follow in the language of the particular country. J. E. S.

Asks Honor Roll Committee For AMPA's "Hero Night"

Vincent Trotta, president of the Associated Motion Picture Advertisers, in New York, has invited numerous industry executives to serve on the honor roll committee for AMPA's "Salute to the Heroes of the Industry," to be held at the Astor Hotel on October 21st.

Joins Warner Circuit

Emil R. Franke, for the past eight years manager of the RKO Orpheum theatre in Des Moines, has joined the Warner circuit in Los Angeles. His successor at the Orpheum is Walter Ahrens.

Leaves for Army Service

Thomas McCabe, of the Twentieth Century-Fox home office publicity staff, was given a farewell luncheon by his associates last week in New York before his departure to the Army. Lou Goldberg succeeds Mr. McCabe.

RKO Promotes Goldhammer

L. E. Goldhammer has been promoted by RKO Radio from district manager of the prairie district to manager of the midwestern district. He succeeds J. C. Osserman, who has been appointed to a post in the foreign department.

Mr. Goldhammer will make his headquarters in Chicago, with supervision over the Milwaukee, Minneapolis, Chicago and Sioux Falls branches in addition to the exchanges regularly covered under the midwestern setup. As a replacement for Mr. Goldhammer, RKO has appointed R. V. Nolan, St. Louis branch manager, to take over the prairie district. His office will be in St. Louis, and the territory realigned to include St. Louis, Kansas City, Des Moines and Omaha.

Tom Williamson was named to succeed Mr. Nolan. He was formerly a salesman in the St. Louis branch. Both Mr. Goldhammer and Mr. Nolan joined RKO in 1932 while Mr. Williamson joined the company in 1939.

Washington MPTO Reelects Brylawski as President

The Motion Picture Theatre Owners of Washington, D. C., last week reelected Julian Brylawski as president for another year. Sidney Lust was elected vice-president and Nat J. Brown, secretary. The next step on the agenda will be to elect a representative to the national MPTO board. A discussion of local problems took place and a temporary outline was drawn up concerning the coming season's activities.

Allied Eastern Regional Set for New Haven

The eastern regional meeting of Allied States Association will be held in New Haven on October 4th and 5th. Irving Dollinger, eastern regional vice-president, will preside. Following a luncheon meeting on Monday, the Allied Caravan program will be discussed under the direction of Sidney Samuelson, caravan leader.

A board of directors' meeting on Tuesday will conclude the meeting. Members from New Jersey, Maryland, Connecticut, Delaware and eastern and western Pennsylvania will attend.

Among Allied leaders expected to head delegations include Dr. J. B. Fishman and Maxwell Alderman, Connecticut; Meyer Leventhal, Maryland, and Harry Loewenthal, New Jersey.

Kimball Reelected Head Of Nebraska IATSE

The Nebraska State Association of IATSE locals last week re-elected Arthur Kimball as president. Other officers reelected were Alvin Kostlan, first vice-president; R. S. Warner, second vice-president and Clyde Cooley, secretary-treasurer.

The Nebraska Federation of Labor elected Roy Brewer, projectionist from Grand Island, president of the group at its recent annual convention in Norfolk. Lew Tews, also a projectionist of that city, was elected second vice-president.

Illinois Theatre Reopens

The Rex theatre in Champaign, Ill., closed for the past several years, has been reopened after extensive alterations.

WLB Verdict Due On Record Ban

The War Labor Board soon may decide the issue between the recording companies and the American Federation of Musicians. In New York on Monday its special investigating panel considered a motion that it direct the union to resume recordings for six companies.

The AFM broke its ban against recordings two weeks ago by signing a contract with the Decca company and its transcription subsidiary the World Broadcasting System.

The ban was put into effect last autumn to force radio networks and local stations to employ musicians instead of recordings.

The AFM last week also signed a contract with the WOR Recording Studios, New York. It is understood the contract is practically the same as that signed with Decca and World in Chicago, although details of the latter were not disclosed.

Paramount last week resumed music "promotion" by asking World Broadcasting to make a 15-minute transcription for "Riding High," a forthcoming musical starring Dorothy Lamour and Dick Powell.

Howe's Son Prisoner of Japs

M. D. Howe, of Twentieth Century-Fox exploitation staff, has received word from his son, Edward, a prisoner of the Japs, who was interned after the fall of the Philippines. He enlisted at the age of 17, two years ago. The message was transmitted on a form post card and read: "Tell father and everyone where I am and that I am all right."

NOTICE OF TRADE SHOWINGS 20th CENTURY-FOX FOR THE BENEFIT OF EXHIBITORS GENERALLY

Monday, October 4th, "PARIS AFTER DARK" 2:30 P. M.

(20th Century-Fox Projection Room, unless otherwise specified)

ALBANY, 1052 Broadway
ATLANTA, 197 Walton St., N. W.
BOSTON, 105 Broadway
BUFFALO, 290 Franklin Street
CHARLOTTE, 308 South Church Street
CHICAGO, 1260 South Wabash Avenue
CINCINNATI, 1638 Central Parkway
CLEVELAND, 2219 Payne Avenue
DALLAS, 1801 Wood Street
DENVER, 2101 Champa Street
DES MOINES, 1300 High Street *
DETROIT, 2211 Cass Avenue
INDIANAPOLIS, 326 North Illinois Street
KANSAS CITY, 1720 Wyandotte Street
LOS ANGELES, 2019 South Vermont Ave.
MEMPHIS, 151 Vance Avenue
MILWAUKEE, 1016 North 8th Street
MINNEAPOLIS, 1015 Currie Avenue, N.
NEW HAVEN, 40 Whiting Street
NEW ORLEANS, 200 South Liberty Street
NEW YORK CITY, 345 West 44th Street
OKLAHOMA CITY, 10 North Lee Avenue
OMAHA, 1502 Davenport Street
PHILADELPHIA, 302 North 13th Street
PITTSBURGH, 1715 Boulevard of Allies
PORTLAND, Star Film Exchange 925 N.W. 19th St.
ST. LOUIS, Srenco Screening Room 3143 Olive St.
SALT LAKE CITY, 216 East 1st South Street
SAN FRANCISCO, 245 Hyde Street
SEATTLE, 2421 Second Avenue
WASHINGTON, 932 N. J. Ave., N. W.

* At DES MOINES only—12:45 P.M.

Recreation Plan Used to Combat Delinquency

An experiment which has afforded a recreational outlet for youngsters in a number of communities throughout the country has been adopted in Mansfield, O., where the Junior Association of Commerce has established a "dry night club." Theatres have been faced with the problem of vandalism for some time.

The project is primarily intended to curb juvenile delinquency but at the same time provide something to do for 'teen age school children. Sponsored by civic heads with the endorsement of parents, the "dry night club" holds dances every Saturday night with other forms of entertainment on week-day evenings. In Rockville Centre, L. I., the youngsters congregate for their weekly dance session on Friday nights. Chaperons are provided to oversee the activities but management of the "night club" is completely in the hands of the junior set. Soft drinks are served and the curfew is at midnight. The plan has been in operation for more than a year, and because of its effectiveness, it has not been necessary to pass a curfew ordinance, it is said.

The City Council at Norwood, a Cincinnati suburb, has passed a curfew ordinance prohibiting children from remaining on the streets. Neither the age nor the time limit has yet been prescribed, the decision still pending before the council. Curfew laws also were recently put into effect in Newton, Cedar Rapids, Iowa City, Ottumwa, Anamosa, Toledo, Tama and Marshalltown, all midwestern communities.

In St. John, New Britain, a crisis has developed in connection with admitting children to theatres. Disorder has arisen when youngsters join in a mad scramble past the doorman and when several theatres banned ticket-buying by children after 5 P. M., unless escorted by adults, threats were received by managers.

In an effort to curb juvenile delinquency, several speakers addressed the Motion Picture Council of Greater Cleveland at its first autumn meeting at the Higbee Lounge Auditorium in Cleveland last Friday. The topic was "Behavior in the Theatre Today," and suggestions were given as a possible solution to the current vandalism problem.

Rickenbacker To Attend Picture Pioneers Ball

Captain Eddie Rickenbacker will be guest of honor of the Picture Pioneers at the group's annual Harvest Dinner in New York on November 18th. All members have been notified of Mr. Rickenbacker's acceptance through a letter from Jack Cohn, president. Tom J. Connors, Twentieth Century-Fox vice-president, arranged for Mr. Rickenbacker's presence. The organization's executive committee met at a luncheon in New York on Tuesday to discuss details of the dinner and to act upon applications of new members.

Gould to Mexico for UA

Walter Gould, foreign manager of United Artists, left New York on Monday for Mexico City where he will supervise arrangements for the premieres of "Victory Through Air Power" and "Stage Door Canteen."

Cowan Buys Play

Lester Cowan has purchased the film rights to "Tomorrow the World," Broadway stage hit. The sale price is in excess of $350,000, it was reported. Production is scheduled to start in January for release in April.

Pagano Honored by 20th-Fox Before Entering Navy

Michael Pagano, member of the Twentieth Century-Fox maintenance and service department for the past eight years, was honored at a farewell luncheon at the home office this week before his departure for the Navy. Among the company executives present were Spyros Skouras, Tom Connors, W. C. Michel, Sidney Towell, Felix Jenkins, William Kupper, Joseph Moskowitz, Larry Kent, Hal Horne, L. J. Schlaifer, A. W. Smith, Jr., Dan Michalove, Sterling Silliphant, Charles Schlaifer, W. G. Eadie, Hermann G. Place, Irving Maas, Hugh Strong, Les Whelan, Aubrey Schenk, Alan Freedman, Sam Shain, William Friedman, Jack Miller, Harry Lerner and Otto J. Solle.

Castle Films Awarded Government Contract

Castle Films, Inc., of New York, was awarded the distribution contract for more than 200 industrial training films to be made available by the U. S. Office of Education, it was announced last week in Washington by the Treasury Department's procurement division. This was the third year Castle was awarded the contract. Castle sold more than 27,000 prints of Office of Education pictures last year. The only other company to bid for this year's contract was Soundies, Inc., of Chicago. The bulk of the training films are Office of Education productions, with some Army and Navy pictures added. Instruction manuals and slide films are included in the distribution of the films.

Schine Grosses on "Army" Openings to Relief Fund

The Schine Circuit will donate the entire receipts of the opening night "This Is the Army" showings in 40 of the circuit's theatres to Army Emergency Relief. Added to its 15 theatres which already have turned over premiere grosses to the Fund, the total will rise to 55. J. Meyer Schine, president of the circuit, made the announcement last week. The premieres will be held in the next 30 days, and in each situation, local committees will aid in the sale of tickets while widespread publicity through newspapers and on the radio is planned by the Schine publicity department.

Prices Up 10 Cents in Six B&K First Runs

A price increase of 10 cents has been put into effect by Balaban & Katz in six of its Chicago downtown first-runs. On roadshowing of "For Whom the Bell Tolls," the prevailing policy on admissions continues. With "This Is the Army," and "Watch on the Rhine," at the Roosevelt, the new scale was put into effect. The Apollo and Garrick will follow with the opening of "I Dood It" and other first runs in the Loop section are expected to do likewise. The new scale is 50 cents to noon, 65 cents to 5 P.M., and 85 cents thereafter. Children's prices go to 30 cents all day, a five-cent increase.

Circuit Drops WFIL Show Over Fidler Incident

The Warner circuit in Philadelphia, which has used radio extensively during the current season, has advised WFIL, local Blue Network station, that pending the settlement of the Jimmie Fidler incident on "This Is the Army" criticism by the radio reporter-columnist, additional business will not be forthcoming. It is believed that the ban originated at the home office.

Named City Salesman

Michael Godshaw has been appointed city salesman for PRC Pictures in Chicago.

Legislator Calls Writers' Group "Communist"

The Writers Congress, sponsored by the Hollywood Writers Mobilization and the University of California, which opened Friday in Los Angeles and was to end Sunday, October 3rd, was attacked as being "Communist-inspired" last week by State Senator Jack B. Tenney of California, chairman of the legislative fact-finding committee on un-American activities. The Senator asked the University to "disallow" the meeting.

Marc Connelly, co-chairman of the Congress, with Ralph Freud of the University faculty, in reply to the Senator's charges, denied the Communist domination and said he had organized the three-day conference which was endorsed by the university "to focus the effort of the creative crafts and the United Nations in winning the war." He added that Senator Tenney "in attacking such a congress, ranks himself on the side of those who oppose an all-out effort to win the war."

Mr. Connelly also said the meeting had received the cooperation of the overseas division of the Office of War Information, the Coordinator of Inter-American Affairs, and eight member bodies of the Hollywood Writers Mobilization, including the Screen Writers Guild, Radio Writers Guild, Screen Publicists Guild, Screen Cartoonists Guild, Screen Readers Guild and the Los Angeles Newspaper Guild.

On Monday, the executive council of the University of California, in answer to the Tenney charges, said that "no subversive elements" were involved in the meeting and that "in our opinion, the Congress is clean." Dr. Robert Sproul, president of the University, was scheduled to deliver the opening address on Friday, at which time it was expected he would reply to the California legislator's attack.

Among those who were expected to speak at the three-day sessions were: Dudley Nichols, Howard Estabrook, Phyllis Bentley, Gilbert Seldes, Lyman Bryson, Lion Feuchtwanger, Carleton F. Morse, Nat Wolfe. Also: Thomas Baird, assistant director of the film division of the British Ministry of Information with headquarters in New York; Mikhail Kalatazov, Soviet film emissary to the U. S.; Yu-Shan Han of China; Nehamias Guerios and Hermane Tavares of Brazil; Jose Ramos, Cuba; Enrique de Lozado, Bolivia, and Jorge Delano of Chile. The following U. S. Army officials also were scheduled to speak: Captain Bernard Vorhaus, Lt. Col. Owen Crump, Lt. Col. J. C. Hutchinson and Major Horrison Jacobs.

Monogram 1943-44 Product To Three Major Circuits

Samuel Broidy, vice-president and general manager of Monogram Pictures, announced last week that three circuits had signed for the company's 1943-44 product. They are Interstate, with 159 theatres in Texas and New Mexico; the Robb & Rowley circuit, with 115 theatres in Texas, Oklahoma and Arkansas, and the Butterfield circuit with 114 houses in Michigan.

U. A. To Release "Voice of Wind"

United Artists has acquired distribution rights of "Voice of the Wind," produced independently by Arthur Ripley and Rudolph Monter. Francis Lederer plays the leading role in the film.

Woman Assistant Manager

The Famous Players Canadian circuit has appointed its first woman assistant manager, Marguerite Wheeler, who will take up duties at the Capitol in Halifax.

Theatres Must Save Coal, Oil, Officials Warn

An urgent warning to conserve coal has been given theatre owners and others who manage public meeting places, by Government agencies concerned with fuel consumption. These agencies, as well as news reports, are pointing up a growing and serious shortage of coal. And Harold Ickes, Petroleum Administrator, last week announced suspension of the Government-sponsored program for conversion of oil heating plants to coal consumption.

Mr. Ickes also suggested inspection of heating equipment, and, if needed, its immediate repair and cleaning for maximum efficiency. He also recommended careful study of operation of heating equipment, and thorough "winter-proofing" of buildings by storm doors, window stripping, and other methods of shielding and insulation.

How severe coal rationing will become is increasingly a matter of speculation for theatre owners who converted from oil to coal heat. Washington observers are reported believing public buildings and dwellings and war plants will receive preference; but that theatres will fare better than other places of amusement.

Meanwhile, from Chicago, came word this week of the first suspension this season of matinee shows to save fuel. The Rosewood, Joy, and Ray theatres are ending such shows. They are in Chicago residential areas.

Denies Paramount Motion To Enjoin J. H. Cooper

Judge Murray Hulbert on Monday in New York Federal Court denied Paramount's motion to have Joseph H. Cooper enjoined from disposing of the Class B stock of J. H. Cooper Enterprises of Colorado and of Class A stock of Interstate Theatres in the distributor's suit to recover one-half of the various classes of stock of the circuit corporations. Judge Hulbert ruled in favor of Paramount, however, in giving it priority in obtaining depositions. Motion by Mr. Cooper's attorneys to void the service of process on the corporations involved was referred to a special master for determination.

Outline Plans for Labor War Chest Pageant

Plans for raising the $4,000,000 quota of the New York Labor War Chest were discussed among leaders of management and labor at luncheon in New York this week. The War Chest pageant is scheduled for November 9th in Madison Square Garden, New York. Those present at the luncheon included Major Leslie Thompson, Hal Horne Robert Weitman, Bert Lytell, Solly Pernick, James Sauter, G. S. Eyssell, Russell Downing, Glen Allvine, William Brandt, William White and Mathew Woll, vice-president of the American Federation of Labor, who presided.

To Honor Jack Kirsch

Members of the Allied Buying and Booking Circuit of Chicago will honor Jack Kirsch, head of the group, with a dinner at the Blackstone Hotel in that city on October 4th commemorating the first year of operation of the combine.

Honor Governor O'Conor

Governor Herbert R. O'Conor of Maryland was inducted into the Baltimore Variety Club last week and at the same time was named an honorary member of the National Variety Club.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 7—Victory at Lae. . . . General Marshall in Legion talk. . . . Allies bomb Nazis. . . . Women's fashions. . . . Negro soldiers in Britain.

MOVIETONE NEWS—Vol. 26, No. 8—Drama of Italy. . . . Japs bombed in South Pacific. . . . Lew Lehr newsette. . . . Army, Navy football games. . . . Shipyard Olympics.

NEWS OF THE DAY—Vol. 15, No. 205—Paratroops in action. . . . U. S. bombers blast Germany. . . . War talk by General Marshall. . . . Jive-brigade in Britain. . . . New rubber plastics. . . . Alaska Highway linked.

NEWS OF THE DAY—Vol. 15, No. 206—Army football game. . . . Pictures of wounded soldiers in Sicily. . . . Salerno victory major achievement.

PARAMOUNT NEWS—No. 8—Yanks sweep over France. . . . Fort Knox maneuvers. . . . General Marshall in Legion talk. . . . Paratroops smash Lae. . . . World Series time. . . . American Legion silver jubilee.

PARAMOUNT NEWS—No. 9—Army, Pittsburgh football games. . . . Mail early for Christmas. . . . Salerno victory turns tide. . . . Red Cross trailer.

RKO PATHE NEWS—Vol. 15, No. 10—Legion hears General Marshall. . . . Mexico Independence Day. . . . Bomber in crash landing. . . . Secretary Knox in England. . . . Allies take Lae.

RKO PATHE NEWS—Vol. 15, No. 11—Advance in Italy. . . . Mail early for Christmas. . . . Red Cross in Egypt. . . . Mrs. Roosevelt home. . . . Navy football game.

UNIVERSAL NEWSREEL—Vol. 16, No. 227—Men of the hour. . . . Berlin bombing. . . . Elastic plastic. . . . Bomber in crash landing. . . . Women riveters in Canada. . . . Black market boycott. . . . New hat designs.

UNIVERSAL NEWSREEL—Vol. 16, No. 228—Nazis retreat in Italy. . . . Japs blasted in Solomons. . . . Yanks take turkeys. . . . Mrs. Roosevelt home. . . . Iowa Army football games. . . . Salmon fishing in Oregon.

ALL AMERICAN NEWS—Vol. 2, No. 49—American Legion hears General Marshall. . . . Stork visits Brookfield zoo. . . . Baltimore patriotic rally. . . . Texas stages rodeo. . . . Chandler Owen reviews war in Sicily.

Members Approve Three New Academy Branches

The proposal to add three branches to the Academy of Motion Picture Arts and Sciences was approved by members after the mail-in ballots were tallied, Walter Wanger, president of the Academy, announced this week. They consist of public relations, music and shorts departments, and will be represented, respectively, by John Leroy Johnston, Nat Finston and Pete Smith.

New board members are: Edward Arnold, Fay Bainter, Jean Hersholt, actors; Charles Brackett, Mary McCall, Seton I. Miller, writers; Walt Disney, Y. Frank Freeman, Edward Mannix, producers; Howard Hawks, Mervyn LeRoy, Sam Wood, directors; and Farciot Edouart, Byron Haskit and Thomas Moulton.

Grants Injunction in Union Merger Action

Judge Henry G. Wenzell in Kings County Supreme Court, Brooklyn, this week granted a temporary injunction in favor of several members of Empire State Motion Picture Operators against Local 306, IATSE, in connection with the merger program of the two unions. The court denied the protesting Empire members the petition for appointment of a receiver to administer the affairs of Empire, pointing out that the injunction provided sufficient restraint. The protesting members seek to have the merger declared illegal.

Schenck to Head Drive

Joseph M. Schenck will again head the 1944 Paralysis Fund Drive, it was announced last week by Basil O'Connor, president of the National Foundation for Infantile Paralysis.

Streamline WPB Operation of Set Limitation Rule

Difficulties encountered by the producers in operating under the limitations on studio sets imposed by the War Production Board's construction limitation order L-41 have been materially simplified by a new policy now going into effect.

As a result of a three-week study of the situation in Hollywood by WPB representatives sent out from Washington and the west coast office of Harold Hopper's motion picture section, the operation of the order as it affects the film industry has been streamlined.

Jurisdiction over set construction, heretofore divided between Mr. Hopper and the WPB construction division, now will rest wholly with Mr. Hopper, who will seek to reduce the amount of paper work involved at the studios and apply a procedure which will eliminate uncertainties heretofore experienced.

Under the plan which has been worked out, the various material divisions of WPB, controlling lumber, steel, copper, etc., will advise Mr. Hopper of the amounts of those critical materials allocated to the industry as a whole, and Mr. Hopper will make the allocations for the individual studios.

In this way, each studio will know at the beginning of the quarter just how much material it will be permitted to acquire during the period and will be able to develop its set-construction programs accordingly. Uniform priorities ratings will be applied to all studios.

WLB Sets 50-Cent Hourly Minimum for Circuit

A minimum wage scale of 50 cents an hour for theatre personnel in the Warner theatres in Massachusetts and Connecticut has been approved by the New England Regional War Labor Board and is expected to affect ushers, cashiers, doormen and cleaning personnel. Warners asked for the increase in its 24 theatres in that area and it was expected that other theatre circuits would seek similar action. The board held that pay below 50 cents an hour provided only a sub-living standard.

Next Hearing in SOPEG Action October 6th

Following preliminary hearings before the regional War Labor Board this week between the Screen Office and Professional Employees Guild, Local 109, New York, and Loew's, Twentieth Century-Fox and United Artists, another hearing date has been set for October 6th. Under discussion are the closed shop issue and wage classifications affecting personnel in the New York exchanges of the three companies.

Expect Government Court Order in Crescent Suit

The next move by the Government in the Crescent anti-trust suit is expected to consist of the preparation of a court order to be submitted to the Assistant U. S. Attorney General for the Nashville district and also to defense counsel. Any changes by defense counsel in the court order which the Department of Justice is expected to draw up must be acted upon by Judge Elmer D. Davies.

Named Circuit Supervisor

Paul Binstock, manager of Rugoff & Becker's Sheepshead theatre, Brooklyn, N. Y., has been promoted to district supervisor of the circuit's four theatres there.

"WHAT THE PICTURE DID FOR ME"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

DESPERADOES, THE: Randolph Scott, Glenn Ford —This is an exceptionally good outdoor story in beautiful Technicolor. Should do well in any type of theatre. Our patrons liked it, and it was the best grosser from Columbia this year for us. Played Sunday, Monday, September 19, 20.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

FIRST COMES COURAGE: Merle Oberon, Brian Aherne—I played this against "Hello, Frisco, Hello" and couldn't even tell the difference. This picture is one to do business for you and please the customers at the same time. Has two great stars in the cast that put the show over in a money-making way. Played Sunday, Monday, September 19, 20.—Bruce K. Young, Ritz Theatre, Dyersburg, Tenn. General and soldier patronage.

MAN'S WORLD, A: Marguerite Chapman, William Wright—Played this with "Sun Valley Serenade." Very good double bill. Both pictures enjoyed by the patrons who came. Played Tuesday-Thursday, August 17-19.—M. L. London, Gem Theatre, East Boston, Mass.

REVEILLE WITH BEVERLY: Ann Miller, William Wright—Frank Sinatra with loads of publicity and the young people's interest and the oldsters' curiosity bring them in on this fair picture. Played Wednesday, Thursday, September 1, 2.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

SOMETHING TO SHOUT ABOUT: Don Ameche, Jack Oakie, Janet Blair—Fine show. Everyone seemed to have fun watching this. Story sort of tangled up, but the patrons all liked it. Played Monday, Tuesday, Aug. 2, 3.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

STAND BY, ALL NETWORKS: John Beal, Florence Rice—Good action feature for a double bill. No complaints on this one. Very timely. Played Tuesday-Thursday, August 10-12.—M. L. London, Gem Theatre, East Boston, Mass.

WEST OF TOMBSTONE: Charles Starrett, Russell Hayden—Story will do, but lack of action will give it a double bet. Kids seemed to be restless and that's a sure sign it's no Western. Should hold up well with good support. Played Saturday, Aug. 21.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

Metro-Goldwyn-Mayer

BATAAN: Robert Taylor, Thomas Mitchell, Lloyd Nolan—This is a good war feature, but some of our patrons will not come out to see all of them. Attendance only fair. I liked "Hitler's Madman" better as it had some heart interest in it which I think these war pictures should have more of. Played Saturday, Sunday, September 18, 19.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

BATAAN: Robert Taylor, George Murphy—This is a nice war picture. Did extra business. Everyone liked it. Played Friday, Saturday, September 3, 4.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

DR. GILLESPIE'S NEW ASSISTANT: Lionel Barrymore, Van Johnson—When Lew Ayres and Laraine Day went out of this series it seemed the end was at hand. That grand old wizard Lionel Barrymore, plus a first rate job of production proved we were badly off. This was excellent entertainment, thanks to perfect teamwork by the entire cast. Played Wednesday, Thursday, September 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal.

HITLER'S MADMAN: Patricia Morison, John Carradine—Very good feature, and was well liked here. Held up our attendance for Wednesday, Thursday, which is not good any time here. This feature drew some extras. Played September 15, 16.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

JOURNEY FOR MARGARET: Robert Young, Laraine Day, Margaret O'Brien—Great trailer, poor picture. If the picture had been as good as the trailer, it would have been a great box office champion. Played Friday, Saturday, September 17, 18.—A. C. Simon, Roxy Theatre, Menno, S. D. Rural and small town patronage.

KEEPER OF THE FLAME: Katharine Hepburn, Spencer Tracey—An excellent story, although a little too deep for most of the people. Most of the people don't go for Miss Hepburn around here, although they like Tracy very much. The only comedy part, which they liked, was provided by Percy Kilbride. Played Monday, Tuesday, September 13, 14—Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage.

NORTHWEST RANGERS: James Craig, William Lundigan — Very satisfactory for weekend business. Good, and many favorable comments. Played Friday, Saturday, September 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PRESENTING LILY MARS: Judy Garland, Van Heflin—Crowd below normal for this Judy Garland film. Most of the people didn't like it, although the music was very good. Van Heflin was very good, although he seemed too old for Judy Garland. Majority of crowd does not like opera singing. Played Friday, Saturday, September 10, 11.—Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage.

RANDOM HARVEST: Greer Garson, Ronald Colman — Some exhibitors report this picture poor. I thought so too the first night because I missed a few parts of it. The second night I sat down and took in the whole picture. I must say it is a great picture, better than "Mrs. Miniver" and many other great productions. Played Sunday-Tuesday, September 12-14.—A. C. Simon, Roxy Theatre, Menno, S. D. Rural and small town patronage.

SLIGHTLY DANGEROUS: Lana Turner, Robert Young—Business was only fair, but audience reaction was good. Unfortunately only big pictures can offer sufficient inducement to make the people here turn out in force. Gas and tires are too precious. Played Sunday, Monday, September 12, 13. — A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TISH: Marjorie Main, Zazu Pitts—Played this one only one night and did a surprising business. Many people read the book and liked it. Audience mostly women, although the men laughed at it too.—Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage.

TORTILLA FLAT: Spencer Tracy, Hedy Lamarr, John Garfield—Here is a picture I dated after a long delay. Some exhibitors told me it was excellent, others just the opposite. Well, in my opinion this is one of the finest productions my patrons and I ever saw. The character acting of Frank Morgan, Spencer Tracy and John Garfield was more wonderful than I expected, in the order named. Played Tuesday-Thursday, August 24-26.—M. L. London, Gem Theatre, East Boston, Mass.

WHISTLING IN DIXIE: Red Skelton, Ann Rutherford—If you have a mortgage on your theatre play this one, and if you can get hold of enough others like it, you can burn the mortgage. Good for any playdate in any town.—Tom McCormick, Rock Theatre, Rockford, Ia.

WHISTLING IN DIXIE: Red Skelton and Rutherford—Played this on Friday and Saturday and had poor business, partly due to a local carnival. Many people thought he was too silly in this one.—Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage.

YOUNGEST PROFESSION, THE: Virginia Wiedler, Edward Arnold — Good entertainment. Nothing hig, but just enough to please the average film fan. Played Friday, Saturday, September 17, 18.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

Monogram

HAUNTED RANCH: Range Busters—This was a fair Western. It could have been much better, but this series seems to be picking up a following, especially the boy, "Max Terhune" his dummy. Played Friday, Saturday, August 27, 28.—M. L. London, Gem Theatre, East Boston, Mass.

Paramount

CHINA: Loretta Young, Alan Ladd—Did fair business with this picture. Too much of war pictures.—Harlan Rankin, Plaza Theatre, Tilbury, Ont.

CHINA: Alan Ladd, Loretta Young—Worth the allocation it is in. All the exhibitors rave about Ladd. He is good, but William Bendix shouldn't be overlooked. Played Sunday, Monday, September 5, 6.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

CHINA: Alan Ladd, Loretta Young—Good war picture and good acting by William Bendix. This wasn't exactly a picture for women, but they'd come to see almost anything with Alan Ladd in it.—Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage.

HENRY ALDRICH GETS GLAMOUR: Jimmy Lydon, Charlie Smith—Typical Aldrich picture which always draws a crowd not only of children, but also many adults. This was better than the usual series because of Frances Gifford. Very full for matinee and evening show. Played Monday, September 6.—Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage.

HENRY ALDRICH, EDITOR: Jimmy Lydon, Charlie Smith—Played this one when everyone else around us got through with the print and can't complain. In fact, I'd like to see some of the "hot" ones do as well. —Tom McCormick, Rock Theatre, Rockford, Ia.

LADY BODYGUARD: Eddie Albert, Anne Shirley—This was a little picture that satisfied. Played Tuesday, Wednesday, Sept. 7, 8.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

MY HEART BELONGS TO DADDY: Richard Carlson, Martha O'Driscoll—This was another nice little picture from Paramount. Played Tuesday, Wednesday, Aug. 31, Sept. 1.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

TORPEDO BOAT: Richard Arlen, Jean Parker—Satisfactory picture, but not what the patrons expected. Not enough action to this one until almost the end. Played Friday, Saturday, August 27, 28.—M. L. London, Gem Theatre, East Boston, Mass.

WAKE ISLAND: Brian Donlevy, William Bendix—A grand picture every American should see. I had a house full both days. Worth extra exploitation. Although it's a little over a year old, it will fill your house. Played Sunday, Monday, September 12, 13.—Cecil R. Atkinson, Star Theatre, Star City, Ark. Small town patronage.

PRC Pictures

GIRLS' TOWN: Edith Fellows, June Storey—Advertised "Girls' Town" as a sensational picture, and we did a nice business with it. Our customers liked it—need we say more? Played Thursday, Friday, September 16, 17.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

Republic

DEVIL PAYS OFF, THE: J. Edward Bromberg, Osa Massen—A very good mystery picture. Played Thursday, September 16. — Cecil R. Atkinson, Star Theatre, Star City, Ark. Small town patronage.

FLYING TIGERS, THE: John Wayne, John Carroll —I played this picture alone, with shorts. Very good action picture. Good for almost any type of audience. Played Sunday, Monday, August 8, 9.—M. L. London, Gem Theatre, East Boston, Mass.

JOHNNY DOUGHBOY: Jane Withers, Patrick Brook—Nice little musical; very light but full of en-

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tertainment. No kicks on this, and that is what counts. Satisfied customers. Played Sunday, Monday, August 22, 23.—M. L. London, Gem Theatre, East Boston, Mass.

JOHNNY DOUGHBOY: Jane Withers, Patrick Brook—Played this with "Saludos Amigos" for a nice double bill. Played one night only and very full. Our small town patronage liked this Jane Withers musical, although it was too short.—Alex Smith, Broad Theatre, Souderton, Pa.

OLD HOMESTEAD, THE: Weaver Bros. and Elviry—Very good picture of its type. Hillbilly musical comedy and dancing. Must be doubled with a good action picture. Will not stand alone. Played Friday, Saturday, August 20, 21.—M. L. London, Gem Theatre, East Boston, Mass.

RIDERS OF THE RIO GRANDE: Three Mesquiteers—Very good Western. This combination never bores you. Continuous action. I understand Republic has decided not to continue this series. I hope they change their mind. Played Sunday, Monday, August 22, 23.—M. L. London, Gem Theatre, East Boston, Mass.

TAHITI HONEY: Dennis O'Keefe, Simone Simon—Excellent little show. Plenty of music and most everything else needed to make a hit, only my crowd didn't turn out. Lack of star names was the drawback. Played Wednesday, Aug. 18.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

THUMBS UP: Brenda Joyce, Richard Fraser—Made the mistake of playing this by itself. Would have done better by using it as half of double bill. Acting and story fair. Lack of star names is drawback. Played Wednesday, Aug. 4.—Claude H. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

YOUTH ON PARADE: John Hubbard, Martha O'Driscoll—Good little picture. Partly musical, which is what the patrons want today. They enjoy anything with good singing, dancing and comedy. Played Sunday, Monday, August 15, 16.—M. L. London, Gem Theatre, East Boston, Mass.

RKO

FIGHTING FRONTIER: Tim Holt—Very good Western. Our patrons like Tim Holt. He is coming along fast, and by this time ranks with the top Western stars for action. Played Sunday, Monday, August 15, 16.—M. L. London, Gem Theatre, East Boston, Mass.

FIGHTING FRONTIER: Tim Holt—Westerns are always well received here. Have one each week and always enjoy nice business.—Harlan Rankin, Plaza Theatre, Tilbury, Ont.

LOOK WHO'S LAUGHING: Edgar Bergen and Charlie McCarthy, Fibber McGee and Molly—Used on weekend double bill. It was too old, but there were no complaints. Played Friday, Saturday, September 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TALES OF MANHATTAN: Charles Boyer, Rita Hayworth—Pass it up, brothers, it doesn't do business. —Harlan Rankin, Plaza Theatre, Tilbury, Ont.

TARZAN TRIUMPHS: Johnny Weismuller, Frances Gifford—He's the same old Tarzan. His female companion may not be so attractive, but he has just as much punch at the box office as when Metro had him. That's what counts.—Tom McCormick, Rock Theatre, Rockford, Ia.

THEY GOT ME COVERED: Bob Hope, Dorothy Lamour—It's well worth your playdate. They could have done a better job to be sure, but Bob Hope is Bob Hope just the same.—Tom McCormick, Rock Theatre, Rockford, Ia.

TUTTLES OF TAHITI, THE: Charles Laughton, Jon Hall—Just above the average. Had a very good crowd on this one. Played Tuesday, Wednesday, September 14, 15.—Cecil R. Atkinson, Star Theatre, Star City, Ark. Small town patronage.

Twentieth Century-Fox

CONEY ISLAND: Betty Grable, George Montgomery—Beautiful Technicolor and a score of favorite oldtime songs which almost everyone knows. Small town patronage. A picture for every age. Story was very poor except for the comedy.—Alex Smith, Broad Theatre, Souderton, Pa.

IMMORTAL SERGEANT, THE: Henry Fonda, Maureen O'Hara—Was afraid of this one. Lots of exhibitors panned it. Don't know what for. It was good, and well received here. Best for Friday-Saturday change.—Tom McCormick, Rock Theatre, Rockford, Ia.

JITTERBUGS: Laurel and Hardy—Big draw. Has what it takes for box office.—Harlan Rankin, Plaza Theatre, Tilbury, Ont.

JITTERBUGS: Laurel and Hardy—Well liked by all. Did extra business for a Tuesday night. Played Tuesday, August 31.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of September 27th

ASTOR
- Over the Andes..... MGM
- *Feature: Thousands Cheer*... MGM

CAPITOL
- Oil Is Blood..... RKO
- *Feature: Johnny Come Lately.* United Artists

CRITERION
- Oil Is Blood..... RKO
- Football Thrills of 1942..... MGM
- Dizzy Acrobats ..... Universal
- *Feature: Hit the Ice*..... Universal

PARAMOUNT
- Supreme Secret Agent..... Paramount
- Oil Is Blood..... RKO
- *Feature: A Lady Takes a Chance* ..... RKO

RIALTO
- Happy Times and Jolly Moments..... Vitaphone
- *Feature: The Seventh Victim.* RKO

ROXY
- Supermouse Rides Again ... 20th-Fox
- Mormon Trails 20th-Fox
- Common Cause 20th-Fox
- *Feature: Wintertime* 20th-Fox

STRAND
- Mountain Fighters ..... Vitaphone
- Tropical Sportland ..... Vitaphone
- *Feature: Watch on the Rhine.* Warner Bros.

OX-BOW INCIDENT, THE: Henry Fonda, Dana Andrews—A little too rough for the women. Mostly male audience, although they wanted more action. A story which could have been told in 20 minutes. It kept you interested, although the first half was very slow. Played Thursday, September 16.—Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne—Played this in place of a current release, and made more on it than any 20th-Fox picture I've ever played. They should have had it on percentage.—Tom McCormick, Rock Theatre, Rockford, Ia.

TONIGHT WE RAID CALAIS: Annabella, John Sutton—Another depressing little picture of which we have too many. Played Wednesday, Thursday, September 8, 9.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

United Artists

CRYSTAL BALL, THE: Paulette Goddard, Ray Milland—Very good picture, but a little too sophisticated for our patrons. Played on our best days, Sunday and Monday, but not much business. Those who came liked it, but not enough of them. Played September 12, 13.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

FALL IN: William Tracy, Joe Sawyer—This is the type of picture our audiences like—lots of comedy with some good hillbilly stuff mixed up with the rookie soldiers. Played single with two-reel Western comedy and two cartoons, making a swell show. Played Tuesday, Wednesday, Sept. 14, 15.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

IN WHICH WE SERVE: Noel Coward, Bernard Miles—This picture had high ratings and that is as far as it went. Thought it would be O.K. but I was fooled. I have never run a British picture that was any good. Played Saturday, Sunday, Sept. 11, 12.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

STAGE DOOR CANTEEN: Stage and Screen Stars —Good, but not too good. Business just a little above average. Played Sunday, Monday, September 12, 13.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

Universal

ARABIAN NIGHTS: Sabu, Maria Montez, Jon Hall—Color is swell, but where my crowd was I don't know. The story is very poor. Those that came did not like this; had many walkouts. Played Monday, Tuesday, Aug. 16, 17.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

BACK STREET: Charles Boyer, Margaret Sullavan —Good enough to repeat in most spots. Many new customers and business above average. Everybody pleased, including yours truly. Played Tuesday-Thursday, September 14-16.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

HIT THE ICE: Abbott and Costello—You can't beat this pair. They hold house records for me. Played Sunday, Monday, August 29, 30.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

IT COMES UP LOVE: Donald O'Connor, Gloria Jean—Another nice little picture from Universal that pleased the audience. Played Wednesday, Thursday, September 15, 16.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

MOONLIGHT IN HAVANA: Jane Frazee, Allan Jones—Double billed it with "Secrets of the Wasteland" to a satisfied audience. Played Wednesday, Thursday, September 1, 2.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

MR. BIG: Donald O'Connor, Gloria Jean, Peggy Ryan—Sure fire. Just what the doctor and customers ordered. Played Friday, Saturday, September 17, 18.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

RAIDERS OF SAN JOAQUIN: Johnny Mack Brown, Tex Ritter—This one pleased the Western fans. My patrons like this team, especially Tex Ritter. After all, we're all after satisfied customers. Played Friday, Saturday, Sept. 10, 11.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

STRICTLY IN THE GROOVE: Leon Errol, Mary Healy—Universal makes a lot of nice little musicals that surely help a lot on a double bill. Played Wednesday, Thursday, September 8, 9.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

WHITE SAVAGE: Jon Hall, Maria Montez, Sabu—Another one of those series pictures which go over very well here with our small town patronage. Beautiful Technicolor scenes, and a good story. Most people like the Montez-Hall-Sabu combination.—Alex Smith, Broad Theatre, Souderton, Pa.

Warner Bros.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—Too many dark scenes. Too long. Some said they liked it. Played Friday, Saturday, September 17, 18.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

AIR FORCE: John Garfield, Gig Young—Nothing big, but got by with it very nicely. John Garfield not tops by any means. Played Friday, Saturday, August 27, 28.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

EDGE OF DARKNESS: Errol Flynn, Ann Sheridan —This was a great picture and one you don't have to be afraid to get behind and push. Played Saturday, Sunday, Sept. 4, 5.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

EDGE OF DARKNESS: Errol Flynn, Ann Sheridan —I was more than pleased with this. So were all of my patrons. Acting and story are O.K. and should do well anywhere. My crowd said it was the best so far this year. Played Thursday, Friday, Aug. 5, 6.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

THIS WAS PARIS: Ann Dvorak, Ben Lyon, Robert Morley—This picture is very questionable. I could not decide the merits or value of this film. It is foreign made. My patrons did decide for me. I had to play a substitute. Played Tuesday-Thursday, August 10-12. —M. L. London, Gem Theatre, East Boston, Mass.

VARSITY SHOW: Dick Powell, Fred Waring—The costumes were passé and some of the featured players likewise, but considering this as a reissue, the reception was not as bad as we had expected. Played Friday, Saturday, Sept. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Short Features

Columbia

FLY IN THE OINTMENT, THE: Phantasies Cartoons—Pretty good cartoon, will please.—K. Goldson, Plaza Theatre, Chicago, Ill.

Metro-Goldwyn-Mayer

HERE AT HOME: Miniature — Everyone seemed pleased with this one, and when the patron is pleased I say nothing bad.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

PORTRAIT OF A GENIUS: Miniature—Interesting. K. Goldson, Plaza Theatre, Chicago, Ill.

(*Continued on following page*)

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ROMANTIC NEVADA: Fitzpatrick Traveltalks—Swell short. People like these shorts since gas and tires are beyond reach almost, color in this being a hig help. Well received.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

SUFFERIN' CATS: Technicolor Cartoons — Swell cartoons—lots of laughs.—O. C. Simon, Roxy Theatre, Menno, S. D.

UNINVITED PEST, THE: Technicolor Cartoons—Very funny for your Sunday opening.—K. Goldson, Plaza Theatre, Chicago, Ill.

WHO KILLED WHO: Technicolor Cartoons—A cartoon that is different and pleased the crowd. Everyone wondered where the end came from, which is hetter.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

WHO'S SUPERSTITIOUS?: Passing Parade—Held up well. Pleased most everyone.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

Paramount

BEACH COMMAND, THE: Sportlights—I've had too many shorts like this—my patrons are tired of them and so am I.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

HUNGRY GOAT, THE: Popeye the Sailor—Below the better Popeyes. This one has no show value for me. Kids very restless during this one.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

POPULAR SCIENCE NO. 5—Nothing here to write home ahout.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

RATION FOR THE DURATION: Popeye the Sailor—Nothing to recommend.—K. Goldson, Plaza Theatre, Chicago, Ill.

RATION FOR THE DURATION: Popeye the Sailor—Very good cartoon. Kids ate it up, so did some of the fellows who would like four new tires.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

RKO

CALIFORNIA OR BUST: Ray Whitley — Family trade action house. Our patrons like these cowboy comedies. This one wound up with a good fight between the settlers and Indians with hundreds in the fight. — A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

HOW TO PLAY BASEBALL: Walt Disney Cartoons—Just a waste of film with a lot of stuff and nothing on it.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

MAIL TROUBLE: Leon Errol — Seemed to tickle everyone hut me—and tickle is all.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

ROUGH ON RENTS: Edgar Kennedy—Very good comedy. Same old thing but seems to please the whole crowd. which is what counts.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

Universal

AIR RAID WARDEN: Color Cartune—Fair cartoon, not as good as others that Universal has released like "Boogie Woogie Bugle Boy of Co. B."—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Victory Film

DOCTORS AT WAR—Could not have bought a short any better. Went well here and pleased most of the crowd. Deserves screen time in American theatres. —Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

MISSION ACCOMPLISHED—This one gets down to facts in a hurry and comes to an end the same way. Has facts that are sure to make one think. Very good.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

Vitaphone

THREE CHEERS FOR THE GIRLS: Broadway Brevities—Made up of a group of old features. Music put this one over.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

Restore Suit to Calendar

The $300,000 damage action brought by Adriana Caselotti and Harry Stockwell against Walt Disney and RCA Victor Corporation was restored to the New York Supreme Court calendar last week. The plaintiffs allege that their voices, used in Disney films, were transcribed from the films to records by RCA without their permission.

Chaplin - Vanguard Films Dispute Before Court

Attorneys for Charles Chaplin in New York Supreme Court last week withdrew their motion for the appointment of a referee to take the testimony of officers of the Bankers Trust Company in connection with the $2,000,000 recovery suit brought by Mr. Chaplin on behalf of himself and other United Artists stockholders against David Selznick's Vanguard Films, Twentieth Century-Fox and others. The suit involves the sale of three literary properties by Mr. Selznick to Twentieth-Fox. Plaintiff charges that the film stories were purchased originally with $300,000 of United Artists funds.

Affidavits have been submitted by the bank officers stating that the loan of $800,000 to Ernest L. Scanlon, treasurer of Vanguard, was made via long distance telephone and not during his visits to New York, where it is claimed he conducted business not related to the borrowing transaction.

Further affidavits will be submitted, it was said, disclosing that when final loans are completed the amount will be nearer $2,000,000. The affidavits sought were in connection with the motion to vacate service of process by Selznick attorneys on the grounds that the Vanguard Films is a California corporation and does not do business in New York.

Court Orders Kaufman Salary Withheld

The salaries of Louis Kaufman, business manager of Local 244, Motion Picture Operators Union, Newark, N. J., under indictment by a Federal Grand Jury in connection with the extortion of money from the industry, and Harry S. Oppenheimer, union secretary, have been ordered withheld by Vice-Chancellor Berry's decree in 1936.

The action was brought by six members of the union who charged that the business agents' alleged discriminations against union members had violated the terms of Vice-Chancellor Berry's decree in 1936 stipulating certain conditions.

The six members seek recovery of $13,000 assessed against Mr. Kaufman and Mr. Oppenheimer, paid by the union in earlier litigation. Salaries will not be paid until this judgment debt is met.

Hold Accardo as Witness In Extortion Trial

Tony Accardo, for whom Federal authorities have been searching for several months, has been arrested in Chicago as a material witness in the Government's case against six Chicago defendants and two others on charges of conspiring to extort more than $1,000,000 from the film industry. Boris Kostelanetz, Assistant Attorney General, will use Accardo in the trial which has been set for October 5th. Removal proceedings will be instituted in Chicago to pave the way for Accardo's appearance at the New York trial.

Seek $180,000 Damages in Suit Against IATSE

A damage suit was filed last week in Los Angeles Superior Court by four studio workers against William Bioff, George E. Browne, six affiliated studio locals of IATSE and 40 other union officials. In four separate suits they seek $180,000. The complaint charges that all four were expelled from membership in IATSE through an illegal conspiracy in September, 1939. The plaintiffs, Harold I. Besbeck, Charles G. Guthrie, Charles W. Ross and one other seek reinstatement plus damages.

Argentina Bans "Darkness"

Warner Brothers' "Edge of Darkness" has been banned from exhibition in Buenos Aires, Argentina, because of its anti-Nazi content.

Detroit Exempted From 48 Hours

Detroit film exchanges on Monday were granted by the regional War Manpower Commission exemption from the 48-hour work week previously mandatory because the area was declared one of critical manpower shortage.

Representatives of major distributors had petitioned for the exemption, pointing out that in exchanges it was not likely that labor would be diverted to war work, which was the intent of the order.

The exchanges thus revert to or continue the customary 40-hour week. Previously, several had been ordered on a 48-hour or 44-hour week, and some had been permitted 40 hours.

The Detroit exemption is the sixth. Others are in Buffalo, Washington, Cleveland, Salt Lake City and Portland, Ore.

Boston theatre men are facing the possibility their territory may be declared one of "critical labor shortage." It is understood the city's Chamber of Commerce opposes such a declaration.

Indictment Links Browne With Capone Gangsters

Harry Hochstein, former chief morals inspector of Chicago who retired in 1932 to become a Frankie Rio henchman, was charged on Tuesday of this week with perjury, in a four-count indictment filed in Judge Samuel Mandelbaum's Federal Court, and resulting in the disclosure that George E. Browne, convicted ex-president of the IATSE, was directly linked with the Al Capone gang as early as 1934.

Hochstein later became associated with Frank Nitti, who committed suicide upon learning of the Federal indictment charging him with extortion in the film industry. The present indictment against Hochstein charges he falsely testified before a special Federal Grand Jury while being questioned about racketeering in the film industry. He had testified that Browne and three Capone hoodlums were not present in his house in Riverside, Ill., in 1934.

Last week Hochstein, appearing before U. S. Commissioner Garrett W. Cotter in New York, charged William Bioff, convicted labor racketeer, with having threatened him in the New York Federal Building. Boris Kostelanetz, assistant U. S. Attorney General, said he would not dignify Hochstein's story by denying it.

Seeks $100,000 Damages From Union Officers

Julius Sider, formerly a permit member of the Chicago Operators Union, Local 110, has filed suit for $100,000 damages against Peter Shayne, union president; Clarence Jalas and John Smith, officers, for alleged illegal dismissal from his job. Mr. Sider charged that he was ousted without a hearing after disclosing to an international officer that he earned only $50 a week instead of the minimum $80. He was employed by the Alex theatre at the time.

Deny Libel Charges

Republic Pictures Corporation and Republic Productions denied any libel of Frank Capano in an answer filed in New York Federal Court last week. Mr. Capano seeks $50,000 damages for the alleged portrayal of himself in the company's film, "Hit Parade of 1943."

Eire Halts "Yank in RAF"

After being shown one week in the Dublin theatres, "A Yank in the RAF" was banned from further showings by the Eire Minister of Defense Coordination, with no reason given.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

The Quigley Awards

October, and the Round Table membership looks forward to the announcements of the Third Quarterly Awards. Eager contestants anxiously await the results of their past months' efforts. Next week's issue will bear the tidings.

To the winner—exultation, achievement and renewed effort to win the Grand Award at the end of the year; to the Citation winners, a more modified exuberance and renewed determination to greater endeavor; to hundreds of miscellaneous contributors, added inspiration, which is the guiding spirit in all forms of competition.

Successful theatre operation is the result of weekly consistency on the part of the manager. The man with a goal before him finds it is easier to keep abreast of competition and less of a mental and physical strain than if he is just floating along without incentive. Aside from any personal advantages that are to be gained in salaries, bonuses or promotions, there is a certain psychological reward one gets from winning in competition.

The Quigley Awards have for many years offered a means of stimulating competitive showmanship, which has been recognized by the industry as a tremendous factor in aiding and furthering the productive sources of ingenious advertising.

The Fourth Quarterly Award for 1943 lies just ahead; a challenge to the competitive spirit of showmen everywhere; the tape at the end of a gruelling run, beckoning in the distance, as the runner calls upon himself for that extra "something" which spells Victory and Success.

■ ■ ■

From time to time the question arises as to how much chance a manager in a small town or in a subsequent-run theatre in a large city has of winning a Quigley Award. Many of these members feel that the first-runs have more opportunity, especially where newspaper cooperation is involved.

Noticeable at the Second Quarter judging was the fact that, while the judges were engaged in looking over the campaigns, frequent discussions took place amongst them regarding the relative value of newspapers in certain towns. Other matters pertinent to the type of theatre, run, size, population of the city, and number of newspapers in the city were brought out in the conversation.

Thus, full consideration was given in comparing the efforts of one manager with another and exception was made where newspaper cooperation was acknowledged as "tough" or "easy".

The judges made their selections without knowing who the others had picked. Interesting to note is the fact that they unanimously selected the winner. Similarly, there was very little variance on the remaining selections.

Also interesting to note is the fact that although the judges represented different viewpoints so far as their respective vocations are concerned, their unanimous decision elected an independently operated theatre as the winner. Major circuit representation was in evidence throughout.

It would therefore appear that *everyone* who aspires to compete for the Awards *does* have equal opportunity of winning, and that full allowance is made for all where conditions indicate unusual circumstance.

■ ■ ■

The Managers Write

Typical of the spirit which pervaded industry showmen during the Third War Loan Drive is the letter received from Marion Jourdan, manager of the Majestic theatre, Luka, Miss. Marion writes: "Happy to advise that Tishomingo County has oversubscribed its quota. We have a small county; not much money, two banks and two picture shows. We bought a gun cart like those used in the last war and had same painted red, white and blue. Had young ladies in front of the theatres and in the lobbies taking orders for Bonds. . . . Not so much, but total was $23,837.75. We're not geared for Bond Premieres, but gave a free ticket with each sale. Every employe bought a Bond. . . ."

Extending encouragement to members has always been the policy of the Round Table. We think it fitting that Sam Hebscher, of the Odeon theatre, Kingston, Ontario, receive special mention for the ardor and optimism he expresses in a letter along with a request for membership. He writes: "I hold the position of assistant manager and have recently been appointed director of advertising and exploitation, so look for the writer to take one of those 'Quigley Plaques' in the near future."

We never could think of any more appropriate way to encourage a newcomer, than to repeat an expression once used by Steve Barutio, district supervisor for Warners' theatres, in the Philadelphia area. When we were cutting our eye-teeth in theatre business, Steve wrote to us: "Constantly enthuse yourself, as enthusiasm is everything in this work, and makes the work much easier." —CHESTER FRIEDMAN

LOBBY EXPLOITATION



A display of freshly picked vegetables enhanced George Kraska's "Harvest" display at Loew's Poli, New Haven. Vegetables were changed daily.

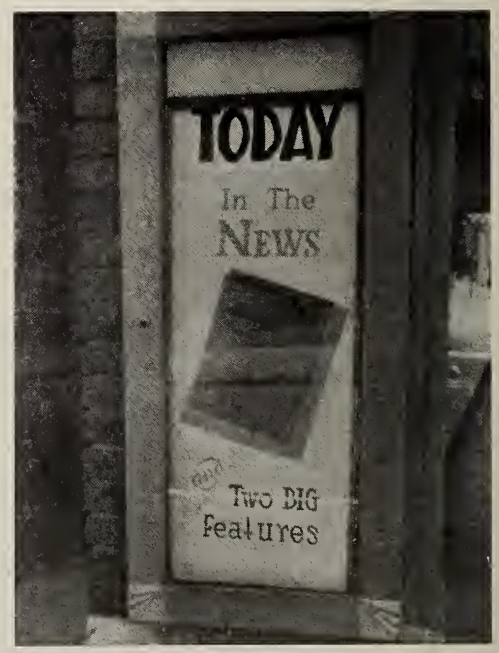


Another attractive "flash" front at the Rialto theatre, Dallas, Texas. These eye-arresters are a specialty with manager Louis Charninsky.



Photo by Jay Sharp

"Hostess" Ona Munson serves at Red Cross Canteen in front of Loew's Valencia, Jamaica, L. I. Credit manager Eddie Douglas and Sid Kain.



Several of these boards help sell Sam Fitzsimmons' newsreel at the Rialto, Rochester, N. Y. Lowell Thomas' nightly broadcasts are amplified through the theatre's sound system.



Elliot Johnson had this lobby display for "Hit The Ice" in the lobby of the Malco theatre, Memphis, two weeks in advance.



Photo by Martin

H. J. Arnold arranged a swell tieup with Kresge's for the "Dixie" date at the Indiana, Terre Haute. All employees wore ribbons. Store also featured "Dixie" sundaes, window display and several interior displays.

Bunchez Ties "Suspicion" to War Plants

To bring the opening of "Above Suspicion" at Loew's Century, in Baltimore, to the attention of war workers, Gertrude Bunchez, publicity director, received permission to place posters on the bulletin boards of various factories, in addition to landing several announcements daily over their loud speakers. Special cards with title and playdates were placed in leading hotels and apartment houses for distribution and displays were made up for both the inside and outside lobbies of the theatre.

Newspaper coverage included a five-column color photo of Joan Crawford in the Sunday paper, in addition to numerous stories and art in the dailies. Fifteen-minute spots were landed on Station WCAO entirely costless and WITH came through with several mentions of the picture on its Hollywood gossip program.

For "Du Barry Was a Lady," Gertrude started hitting the newspapers with advance art on the attraction well ahead of opening. Prior to the opening, seven column color art break was had on Kay Aldrige, who is a former Baltimorian. Special heralds were distributed one week in advance to patrons leaving the theatre and also distributed throughout the entire downtown shopping area and business district.

One of the leading department stores came through with an entire window display of military accessories and uniforms during the engagement of "Pilot No. 5" with stills and placards prominently displayed. The Air Corp Recruiting station was contacted and arrangements made to have their complete window confined to the picture. Spot announcements on the radio and newspaper coverage were landed here too.

Extensive Tieup By "U" on Serial

An extensive tieup has been made for Universal's "Adventures of the Flying Cadets" by B. Bernard Kreisler, featurette manager. The Army Air Cadet Examining Boards throughout the country will cooperate. Free advertising material is furnished consisting of pamphlets, one sheets, placards and small standees.

To set the tieup, managers should notify the nearest Aviation Cadet Examining Board, the address of which can be obtained from the Universal booker. Advertising accessories should be requested from the board. One-sheets can be posted and sniped with playdate. The placards and small posters are especially suitable for school bulletin boards and other prominent places. Even Post Office boards, ordinarily closed to theatre signs are open for this because of the Army tieup.

After ascertaining how many possible aviation cadets there are in the community, the Aviation Cadet Examining Boards should be notified so that presentation of Silver Wings to them on the stage may be made.

Special pamphlets are available for patrons telling about the Army's flying cadets. A special trailer at the end of each chapter reads: "Call at the box office for pamphlet on how to earn Silver Wings and become an Aviation Cadet. This theatre is distributing this pamphlet in cooperation with the U. S. Army Air Corps in connection with the showing of 'Adventures of the Flying Cadets.'"

Quigley Award Winners

Listed below are the men and women who have submitted campaigns during the past fortnight and are eligible for consideration in the Third Quarter of the Quigley Awards, which ends with this period.

GERTRUDE BUNCHEZ
Loew's Century, Baltimore, Md.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

TOM DELBRIDGE
Vendome, Nashville, Tenn.

DICK FELDMAN
Paramount, Syracuse, N. Y.

SAM FITZSIMMONS
Rialto, Rochester, N. Y.

WILLIAM FREEMAN
Bardavon, Poughkeepsie, N. Y.

ARNOLD GATES
Stillman, Cleveland, Ohio

ARTHUR GROOM
State, Memphis, Tenn.

J. D. HILLHOUSE
Martini, Houston, Tex.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

ED J. KEARNEY
Empire, Syracuse, N. Y.

SID KLEPER
Bijou, New Haven, Conn.

GEORGE KRASKA
Poli, New Haven, Conn.

RITA MORTON
Albee, Providence, R. I.

H. W. REISINGER
State, Dayton, Ohio

JACK SIMONS
State, Providence, R. I.

LOUIS L. SIMONS
Park, Windsor, Ont., Canada

JAY SOLOMON
Capitol, Chattanooga, Tenn.

MOLLIE STICKLES
Strand, Waterbury, Conn.

DICK WALSH
Cataract, Niagara Falls, N. Y.

Round Table Broadcast Held By Kraska for "Claudia"

George Kraska at the Loew's Poli, in New Haven, as advance exploitation for his engagement of "Claudia," arranged a round table 15-minute broadcast the day before opening. The eight participants were patrons picked out of the boxoffice line the previous week by George. These folks were invited to a special screening and told they were sort of counterpart characters of those appearing in the film. The eight were then invited to the studio the following day for an unrehearsed broadcast, during which period, questions as to their reactions were put to them.

Kraska also arranged a special window display of fashion stills in one of the leading stores two days before the opening and two days later. Fifteen hundred menu sheets were used in leading restaurants through the city and copies of current movie magazines were promoted and distributed at barber shops, doctors' and dentists' offices; each of these carried the theatre sticker.

"Sky's The Limit" Herald Blankets Providence

Rita Morton, publicist at the RKO Albee, Providence, R. I., had that city blanketed with an attractive herald to sell "The Sky's the Limit," recently.

Tieups were arranged advertising the picture on street car-cards and menus of downtown restaurants were imprinted. A window display was arranged in the Postal Telegraph Office and a series of radio plugs was used to exploit the show.

Red Cross Officials Attend "So Proudly" Opening

For lobby and front attention during the run of "So Proudly We Hail" at the Empress theatre, in South Norwalk, Conn., Al Hamilton hung flags and other material furnished by the Red Cross. An honor roll with photographs of all local Red Cross nurses now serving in the Armed Forces was also featured. Special 40-by-60's and a large display with stills and cutout letters were also used.

Water color reproductions were planted in a special window tieup in a ladies wear shop; red, white and blue shields were spotted in windows and on electric light poles in the center of the city and two window displays of Red Cross materials with stills and announcement cards were landed.

The student nurses at the local hospital were invited to the opening of the picture, with the girls marching to the theatre in uniform and given a special reserved section. Mayor Frank T. Stack introduced Red Cross officials and WAC recruiting officers at the evening performance opening night. In addition a special reel was made up of pictures of local boys and girls in the Armed Forces and shown in conjunction with the picture.

Gilman Sells New Season

To inform localities of his new season's program at Loew's, in Harrisburg, Pa., Sam Gilman landed two full pages in the local dailies, each carrying cuts of various scene stills and copy on the forthcoming attractions.

QUICK SERVICE! YOU CAN STILL GET QUALITY WORK!
SPECIAL TRAILERS
FREE! DATE STRIP CATALOG
of All Kinds from
FILMACK
1327 SO. WABASH CHICAGO

WAR ACTIVITY PROMOTION



An ingenious Third War Loan lobby display was devised by Russell Bovim, manager of Loew's Ohio, Columbus, featuring a 40 by 60 blowup of the seating plan. Red and blue stars are affixed to each seat as Bonds are sold. A $25 Bond buys one seat. In the first week of the drive more than 1,000 stars were so affixed, about one-third of the capacity of 3,081. When all the seats are sold, standing room only will be sold with a line of stars at the bottom of the blowup. The girls in attendance are from the local War Department office.

Bovim and his publicity director, Fred Oestreicher, also sold Bonds for two days in the State House yard, with each Bond purchaser getting a chance to drive a rivet in a wing section of a Curtiss Helldiver loaned by the local Curtiss-Wright war plane plant.

Navy Recruiting Drive Tied To "Destroyer"

When Loew's Midland Theatre, Kansas City, Mo., booked "Destroyer," Manager John McManus tied up with the Navy thereby obtaining valuable publicity for the picture and incidentally aiding the Navy's recruiting drive.

The Industrial Incentive Department and the Public Relations Office also co-operated with McManus. Decorations were furnished for the theatre lobby and the War Bond Booth was manned by WAVES. A preview was arranged for war plant personnel managers and representatives from 47 plants located in the city. The Navy planted a transcription of E. G. Robinson's morale speech from the picture on three local radio stations, tying it to the WAVE recruiting broadcasts and giving the picture and theatre extra plugs.



Mack Shapiro, manager of the Harbor, Brooklyn, N. Y., introduces sports announcer Bill Stern at theatre Bond Rally.

Mayor Opens Canteen for "Stage Door" Date

For his date on "Stage Door Canteen" at the Broadway theatre, in Portland, Ore., Jack Matlack set up a servicemen's canteen in his lobby. Newspaper break included a photo of Mayor Earl Riley shown with some of the men attending. An attractive 40-by-60 was placed on the sidewalk in front of the theatre inviting servicemen to visit the free snack bar in the lobby. Photos of the bar were landed in the papers together with stories.

Matlack also tied up with one of Portland's leading jewelers for a window display, using stills of scenes where Bankhead and a soldier are carrying on a conversation regarding the significance of "Mizpah."

White Plains Managers Cooperate on Drive

Arthur Egberts, Manager of Loew's State, White Plains, N. Y., advises that all local theatres cooperated to make that city's War Drive Campaign an outstanding one.

Mayor Chauncey Fish was prevailed upon to change the name of Main Street to War Bond Street for the duration of the Drive. Other activities included the stenciling of street corners, posting 100-three sheets and arranging a huge parade and rally the day the Invasion Convoy visited the city. A huge street banner was erected and the theatres will award a year's free movies to the two persons who sell the largest amount of bonds during the drive.

New Haven Legion Posts Aid Sale of War Bonds

Sidney H. Kleper, manager of the Bijou, New Haven, Conn., worked out a novel contest between two American Legion Posts to stimulate the sale of War Bonds.

Kleper is offering a silver and a gold loving cup to the post and individual who sells the greatest number of bonds during the Third War Loan Drive. Each post will conduct a rally at the theatre. Rivalry is publicized in the local papers and each team is exerting its full resources to win the cups.

Norwich Theatre Managers Stage Bond Rally

Joseph S. Boyle, chairman of the theatre managers' WAC in Norwich, Conn., advises that a Bond Rally was held at the Palace theatre in that city, in conjunction with the premiere of "Thank Your Lucky Stars."

Advance sales accounted for $85,000 worth of bonds. Almost $10,000 in bonds were realized through the auction of two pounds of butter and a ham during the rally.

Appropriate exercises were conducted on the stage with prominent speakers addressing the audience and the American Legion providing music and atmosphere. The guest speakers were introduced by Joseph Miklos, manager of the Palace.



Bill Johnston's sidewalk quota thermometer at the North Main theatre, in Houston, Tex.

Huge Bond Premiere Staged by Hodge

A highly successful War Bond Premiere was staged by manager J. Howard Hodge and assistant Elmer Adams Jr., at the Yucca theatre, Midland, Texas. The premiere was held in conjunction with the showing of "Bataan."

For many days in advance, newspapers and local radio stations publicized the event. The theatre was bannered and decorated for the occasion. On the night of the premiere a parade was arranged with units from the Midland Army Air Force Bombardier School participating. The Army provided a military band and various equipment which was roped off as an exhibit, outside the theatre. Army lights illuminated the outside lending a Hollywood touch.

Bombardiers who had returned from active service addressed the audience on the night of the premiere. Col. Kenny commander of the Bombardier's School also spoke. Other officials who appeared at the show were Mayor Hendrickson; Judge C. L. Klaproth, County War Bond Chairman; Marvin Ulmer, chairman of the regional committee and numerous other civic officials.

During the first week of the Drive, the Army provided a jeep at the theatre and purchasers of Bonds were given a free ride.

Quezon Buys First Bond

Clayton Cornell, manager of the Pontiac theatre, in Saranac Lake, N. Y., sold the first War Bond for the Third Loan Drive to President Manuel Quezon, of the Philippines, which resulted in a front page photo and story in the local paper. The bond was sold in behalf of the Franklin County War Loan Committee.

Botwick Helps Entertain Waves Lt. Frances Rich

During a recent visit to Portland, Maine, on a recruiting drive, Wave Lt. Frances Rich, daughter of the Hollywood star Irene Rich, was the guest of the theatre managers, through the War Activities Committee, at a luncheon, sponsored for Civic and Military leaders in that area. Harry Botwick, Public Relations Director of the WAC, and manager of the M. & P. State theatre attended. For newspaper breaks, pictures were taken in front of the War Activities booth, which is located right near the State theatre.

Film Stars Appear at Ohio Bond Rally For Planck



Manager George E. Planck arranged a War Bond Premiere at the Palace theatre, Marion, Ohio. Speakers who addressed the audience (shown above) are Father Spickerman of St. Mary's Church; Mrs. J. Malcolm Strelitz, general chairman for the occasion; 20th Century-Fox stars, Ward Bond, Jeanne Crain, Walter Brennan, June Haver, Charles Dingle; Marion County Chairman Elmer Schoenlaub and L. Wickersham, auctioneer. The picture stars were in Marion for the filming of "Home in Indiana," and graciously consented to appear. They autographed books and photos for Bond purchasers, and helped to sell $750,125 in Bonds.

Limerick's Rally Draws 10,000

10,000 people were attracted to a Bond Rally staged by George Limerick, city manager, Griffith theatres, in Enid Oklahoma, in conjunction with a War Bond Premiere at the Aztec theatre. The Rally and Premiere was responsible for the sale of nearly one million dollars worth of bonds, of which $800,000 worth was subscribed by people outside the theatre who could not get in.



When H. W. Reisinger at Loew's theatre, in Dayton, Ohio, played "Salute to the Marines," he promoted a window display which was tied to the Third War Loan Drive.

Star Personal Appearance Aids "Destroyer" Date

Elmer Pickard, manager of Warners' Fox theatre, Philadelphia, used to advantage the presence of Marguerite Chapman in the city to exploit the opening of her "Destroyer" picture. Miss Chapman made a personal appearance at the Cramp Shipbuilding Co., urging support of the Third War Bond Drive; attended a noon-day rally at the Philadelphia Navy Yard; and signed autographs for bond buyers at the Gimbel's Freedom Corner. On opening day, she made two stage appearances at the theatre, and between shows, appeared as an attendant at the booth in the lobby of the theatre for recruiting WAVES. In addition, a special midnight show for defense workers was scheduled on opening night.

Blood Donors Registered By Oppenheim

J. G. Oppenheim, manager of the Academy theatre, Waukegan, Ill., obtained 60 volunteer blood donors for the Red Cross Chapter and tied in the campaign with "Corregidor" the current attraction.

A booth was erected in the lobby and was manned by Red Cross Workers. Oppenheim's newspaper ads carried appeals for donors. The local newspaper was impressed to the extent of giving the picture additional art and story breaks.

Sells "Bond Drive" in Program

W. S. Samuel, manager, Ritz theatre, Milan, Tenn., consistently utilizes the front page of his weekly house program for "timely" messages urging patrons to buy War Bonds and Stamps.

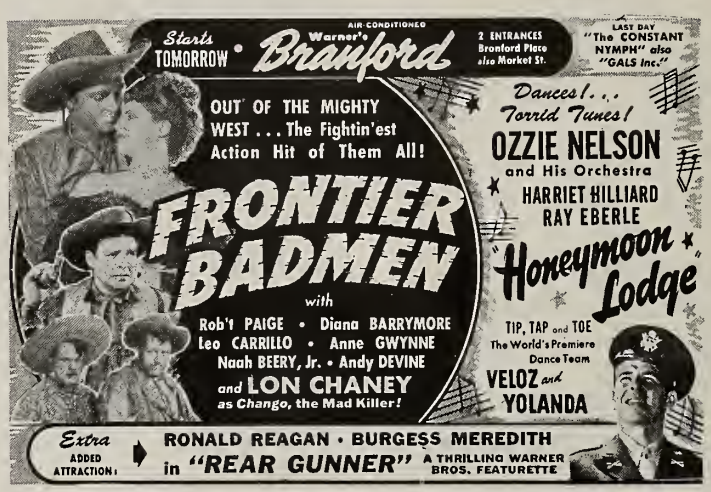
NOVELTY ADS IN VOGUE

have you seen the show that everyone's talking about? • imagine! • all this on one show! • wm. s. hart in "every inch a man" • plus all these stars • mary pickford • rudolph valentino • dolores costello • norma shearer • barbara lamarr • lionel barrymore • ramon navarro • francis x. bushman • john gilbert • bebe daniels • gary cooper • clara bow • charles ray • tom mix • broncho billy • marie prevost • plus "10 nights in a barroom" • "the great train robbery" • dempsey-willard fight • plus in person, ward & potter at the piano • 3rd week • anco theatre • 42nd st. west of broadway

James B. Zabin, advertising manager, Anco theatre, N. Y., ran this effective teaser, centered, with plenty of white space to attract the eye. House is currently showing "The Great Train Robbery" and other old-time epics.



A novelty ad selling the institutional value of the Drive-In theatre, in Detroit, Michigan.



Robert Pascow, ad head for Warner's Jersey theatres is responsible for this layout. Ben Adler did the art work.



Charles B. Taylor, ad head, Shea's Great Lakes theatre, Buffalo, used this "blackout" reverse for "Heaven Can Wait".

A series of advance teaser ads heralded the opening of "The City That Stopped Hitler" at the Victoria theatre, New York.



The Art of Photoengraving

How illustrations are rendered into metal for printing — fourth of a series.



Photoengraving may be described as a method of transforming pictures into metal for printing. By means of the art, a picture first is taken, the negative is transferred to a sensitized metal plate, and into this plate is etched a likeness of the subject in such a manner that it may be transferred to paper.

The extent to which a knowledge of photoengraving processes is valuable in the management of a theatre depends upon the practices of the theatre. Many smaller houses dispense with illustrations altogether in their newspaper advertising. Others use stereotype mats or ready-made cuts supplied by the distributor or an advertising service.

Photoengravings are divided into two principal divisions: *halftones* and *line etchings*. The processes are much the same, except with respect to photographing and frequently the material of which the plate is made. Whether one or the other is to be used is generally indicated by the nature of the copy. A photograph of a landscape, for example, would be reproduced by the halftone process because of its general opacity and variation in tone. A pen and ink drawing of the same landscape could be reproduced as line etchings, only the lines being made by the pen being desired.

In order to make a true likeness of the photograph to be reproduced, with all its varying degrees of darkness and lightness, the subject is photographed by the engraver through a screen. The effect on the negative is that of a vast number of dots, varying in intensity according to the tones of the original photograph. It is these dots that print and effect a reproduction of the subject on paper.

Line Etchings

In line etchings no variation in tone is possible without a special process (except to the extent that the copy may have a smaller or greater number of lines or dots concentrated in certain areas.) The subject is not photographed through a screen, but directly, and the plate prints merely black (or whatever colored ink is used) and white. There are no tones. Any portion of the copy that is not dark enough to make an impression on the photographic plate (negative) is totally lost to the finished engraving.

In reference to line etchings, it was stated that variations in tone could not be obtained in this type of reproduction without employing a special process. That special process is called *Ben Day*, after the man who invented it. Briefly, this process consists in transferring to the entire negative, or to any portion of it, an *effect* of a screen, stripes, weaves or any of many patterns.

This does not mean, however, that the tonal qualities of a photograph could thus be achieved. Without use of a halftone screen these would be entirely lost or transformed into black. The Ben Day process (except in special cases that need not be touched on here) is used to add interest to line drawings by filling certain white areas, or lightening certain dark areas.

As such, Ben Day is extensively employed today in the making of line etchings, especially for advertising. It permits the "painting in" of interesting backgrounds without the services of an artist. It is even being used today for the making of color plates from pen or pencil subjects.

Halftones as well as line etchings sometimes lend themselves to special mechanical processing for effect. One usually sees halftones square or rectangular, and probably there are relatively few occasions when they would be as pleasing otherwise. Sometimes, however, the subject suggests emphasis on certain elements, or the layout may indicate variation from the usual shape.

Possible treatments in such cases is a *circular* or *oval* shape, an *outline* and a *vignette*. The first two are self-explanatory. By an outline halftone is meant one in which the background is cut away from certain elements of the subject; everything except a small portion of the area on which a figure is standing is sometimes so removed, or the spire of a building is so outlined that its only "background" is the paper itself when the engraving is printed. This effect is achieved merely by tooling around the element and routing out the unwanted metal.

A *vignette* is obtained in the acid-etching stage of the process. By controlling the effect of the acid on the plate through the use of acid-resistant material, the dot formation shades off gradually toward the edges of the engraving, and when printed, the reproduction seems to blend into the tone of the paper.

As we noted above, halftones make their impression in printing by means of tiny dots, the variation of which effects the tones of the subject. The screen through which the subject or copy is photographed in order to render the dot formation upon the negative, is selected according to the nature of the paper upon which the engraving is to be printed. Very soft paper of loose texture spreads ink, and consequently it requires a very sparse dot formation—that is, a very course screen. If the proper screen has 55 lines to the inch, it is designated a 55-line screen. There are screens for almost any practical density, as high as 175 lines to the inch. The latter could be used for only the hardest coated paper. A halftone made with a fine screen and printed on soft paper would look smudgy, while one of course screen and printed on hard enamel paper would be obscured by conspicuous dots. These considerations are of significance in theatre advertising chiefly with respect to announcements, programs, etc., when the person in charge of advertising might have to select the paper. Newspapers and periodicals have a fixed grade of screen.

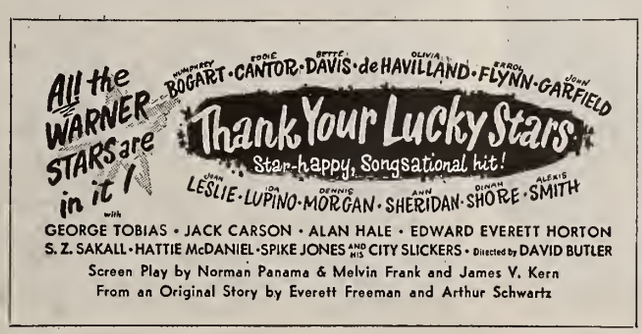
Copy Clarity and Tone

It should always be remembered that the better the copy, the better the result which the engraver can get. Engraver's copy should be carefully examined before it is submitted. Sometimes a drawing that appears all right comes up as a halftone or line etching quite different from the effect intended. One should remember first of all that engraver's copy has to be *photographed.*

Because photography is fundamentally involved, attention should be given the shades of any copy done in color but *not* intended for process color printing. In halftone reproduction, even a light yellow will come up darker than a fairly dark blue or violet. Red is always a decided black, and even green reproduces dark. Photographs in sepia, even when to the eye there seems to be contrast, comes up very dull. To some extent the engraver can filter out obtrusive shades, but it is better to have the copy in the blacks and whites and grays.

Precise stipulation of dimensions wanted is naturally very important. In lieu of a layout in scale, the width or height need only be stated, with the portion of the copy to be reproduced indicated on the face (with a china marking pencil if a glossy print) or on the back. When both the height and the width must be of certain exact dimensions, both dimensions must be given.

It is almost always better to reduce the copy in the engraving than to enlarge it. A small amount of the brilliance of halftone copy is lost in the photographic process, and *spreading* the tones in enlarging tends further to dull the effect.—George Schutz.





Left: A line engraving (copy is a press book ad). Right: A halftone (copy is a photo of Betty Grable, courtesy of Twentieth Century-Fox).

PERSONALS ON SHOWMEN

HAPPY BIRTHDAY

October 3rd
Alice Curran
David Julius Hirsch
Sam Epstein
Vincent Gilcher
Abercrombie Fisher
Paul Binstock
H. S. McGinnis
C. Dale Pickell
W. Clyde Smith
Robert Guenther
Homer H. Kirk

4th
Bob Stratton
Herbert A. Chenoweth
Charles L. Baker
Frank L. Wahler
Louis J. Hartmann

5th
R. L. Nippert
Lorenz Heller
Howard Pettengill
Lew Waid
Frank Templin
J. A. Sanders
Edward McLaughlin
Ben Stern
Abe Weinstein

October 6th
Ronald E. Warren
Cecil S. Houck
Willard A. Hatch
Igo Kron
Charles Pickett
Thomas A. Mangan
John Kucz
Maym Gould

7th
Otto Schmidt
William H. Koch
Tomas B. Estacio
William C. Daye
Howard Busey
Harry F. Wilson

8th
Kermit High
C. H. O'Rae
R. C. Pence
Duke Prince

9th
Alva Sitton
Don L. Knapp
Gus J. Catamas
Henry F. Meyer
Abe Dermer
Erwin Koenigsreiter

NATHAN HERN has been appointed assistant manager at the RKO Chester, in the Bronx. Other circuit changes include: Lew Lewis, assistant at the Alden, named relief manager for the Brooklyn and Queens division; Bernard Weschler, transferred from relief assistant manager's post in the Bronx-Westchester-New Jersey division, to assistant manager at the RKO Pelham, replacing E. A. Payne, who moves to the Palace, Cleveland, replacing David Rainey, resigned. Marvin John, chief of service at the Orpheum, Des Moines, becomes assistant manager at that house, succeeding Robert M. Stult.

DAVE PERKINS, formerly of Calvin and Plaza theatres, in Northampton, is now managing the Stillwell, in Brooklyn.

CLAYTON CORNELL, former manager of Schine's Pontiac, in Saranac Lake, N. Y., is now managing the circuit's Strand, in Amsterdam, N. Y.

Kurk Among Youngest In the Business

John S. Kurk, manager of the Royal theatre, in North Bay, Ont., started in 1937 as manager of the Leland Theatre, at Winnipeg, and from there went to the Times in the same western city. Kurk then left the theatre to become exhibitor and distributor of motion pictures, importing for the most part, foreign films. Among these were pictures produced in Russia, Poland and Czecho-Slovakia. With intensified restrictions placed on foreign exchange, John then joined a concern in Winnipeg and was employed at the Roxy, at Neppawa; the Lyric, at Minnedosa, and the Boyne, at Carman, Manitoba. In March, 1942 he became affiliated with the Twentieth Century organization and was placed as assistant manager of the Regent, in Sudbury. After that post, Kurt went to the Elgin, at Ottawa, and later moved to North Bay to become manager of the Royal.



MANUEL ARGYRES, formerly with Fox Wisconsin theatres, in Milwaukee, has resigned to operate his own theatre.

JACK HAMILTON is now managing the Island theatre, in Hollis, L. I., for the Interboro Circuit.

GUY HEVIA, manager of Schine's Seneca, in Salamanca, N. Y., has been inducted into the Army and is replaced by Harold Koren.

ARNOLD GATES has been shifted from Loew's Park, in Cleveland, to the downtown Stillman. He is succeeded by Boyd Sparrow. Joseph Standish, formerly in charge of the Stillman, has been made relief manager for the circuit's Cleveland houses.

BEN ENGEL has resigned as house manager of the Warner Hippodrome, in Cleveland; is now managing the Heights theatre there for Associated Theatres.





Photos by Staff Photographer

Visitors to the Round Table this week include Lou Hart, Mohawk Valley district manager for Schine, in Gloversville, and Hy Boettinger, of the Senator theatre, Washington, D. C.

EXPLOITATION TIEUP DATES

November 2nd
Election Day
North Dakota and South Dakota Became States—1889
10th
Thanksgiving Day in Canada
11th
Armistice Day
Washington Became a State—1889
13th
Robert Louis Stevenson Born—1850
16th
Oklahoma Became a State—1907
30th
Mark Twain Born—1835
Louisiana Purchased—1803

DAN REDDEN, for many years manager of local Seattle Hamrick-Evergreen theatres, and currently directing the Paramount, has reported for duty in the Army. He is succeeded by J. Gross, former manager of the Coliseum. Other changes include the resignation of William Hamrick as manager of the Music Hall, who is succeeded by Ed Hamrick of the Music Box. Loren Kinney, assistant at the Fifth Avenue theatre, is promoted to manager of the Music Box.

PAUL BINSTOCK, manager of Rugoff & Becker's Sheepshead theatre, in Brooklyn, has been promoted to district supervisor of the circuits four houses there.

MACK SHAPIRO, manager of the College theatre, College Point, L. I., has been shifted to the Harbor theatre, Brooklyn, succeeding James Pisapia, who went into

FAY HONEY has resigned as manager of the Capitol, in Grand Island, Neb., and has been succeeded by Harry Schiller, whose health has improved enough to permit him to return to show business. Mrs. Cleta Bowman has been made Schiller's assistant.

A. R. FENTON has reopened the Pomeroy theatre, in Pomeroy, Ia.

GEORGE KRASKA, formerly of the Loew Boston staff, is now manager of the Loew-Poli, in New Haven, following Robert Russell's departure on a three-months' leave of absence.

FRANK PAUL is the new manager of the Keith theatre, in Indianapolis.

EUGENE POPLACK has succeeded H. W. Sherburne, resigned, as manager of the Esquire in San Francisco.

WAYNE SHEPLER is now assistant manager of Loew's State, St. Louis.

ROY PIERCE, former manager of the Wisconsin and Palace theatres, in Milwaukee, has been appointed manager of the reopened Alhambra there.

MARTIN WURTZBURG is now supervising for the Rosensweig & Kulkis Bronx theatres.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

WATCH ON THE RHINE (WB)

Intermediate Reports:

Total Gross Tabulated	$689,780
Comparative Average Gross	536,600
Over-all Performance	128.5%

BALTIMORE—Stanley, 1st week 132.4%
BALTIMORE—Stanley, 2nd week 119.5%
BALTIMORE—Stanley, 3rd week 99.3%
BOSTON—Metropolitan, 1st week 104.7%
(DB) Nobody's Darling (Rep.)
BOSTON—Metropolitan, 2nd week 100.7%
(DB) Nobody's Darling (Rep.)
BOSTON—Paramount, MO, 1st week . . . 114.0%
(DB) Nobody's Darling (Rep.)
BOSTON—Fenway, MO, 1st week 98.3%
(DB) Nobody's Darling (Rep.)
CINCINNATI—RKO Palace 119.0%
CLEVELAND—Warner Hippodrome 146.2%
CLEVELAND—Allen, MO, 1st week 144.5%
CLEVELAND—Warner Lake, MO, 2nd week . 129.0%
DENVER—Denver 117.8%
(DB) Spotlight Serenade (Mono.)
DENVER—Esquire 104.6%
(DB) Spotlight Serenade (Mono.)
INDIANAPOLIS—Circle 109.0%
LOS ANGELES—Warner Hollywood 171.1%
LOS ANGELES—Warner Downtown 154.4%
LOS ANGELES—Warner Wiltern 194.2%
MILWAUKEE—Warner, 1st week 134.6%
(DB) Prairie Chickens (UA)
MILWAUKEE—Warner, 2nd week 120.0%
(DB) Prairie Chickens (UA)
NEW HAVEN—Roger Sherman 116.1%
NEW YORK—Strand, 1st week 143.5%
(SA) Abe Lyman Orch., Jerry Lester, others
NEW YORK—Strand, 2nd week 141.1%
(SA) Abe Lyman Orch., Jerry Lester, others
NEW YORK—Strand, 3rd week 105.2%
(SA) Abe Lyman Orch., Jerry Lester, others
NEW YORK—Strand, 4th week 90.9%
(SA) Abe Lyman Orch., Jerry Lester, others
PHILADELPHIA—Boyd, 1st week 136.7%
PHILADELPHIA—Boyd, 2nd week 105.2%
PHILADELPHIA—Boyd, 3rd week 76.8%
PITTSBURGH—Penn 130.9%
PITTSBURGH—Warner, MO, 1st week . . . 123.2%
ST. LOUIS—Ambassador, 1st week 128.0%
(DB) Melody Parade (Mono.)
ST. LOUIS—Ambassador, 2nd week 112.0%
(DB) Melody Parade (Mono.)
WASHINGTON—Warner Earle, 1st week . . 138.3%
(SA) Vaudeville
WASHINGTON—Warner Earle, 2nd week . . 125.0%
(SA) Vaudeville

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HOLY MATRIMONY (20th-Fox)

First Reports:

Total Gross Tabulated	$178,550
Comparative Average Gross	151,100
Over-all Performance	118.1%

CHICAGO—Apollo 130.4%
(DB) Mardi Gras (Para.)
LOS ANGELES—Chinese 104.9%
(DB) Bombers' Moon (20th-Fox)
LOS ANGELES—Loew's State 100.9%
(DB) Bombers' Moon (20th-Fox)
LOS ANGELES—Ritz 93.7%
(DB) Bombers' Moon (20th-Fox)
NEW YORK—Roxy 127.7%
(SA) Carol Landis, Paul Draper, Jerry Wald Orch.
OMAHA—Orpheum 133.0%
(SA) Bob Chester Orchestra, others
PITTSBURGH—Harris 96.7%
TULSA—Ritz 123.3%

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FOR WHOM THE BELL TOLLS (Para.)

First Reports:

Total Gross Tabulated	$660,500
Comparative Average Gross	382,400
Over-all Performance	172.7%

CHICAGO—State Lake, 1st week, AA . . . 265.5%
CHICAGO—State Lake, 2nd week, AA . . . 199.1%
CHICAGO—State Lake, 3rd week AA . . . 195.1%
LOS ANGELES—Carthay Circle, 1st week . . 235.7%
AA, Reserved Seats, Road Show
LOS ANGELES—Carthay Circle, 2nd week . . 245.5%
AA, Reserved Seats, Road Show
LOS ANGELES—Carthay Circle, 3rd week . . 247.1%
AA, Reserved Seats, Road Show
LOS ANGELES—Carthay Circle, 4th week . . 221.4%
AA, Reserved Seats, Road Show
LOS ANGELES—Carthay Circle, 5th week . . 217.1%
AA, Reserved Seats, Road Show
NEW YORK—Rivoli, 1st week 172.5%
AA, Reserved Seats, Road Show
NEW YORK—Rivoli, 2nd week. 168.1%
AA, Reserved Seats, Road Show
NEW YORK—Rivoli, 3rd week 154.8%
AA, Reserved Seats, Road Show
NEW YORK—Rivoli, 4th week 150.4%
AA, Reserved Seats, Road Show
NEW YORK—Rivoli, 5th week 148.5%
AA, Reserved Seats, Road Show
NEW YORK—Rivoli, 6th week 146.0%
AA, Reserved Seats, Road Show
NEW YORK—Rivoli, 7th week. 146.0%
AA, Reserved Seats, Road Show
NEW YORK—Rivoli, 8th week 141.6%
AA, Reserved Seats, Road Show
NEW YORK—Rivoli, 9th week 141.6%
AA, Reserved Seats, Road Show
NEW YORK—Rivoli, 10th week 132.7%
AA, Reserved Seats, Road Show
SAN FRANCISCO—Alcazar, 1st week 154.1%
AA, Reserved Seats, Road Show
SAN FRANCISCO—Alcazar, 2nd week . . . 140.0%
AA, Reserved Seats, Road Show
SAN FRANCISCO—Alcazar, 3rd week . . . 133.3%
AA, Reserved Seats, Road Show
WASHINGTON—Loew's Palace 213.0%
AA, Reserved Seats, Road Show

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HI DIDDLE DIDDLE (UA)

Intermediate Reports:

Total Gross Tabulated	$207,700
Comparative Average Gross	172,600
Over-all Performance	120.3%

BALTIMORE—Century. 126.6%
BOSTON—Loew's State 99.4%
(DB) Tennessee Johnson (MGM)
BOSTON—Loew's Orpheum 86.2%
(DB) Tennessee Johnson (MGM)
CINCINNATI—RKO Palace. 111.1%
CINCINNATI—Lyric, MO, 1st week 110.2%
INDIANAPOLIS—Loew's 121.2%
(DB) What's Buzzin', Cousin? (Col.)
KANSAS CITY—Midland 158.5%
(DB) What's Buzzin', Cousin? (Col.)
MINNEAPOLIS—Orpheum 215.5%
(SA) Ted Lewis Orchestra and others
PITTSBURGH—Stanley 119.8%
(SA) Russ Morgan Orchestra and others
PROVIDENCE—Loew's State 106.2%
(DB) The Kansan (UA)
SEATTLE—Liberty 103.2%
(DB) Good Luck, Mr. Yates (Col.)
WASHINGTON—Loew's Capitol 118.2%
(SA) Sammy Kaye Orchestra

Leaders at Key City Box Offices

[*Following are the outstanding films at the box office recorded since June 12, 1943.*]

	Release Date	Gross
COLUMBIA		
The Desperadoes (Color)		
Randolph Scott, Glenn Ford	Mar. 25, 1943	125.3%
The More the Merrier		
Jean Arthur, Joel McCrea	May 13, 1943	120.0%
METRO-GOLDWYN-MAYER		
DuBarry Was a Lady (Color)		
Lucille Ball, Red Skelton	June-Aug., 1943	122.8%
The Youngest Profession		
Virginia Weidler, Edward Arnold	June-Aug., 1943	121.2%
PARAMOUNT		
So Proudly We Hail		
Claudette Colbert, Paulette Goddard	Block 6	129.3%
Dixie (Color)		
Bing Crosby, Dorothy Lamour	Block 6	124.2%
RKO RADIO		
Mr. Lucky		
Cary Grant, Laraine Day	Block 6	134.5%
Flight for Freedom		
Rosalind Russell, Fred MacMurray	Block 5	116.2%
TWENTIETH CENTURY-FOX		
Heaven Can Wait (Color)		
Don Ameche, Gene Tierney	Aug. 13, 1943	127.5%
Coney Island (Color)		
Betty Grable, George Montgomery	June 18, 1943	126.1%
UNITED ARTISTS		
Stage Door Canteen		
Stage and Screen Stars	Special	136.3%
Lady of Burlesque		
Barbara Stanwyck, Michael O'Shea	Apr. 30, 1943	119.4%
UNIVERSAL		
Hers to Hold		
Deanna Durbin, Joseph Cotten	July 16, 1943	129.5%
Hit the Ice		
Abbott and Costello	July 2, 1943	120.1%
WARNER BROTHERS		
This Is the Army (Color)		
Joan Leslie, George Murphy	Aug. 14, 1943	174.5%
The Constant Nymph		
Charles Boyer, Joan Fontaine	July 23, 1943	117.8%

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York.

NEW EQUIPMENT

CARBON SAVERS, 98c; 2,000' STEEL REELS, 67c; film splicers, $4.76; exhaust fans, 12". $25.50; acoustical felt, 50 yard rolls, 47½c; streamlined ceiling fixtures, $12.95; 500 watt baby spots, $9.75; chrome snow white sound screens, square foot, 23½c; cashier's illuminated signs, $2.75; quick rechargeable flashlight batteries, $2.20; fifteen ampere rectifier bulbs, $7.95; super quality 868 photocells, $4.95; Presto automatic changeovers, pair, $55.75. Ask for Fall Sale Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

WANTED TO BUY

PAIR PROJECTORS—PORTABLES OR STANDards—good condition. F. SHAFER, Odon, Ind.

USED EQUIPMENT

SIMPLEX 2000' SEMI-PROFESSIONAL SOUND projectors, absolutely complete with amplifier, tubes, loudspeaker, cables and telescoping pedestal. Single projector outfit, $545; double outfit, $975. Good condition, used for roadshowing commercial films. ABELES ADVERTISING SERVICE, 453 W. 42nd St., New York.

225 RE-UPHOLSTERED SPRING EDGE CUSHions, $2.25; coinometer coin changers, $77.50; Motiograph mechanisms, $95; Simplex, Powers Replacement parts, usable, 60% discount; Powers 6B heavy pedestals, $39.50; Brenkert F3 combination effect machine, $495; underwriters 2½ gallon extinguishers, reconditioned, $20. Fall Bargain Bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

LENSES: 5½—6" E. F. $5 EACH—SIMPLEX & Powers mechanisms wanted. WESLEY TROUT, 575, Enid, Okla.

FOR SALE: BRAND NEW RCA SOUND EQUIPment PG 140. 2 Motiograph projectors, complete $3,700. S. ADORNO, 1169 Main St., East Hartford, Conn.

HELP WANTED

MANAGER. DRAFT EXEMPT. SMALL VIRGINIA chain. Send photograph and all information in first letter. BOX 538, Franklin, Va.

PROJECTIONIST AND MAINTENANCE MAN. Draft exempt. Absolutely sober and reliable. BOX 538, Franklin, Va.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

THEATRES

FOR SALE—1,000 SEAT THEATRE IN NORTHERN New Jersey. 42,000 population. Excellent opportunity for right man. Selling on account of ill health. BOX 1678, MOTION PICTURE HERALD.

WANTED TO LEASE SMALL THEATRE IN town within 100 miles New York City. BOX 1680, MOTION PICTURE HERALD.

THEATRE BUSINESS AND EQUIPMENT FOR sale, cash. Owner in service. Population town 1,400, besides rural. Near Rochester, New York. BOX 1679, MOTION PICTURE HERALD.

THREE SMALL TOWN THEATRES, $9,000. One-third cash. Yearly gross $10,000. CALVERT THEATRE, Calvert City, Ky.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand, $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKS

COMPLETELY REVISED 7TH EDITION OF Richardson's Blue book of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

Boston Variety Club Meets

The Boston Variety Club will hold its first autumn meeting at the Statler Hotel in Boston on October 5th.

M. & P. Closes with Republic

The Mullin & Pinanski circuit of 110 theatres in New England has closed with Republic for the company's 1943-44 product.

OBITUARIES

Nicholas Basil Dies at 43; Founded Buffalo Circuit

Nicholas J. Basil, general manager of the Basil Brothers circuit, of New York State, died September 21st at the General Hospital, Buffalo, after being ill several weeks. He was 43.

With his brothers, Basil J., Theophilis, and Constantine J., Mr. Basil came to this country in 1915. In 1923, they branched from the candy business to show business, purchasing the Strand, Buffalo, and building the Genesee. They then established a circuit of nine houses in that city, and four at Niagara Falls.

Mr. Basil leaves, in addition to his brothers, his widow, Barbara, and a daughter, Mrs. Helen N. Dell.

Elinor Glyn, Author; Books Were Filmed

Elinor Glyn, novelist, died in London, September 23rd. She was 78, and had been ill several weeks. Mrs. Glyn was best known for her novels, "Three Weeks," "His Hour," and "Man and Maid," from which films were made. Among the survivors are a sister and six grandchildren.

Maximilian Foster

Maximilian Foster, newspaperman and author, died September 22nd in a New York private hospital. He was 71. A native of San Francisco, Mr. Foster began newspaper work at 19, on the New York *Recorder*. As a fiction writer, he became a frequent contributor to the *Saturday Evening Post*, and to motion pictures. He leaves his widow, and a daughter, Mrs. Elizabeth F. Mann, of New York.

Ray Stumbo

Ray Stumbo, owner of the Hollywood theatre, Salem, Ore., and operator of the Swan Island theatre in Portland, Ore., died on Tuesday, September 28th, following a stroke. He was 51 years old. Mr. Stumbo leaves a widow and a son.

Leonard Vogel

Leonard Vogel, air cadet, died in an airplane crash September 9th, at Kansas City. He was the son of Hugo Vogel, of the Theatre Equipment Company, Milwaukee.

G. Roy Nunly

G. Roy Nunly, projectionist for 20 years, died at Portsmouth, Ohio, September 22nd, after a long illness. His parents and a daughter survive.

National Decency Legion Classifies Five Films

The National Legion of Decency reviewed five films for the current week, classifying four as unobjectionable for adults and one as objectionable in part. Objection to Universal's "You're a Lucky Fellow, Mr. Smith" was for "light treatment of marriage." The listing follows:

Class A-2, Unobjectionable for Adults: "Case of the Dangerous Blonde," "Sweet Rosie O'Grady," "Thank Your Lucky Stars," "Young Ideas." Class B, Objectionable in Part: "You're a Lucky Fellow, Mr. Smith."

Norwegian Film Shown

"Norway Replies," six-reel film produced by F. Herrick Herrick for the Norwegian Information Service, was shown in Washington last Thursday night at the Paramount projection room. Ambassador Wilhelm Morgenstierne and Embassy staff attended.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

RELEASE CHART BY COMPANIES

THE RELEASE CHART

Corvette K-225

(Universal)

'The Attack' with Romance

Howard Hawk's dramatization of the career of a corvette rides the screen with all the trim, terrific effectiveness of the craft which has vanquished the enemy submarines in the North Atlantic.

In common with the long, lean, light and lethal 200-footer whose power and purpose it depicts, the film carries no excess baggage of frill or furbelow, decoration or diatribe, but knifes through its 98½ minutes of strictly business-like story-telling in a manner to make the running time seem a deal less and much too little.

Tall, lean and forceful Randolph Scott, an ideal choice for the role, and supplied with dialogue lines closely limited to essentials, is the strong central character in the personal story which accompanies the story of the corvette without impeding or obscuring it at any point in the film.

The story of the corvette begins with its completion and launching at a Canadian Navy Yard and chronicles its first crossing of the Atlantic on convoy duty. The manner and means of preparing and dispatching a convoy, the way of life and duty aboard a corvette, the procedure under attack by submarines and by dive bombers—these supplying tremendous minutes of action—and the arrival in port are shown in detail and in whole with impressive simplicity and solid effect.

The personal story opens with a corvette commander arriving in Canada after loss of his ship. He tells a girl of her brother's death in line of duty. They fall in love and she is reconciled to his taking her second brother as sub-officer on his next voyage. Under his discipline the second brother distinguishes himself. It's a simple story, simply played.

Direction of the production is by Richard Rosson, distinguished location-director, whose camera trails have taken him before now along paths of professional glory. The script is by John Rhodes Sturdy, Lieut. R.C.N.V.R., former Chicago and Montreal newspaper man, lent to Hawks for this assignment by the Canadian Naval Intelligence. Both men have been under enemy attack aboard corvettes in this war. The picture bears the imprint of authenticity in its every scene.

Ella Raines, newcomer to be seen shortly in other pictures of major calibre, makes her debut in this production and discharges admirably the relatively slight obligations of a predominantly masculine story.

James Brown, to be remembered for "Air Force," plays the sub-officer ably.

Barry Fitzgerald, Andy Devine and Fuzzy Knight supply the humorous content, which is confined at all times to properly incidental status.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The film is powerful, dynamic, informative and unremittingly entertaining.

Previewed at the Filmarte theatre, Hollywood, to a press and professional audience which indicated complete approval. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, October 1, 1943. Running time, 98½ min. PCA No. 9514. General audience classification.
Lieut. Comm. MacClain .....Randolph Scott
Paul Cartwright .....James Brown
Joyce Cartwright .....Ella Raines
Barry Fitzgerald, Andy Devine, Fuzzy Knight, Noah Beery, Jr., Richard Lane, Thomas Gomez, David Bruce, Murray Alper, James Flavin, Walter Sande.

Whistling in Brooklyn

(Metro-Goldwyn-Mayer)

Red Loads the Bases

Audiences may find Red Skelton's "Whistling in Broklyn" similar to his whistlings elsewhere. In Metro-Goldwyn-Mayer's third film of the series starring the comedian as "The Fox," radio's ace crime detective, his playmates once again are Ann Rutherford, as the heart interest, and "Rags" Ragland, as the chauffeur.

Story structure is one of the less important items and is traced in a manner to provide maximum leeway for Skelton's particular brand of humor.

Wrongly accused of being a notorious criminal, he finds himself cornered by the police on the one hand and a gangster mob on the other. For most of the running time, it is hide-and-seek and at the end, in the best Keystone Cop tradition, Skelton and company capture the true culprit after a good deal of shenanigans in a ship's galley.

Before the finish line is reached, however, there is a little matter involving the Brooklyn Dodgers. This baseball sequence, while brief, should hit home plate without sliding. It puts Skelton on the mound as a bearded pitcher and the result is like a homer with the bases loaded.

Manager Leo Durocher gets into a heated argument with the would-be ball player after seeing three of his men beaned at the plate. In retaliation, Bobo Newsom "dusts" off Skelton during his turn at the bat, while other famed Dodger heroes brandish bats from the dugout.

Throughout the film, "Rags" Ragland gets most of the laugh lines, Skelton relying largely on his pantomimic routines. Jean Rogers, as a pulchritudinous reporter, just goes along for the ride. Others in a strong cast include Sam Levene, Henry O'Neill, William Frawley and Howard Freeman.

The audience may find that it is the victim of a "squeeze play" in several scenes as the action is temporarily suspended while Skelton works his wares for laughs. Otherwise, the pace keeps an even tempo under direction of S. Sylvan Simon. The producer was George Haight. Nat Perrin wrote the screenplay.

Previewed before a group of trade press critics at the New York exchange. Reviewer's Rating: Good.—LEW BARASCH.

Release date, December, 1943. Running time, 87 min. PCA No. 9430. General audience classification.
Wally Benton .....Red Skelton
Carol Lambert .....Ann Rutherford
Chester .....“Rags” Ragland
Jean Pringle .....Jean Rogers
Sam Levene, Ray Collins, Henry O'Neill, William Frawley, Howard Freeman, Arthur Space, Steve Geray, Tom Dillon.

Sahara

(Columbia)

Bogart's Further Adventures

Zoltan Korda, who directed "Sahara" and collaborated with John Howard Lawson on the screenplay, has taken an incident in desert warfare, filtered out the larger battle between opposing nations and placed his emphasis on an isolated tank crew led by Humphrey Bogart. Within this limited scope, he has filmed a straightforward narrative of excitement, heroism and devotion, heightened by the solid performance of its star and enriched by good portrayals in supporting roles.

Scenes of vast, trackless wasteland and small but indomitable men are effectively caught in the camera work of Rudolph Mate. These and the complete lack of unnecessary ornament add realism enough to the slight story to compensate for its heroic finale, when the small company holds off a battalion of German soldiers. But even there thirst was as important a weapon as guns, and the smaller forces held the water hole.

The tank, "Lulubelle," lumbering and battle-scarred, is cut off from its company and receives orders to retreat toward Egypt. Its occupants are a sergeant, Humphrey Bogart; a mechanic, and a radio operator. In their hurried journey south and east, with diminishing fuel, food and water supplies, they pick up nine men of assorted companies and nationalities, including some Tommies, a Frenchman, a Sudanese, an Italian prisoner and a German.

At the well, which has dwindled to a perilous trickle, they prepare to make a stand against a German company whose arrival is heralded by a captured scout car. There are but two left when thirst forces the surrender of several hundred Germans, and these move up with "Lulubelle" to meet the oncoming British drive.

The tight-lipped sergeant is another good role for Bogart, and Bruce Bennett as the mechanic, Rex Ingram as the Sudanese, and Richard Nugent as a British medical officer, give

outstanding support. Their appeal as personalities is limited, however, by the producer's desire to have them serve as symbols of their countries rather than as individuals.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, October 14, 1943. Running time, 97 min. PCA No. 9040. General audience classification.

Sergeant Gunn .....Humphrey Bogart
Waco .....Bruce Bennett
Tambul .....Rex Ingram
Lloyd Bridges, J. Carrol Naish, Dan Duryea, Richard Nugent, Patrick O'Moore, Louis T. Mercier, Carl Harbord, Guy Kingsbord, Kurt Krueger, John Wengraf, Hans Schum.

Outlaws of Stampede Pass

(Monogram, 1942-43)

Typical Western

In the fourth of the series supplanting the westerns of the late Buck Jones, Director Wallace Fox and Producer Scott R. Dunlap keep the standard well up among the best of Monogram Westerns.

Johnny Mack Brown and Raymond Hatton again play the U. S. Marshals operating under cover as they go to a frontier town to take a hand in a bad cattle rustling situation threatening to break the ranchers.

Hatton, as a dentist, draws some good laughs, while Brown plays it straight as usual, and is quick on the draw and deadly of aim. They find the chief cattle buyer is the villain. He has his outlaw band rustle the ranchers' cattle and then end any complaints through underhanded use of the six-shooter.

The pair brings the band to justice after whirlwind fights, fast riding, and true Western style deduction which gives them information as to who is the outlaw leader. Ellen Hall provides a bit of feminine interest as the smithy's daughter who helps the officers.

Photography by Marcel Le Picard is on the dark side, detracting from the effectiveness of the picture.

Previewed at Hitching Post theatre, Hollywood, where the audience, young and old, expressed approval. Reviewer's Rating: Good.—JACK CARTWRIGHT.

Release date, Oct. 15, 1943. Running time, 55 min. PCA No. 9136. General audience classification.

Johnny Mack Brown, Raymond Hatton, Ellen Hall, Jon Dawson, Harry Woods, Charles King, Edmund Cobb, Sam Flint, Mauritz Hugo, Art Mix, Herman Hack, Artie Ortego, Milburn Morante, Eddie Burns, Dan White.

Always a Bridesmaid

(Universal)

Andrews Sisters, Etc.

The Andrews Sisters are the top names in this addition to Universal's string of correct answers to the second-feature problem and they harmonize five songs during the proceedings. Grace McDonald and Patric Knowles perform the romantic chore in satisfactory fashion, and the comedy burden is carried by Billy Gilbert and Charles Butterworth, whose talents overcome in a measure the deficiencies of their material.

The picture concerns a Lonely Hearts radio program, featuring the Andrews Sisters, and the efforts of a confidence man to use the setup as a cloak for fleecing operations. It's played for comedy throughout and serves its purpose.

The Jivin' Jacks and Jills swing into the picture twice, giving it the liveliest moments it contains.

Production by the late Ken Goldsmith and direction by Erle C. Kenton maintain, without bettering or worsening, the average set by previous films in the category.

Previewed at studio. Reviewer's Rating: Fair.—*W.* R. W.

Release date, September 24, 1943. Running time, 62 min. PCA No. 9180. General audience classification.

Andrews Sisters .....Themselves
Patric Knowles, Grace McDonald, Billy Gilbert, Charles Butterworth, Edith Barrett, Addison Richards, Walter Baldwin, Eddy Waller, Charles Williams, Mart Willis, Jivin' Jacks and Jills.

ADVANCE SYNOPSES *and information*

GANGWAY FOR TOMORROW
(RKO-Radio)

PRODUCER: John H. Auer. DIRECTOR: John Auer. PLAYERS: Margo, Robert Ryan, Wally Brown and Alan Carney, John Carradine, Amelita Ward, James Bell.

BACKGROUND FOR DEFENSE. A treatise by Arch Oboler on the individual parts played by, and the contributions of, several American citizens on the home front to the war. It concerns the backgrounds of six war worker members of a car pool and the dramatic events which brought them together in a common cause. Each of the six who daily ride to their defense plant jobs in the same car was a happy, carefree citizen before the war. The heroine went into defense work when her lover was captured by Japanese; one of the men enlisted in defense when his relatives in Germany were killed. And so it is with the others. Their stories will make up the action.

HENRY ALDRICH HAUNTS A HOUSE
(Paramount)

PRODUCER: Walter MacEwen. DIRECTOR: Hugh Bennett. PLAYERS: Jimmy Lydon, Charlie Smith, Joan Mortimer, John Litel, Olive Blakeney.

ALDRICH FAMILY SERIES. The ill-omened son of the Aldriches gets himself entangled this time in a series of incidents, misunderstandings and complications relating to an allegedly haunted house, all of this being designed for humor and not for ready recital in a report of this nature to the field of exhibition.

GILDERSLEEVE ON BROADWAY
(RKO-Radio)

PRODUCER: Herman Schlom. DIRECTOR: Gordon Douglas. PLAYERS: Harold Peary, Billie Burke, Margaret Landry, Michael Road.

GILDERSLEEVE INVOLVED. Gildersleeve goes to Broadway with a druggists convention. A wealthy widow who has been left a chain of drug stores takes a fancy to him but he manages to get himself mixed up with a blonde from back home and others in an endeavor to straighten out the romance of his niece. He makes a sum of money doing something unusual for the druggists, but has to use it all to settle a threatened breach-of-promise suit before he goes back home.

THE DEVIL RIDERS
(PRC)

PRODUCER: Sig Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al "Fuzzy" St. John, Patti McCarthy, Karl Hackett, Kermit Maynard, Frank Ellis, Slim Whitaker, George Chesebro, Ed Cassidy, Charles King.

WESTERN DRAMA. Crabbe runs a pony express and the girl's father has a stagecoach line. The girl's father unwittingly gets mixed up with some outlaws and they rob the express to keep the coach line running. Buster Crabbe moves in on the outlaws, helps the girl's father, and puts the six-gun villains safely behind prison bars.

The Man from Rio Grande

(Republic)

Modernized Western

Republic, which has been using Don Barry in melodrama as well as in his usual Western roles, seems to have tried in this film to combine the two treatments. The results are not completely satisfactory since the tough Western fibre is considerably invaded while the plot formula is too familiar to sustain dramatic interest. There are, however, several tense riding and shooting sequences, a modern ice-skating ballet featuring Twinkle Watts and enough plot development to suggest the film as a supporting feature of general audience appeal.

The story has the big boss of a small town trying to gain title to his brother's ranch by disposing of three heirs and their interfering supporter, Don Barry. The fact that one of the heirs is Twinkle Watts permits the camera to switch to New York for a brief performance by the small skating star. The others are a pretty niece and Barry, whose personal interest in the fraud is revealed in time for the shooting climax.

Twinkle and Wally Vernon offer some up-to-date comedy lines which add to the incongruities of the plot. Harry Cording, the villainous uncle, handles the melodrama in heavy style. But competent performances by Barry and Nancy Gay help to keep the story in line.

Eddy White produced the film, with Howard Bretherton directing.

Seen at the home office projection room. Reviewer's Rating: Mediocre.—E. A. C.

Release date, not set. Running time, 55 min. PCA No. 9559. General audience classification.

Lee Grant.....Don "Red" Barry
John King.....Harry Cording
Wally Vernon, Nancy Gay, Twinkle Watts, Roy Barcroft, Kirk Alyn, Paul Scardon, Earl Hodgins.

EUROPE'S CROSSROADS

March of Time (Vol. 10, No. 2)

Portugal, neutral gateway to warring Europe, is the October object of the March of Time lens. In customary pattern the editors examine the politics, economics and wartime living.

The Catholic influence is emphasized, but without needed clarification of the Church's doctrines. The reel opens with views of the Vatican and reference to the Papal encyclicals on labor, a just Christian society and the importance of the family. Time arbitrarily relates these doctrines to the Portugese government, and to dictatorship. It does not examine them.

Neutrality has been maintained by an iron-handed dictatorship under Prime Minister Oliveira Salazar, March of Time declares. All resources have been turned to the preservation of strictly neutral relationships with both the United Nations and Axis. The methods of Salazar's "solidly authoritarian government" are likened to Fascism.

Salazar is credited also with rescuing his country from bankruptcy and political decay. But his rigid control of labor, education and public works have made the mass of Portuguese into laborers whose return is in spiritual dignity, with material attainment seemingly ignored, Time says. It asserts 70 per cent are illiterate, shows primitive working conditions and draws a contrast with the gayety of wartime millionaires, spies and officials dancing, gambling and intriguing at Lisbon. The pictures, made for this reel, are generally of high standards in camera reporting.

The accompanying narration at several points is susceptible to interpretation as having been given an anti-Catholic slant. Exhibitors serving Catholic patronage will want to take note of this fact.—J. S., Jr.

Release date, October 8, 1943 19 *minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1568.

Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue of Motion Picture Herald.

COLUMBIA

Prod. No.	Title	Release Date
5201	Hail to the Rangers	Sep. 16,'43
....	Doughboys in Ireland	Oct. 7,'43
5003	Sahara	Oct. 14,'43
....	Chance of a Lifetime	Oct. 26,'43
....	Is Everybody Happy?	Oct. 28,'43
....	Cover Girl	Not Set
....	Silver City Raiders	Not Set
....	Wyoming Hurricane	Not Set
....	The Vigilantes Ride	Not Set
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	Cowboy from Lonesome River	Not Set
....	Cyclone Prairie Ranger	Not Set
....	Tropicana	Not Set
....	Cowboy In the Clouds	Not Set
....	Ten Percent Woman	Not Set
....	Return of the Vampire	Not Set
....	Roundup for Victory	Not Set
....	The Day Will Come	Not Set
....	Hey, Rookie	Not Set
....	Curly	Not Set
....	Klondike Kate	Not Set
....	Swing Out the Blues	Not Set
....	Cowboy Canteen	Not Set

MGM

(Release dates for Block I are tentative)

Block I

....	Salute to the Marines	Sep.,'43
....	Above Suspicion	Sep.,'43
....	I Dood It	Sep.,'43
....	Swing Shift Maisie	Oct.,'43
....	Best Foot Forward	Oct.,'43
....	Tartu	Oct.,'43
....	Dr. Gillespie's Criminal Case	Nov.,'43
....	Young Ideas	Nov.,'43
....	Girl Crazy	Nov.,'43
....	Lassie Come Home	Dec.,'43
....	The Man from Down Under	Dec.,'43
....	Whistling in Brooklyn	Dec.,'43
....	Thousands Cheer	Not Set
....	Right About Face	Not Set
....	A Guy Named Joe	Not Set
....	Madame Curie	Not Set
....	Song of Russia	Not Set
....	For the Love of Mike	Not Set
....	America	Not Set
....	The Cross of Lorraine	Not Set
....	The Heavenly Body	Not Set
....	Cry Havoc	Not Set
....	White Cliffs of Dover	Not Set
....	Meet the People	Not Set
....	Broadway Rhythm	Not Set
....	See Here, Private Hargrove	Not Set
....	Andy Hardy's Blonde Trouble	Not Set
....	Rationing	Not Set
....	Mr. Co-ed	Not Set
....	Gaslight	Not Set
....	The Canterville Ghost	Not Set
....	Kismet	Not Set
....	Two Sisters and a Sailor	Not Set

MONOGRAM

....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
....	Bullets and Saddles	Oct. 29,'43
....	Nearly Eighteen	Nov. 12,'43
....	Campus Ryhthm	Nov. 19,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec. 10,'43
....	Women In Bondage	Dec. 24,'43
....	The Sultan's Daughter	Dec. 31,'43
....	Sweethearts of the U.S.A.	Not Set
....	Follow the Leader	Not Set
....	Westward Bound	Not Set
....	Lady Let's Dance	Not Set
....	Charlie Chan In the Secret Service	Not Set
....	Her Bachelor Husband	Not Set

PARAMOUNT

Prod. No.	Title	Release Date
	Block I	
4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	
	SPECIAL	
4331	City that Stopped Hitler—Heroic Stalingrad	
....	Triumph Over Pain	Not Set
....	For Whom the Bell Tolls	Not Set
....	No Time for Love	Not Set
....	Miracle of Morgan's Creek	Not Set
....	Lady In the Dark	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	Riding High	Not Set
....	Henry Aldrich Haunts a House	Not Set
....	The Uninvited	Not Set
....	The Hour Before the Dawn	Not Set
....	Minesweeper	Not Set
....	And the Angels Sing	Not Set
....	Henry Aldrich's Little Secret	Not Set
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	Standing Room Only	Not Set
....	The Story of Dr. Wassell	Not Set
....	Timber Queen	Not Set
....	Hail the Conquering Hero	Not Set
....	Goin' My Way?	Not Set
....	Henry Aldrich, Boy Scout	Not Set
....	Our Hearts Were Young and Gay	Not Set
....	The Navy Way	Not Set

PRC PICTURES

405	Submarine Base	July 20,'43
401	Isle of Forgotten Sins	Aug. 15,'43
411	Danger! Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
406	Tiger Fangs	Sep. 10,'43
412	Girl from Monterrey	Oct. 4,'43
451	Return of the Rangers	Oct. 15,'43
.460	The Devil Riders	Nov. 5,'43
402	Harvest Melody	Nov. 22,'43

RKO

Block I

401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	
....	The North Star	Not Set
....	The Iron Major	Not Set
....	Around the World	Not Set
....	Government Girl	Not Set
....	Tarzan's Desert Mystery	Not Set
....	Coastal Command	Not Set
....	Gangway for Tomorrow	Not Set
....	Up In Arms	Not Set

Prod. No.	Title	Release Date
....	Days of Glory	Not Set
....	Gildersleeve on Broadway	Not Set
....	Higher and Higher	Not Set
....	The Ghost Ship	Not Set
....	Rookies In Burma	Not Set
....	Tender Comrade	Not Set
....	Dangerous Journey	Not Set
....	The Falcon and the Co-eds	Not Set
....	The Curse of the Cat People	Not Set
....	International Zone	Not Set

REPUBLIC

361	Fugitive from Sonora	July 1,'43
301	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
....	The Deerslayer	Not Set
....	Raiders of Sunset Pass	Not Set
....	Here Comes Elmer	Not Set
....	In Old Oklahoma	Not Set
....	Man from the Rio Grande	Not Set
....	Mystery Broadcast	Not Set
....	Overland Mail Robbery	Not Set
....	Whispering Footsteps	Not Set
....	O, My Darling Clementine	Not Set
....	The Fighting SeaBees	Not Set
....	Canyon City	Not Set

20TH-FOX

401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 3,'43
405	Wintertime	Sep. 17,'43
	REISSUES	
406	In Old Chicago	Sep. 24,'43
407	Call of the Wild	Sep. 24,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
....	Jane Eyre	Not Set
....	Roger Touhy, Last of the Gangsters	Not Set
....	The Gang's All Here	Not Set
....	The Song of Bernadette	Not Set
....	Paris After Dark	Not Set
....	Guadalcanal Dairy	Not Set
....	Dancing Masters	Not Set
....	Happy Land	Not Se
....	Buffalo Bill	No Set
....	Pin Up Girl	Not Set
....	Tampico	Not Set
....	Lifeboat	Not Set
....	The Lodger	Not Set
....	The Sullivans	Not Set
....	The Eve of St. Mark	Not Set
....	Home in Indiana	Not Set

UNITED ARTISTS

....	That Nazty Nuisance	July 1,'43
....	Yanks Ahoy	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	The Gunmaster	Oct. 29,'43
....	False Colors	Not Set
....	Riders of the Deadline	Not Set
....	Russian Girl	Not Set
....	Jack London	Not Set
....	Texas Masquerade	Not Set
....	Thundering Hoofs	Not Set
....	Since You Went Away	Not Set
....	Knickerbocker Holiday	Not Set
....	Timber	Not Set

UNIVERSAL

....	Fired Wife	Sep. 3,'43
....	Strange Death of Adolf Hitler	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
....	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Man	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
....	Corvette K-225	Oct. 1,'43
....	Crazy House	Oct. 8,'43
....	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
....	Flesh and Fantasy	Oct. 29,'43
....	Cobra Woman	Not Set
....	Son of Dracula	Not Set
....	Never a Dull Moment	Not Set
....	This Is the Life	Not Set
....	Sherlock Holmes and the Spider Woman	Not Set
....	The Mad Ghoul	Not Set
....	So's Your Uncle	Not Set
....	All Baba and the Forty Thieves	Not Set
....	His Butler's Sister	Not Set
....	Set to Music	Not Set
....	Gung Ho	Not Set
....	Gunfighters	Not Set
....	Moonlight and Cactus	Not Set
....	When Ladies Fly	Not Set
....	The Mummy's Ghost	Not Set
....	The Impostor	Not Set
....	Marshal of Gunsmoke	Not Set
....	Third Glory	Not Set
....	Wild Horse Roundup	Not Set
....	The Phantom Lady	Not Set
....	Swingtime for Johnny	Not Set

WARNER BROS.

301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle	Oct. 2,'43
332	Prairie Thunder	Oct. 2,'43
333	Cherokee Strip	Oct. 2,'43
334	Empty Holsters	Oct. 2,'43
335	Guns of the Pecos	Oct. 2,'43
304	Adventure in Iraq	Oct. 9,'43
305	Princess O'Rourke	Oct. 23,'43
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	The Desert Song	Not Set
....	Crime by Night	Not Set
....	Old Acquaintance	Not Set
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	Northern Pursuit	Not Set
....	In Our Time	Not Set
....	Conflict	Not Set
....	Find the Blackmailer	Not Set
....	Destination Tokyo	Not Set
....	Shine On, Harvest Moon	Not Set
....	Rhapsody In Blue	Not Set
....	Passage to Marseilles	Not Set
....	Uncertain Glory	Not Set
....	Mr. Skeffington	Not Set
....	The Horn Blows at Midnight	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1556-1557.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1567.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	(tent.) Sept.,'43	91m	May 1,'43	1546	1081	1507
•Action in the North Atlantic	WB	221	Humphrey Bogart-Raymond Massey	June 12,'43	127m	May 22,'43	1325	983	1507
Adventure in Blackmail (British) (formerly Breach of Promise)	English	....	Clive Brook-Judy Campbell	Aug. 5,'43	70m	July 17,'43	1426	....	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventures of a Rookie	RKO	....	Wally Brown-Alan Carney	Block 1,'43-44	64m	Aug. 21,'43	1547	1471	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Adventures of Tartu (formerly Tartu)	MGM	406	Robert Donat-Valerie Hobson	(tent.) Oct.,'43	104m	Aug. 7,'43	1546	....	....
•Aerial Gunner	Para.	4223	Chester Morris-Richard Arlen	Block 5	78m	Mar. 27,'43	1226	1091	....
•Air Raid Wardens, The	MGM	326	Laurel and Hardy	Apr.-May,'43	67m	Mar. 20,'43	1214	1091	....
Ali Baba and the 40 Thieves	Univ.	....	Jon Hall-Maria Montez	Not Set	....	.....	....	1457	....
•Alaska Highway	Para.	4227	Richard Arlen-Jean Parker	Block 6	66m	June 26,'43	1387	1192	....
•All by Myself	Univ.	7043	Patric Knowles-Evelyn Ankers	June 11,'43	63m	June 5,'43	1350	1277	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Sept. 24,'43	62m	Oct. 2,'43	1566	1192	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	.....	....	1457	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	.....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	.....	....	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Haviland	Not Set	....	.....	....	1431	....
•Appointment in Berlin	Col.	4011	George Sanders-Marguerite Chapman	July 15,'43	77m	July 24,'43	1441	1305	1507
Arizona Trail	Univ.	B081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	....	.....	....	1545	....
Around the World	RKO	....	Kay Kyser-Joan Davis	Not Set	....	.....	....	1457	....
•Assignment in Brittany	MGM	327	Pierre Aumont-Susan Peters	Apr.-May,'43	98m	Mar. 13,'43	1201	1019	1432
•BACKGROUND to Danger	WB	222	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	105B	1507
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	55m	July 24,'43	1559	....	....
•Bataan	MGM	32B	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	1507
•Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17,'43	1425	1362	1507
Bells Go Down, The (British)	Ealing-UA	....	Tommy Trinder-James Mason	Not Set	89m	May 22,'43	1326	....	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	(tent.) Oct.,'43	94m	July 3,'43	1532	1191	1507
Beyond the Last Frontier	Rep.	251	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
•Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16,'43	....	.....	....	1531	....
•Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	58m	Aug. 28,'43	1506	1305	....
•Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	59m	June 12,'43	1362	1276	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
•Black Market Rustlers	Mono.	....	The Range Busters	Aug. 27,'43	58m	Sept. 4,'43	1522	1391	....
•Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Sea Fighters	Artkino	....	Documentary	July 27,'43	64m	July 31,'43	1455	....	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	....	.....	....	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct 8,'43	55m	Sept. 18,'43	1542	1509	....
•Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	1507
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Bombsight Stolen (British)	Gains.	....	Leslie Banks-Jeanne Casalis	Not Set	72m	May 15,'43	1315	....	....
•Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	59m	Aug. 7,'43	1471	1276	....
•Bordertown Gunfighters	Re.	2313	Bill Elliott-Gabby Hayes	July 8,'43	55m	July 3,'43	1402	1375	....
•Boy from Stalingrad	Col.	4025	Bobby Samarzich-Conrad Binyon	May 20,'43	70m	July 10,'43	1414	1191	....
•Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....
Buffalo Bill	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	.....	....	1531	....
•Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	....	.....	....	1531	....
•CABIN in the Sky	MGM	323	"Rochester"-Ethel Waters	Apr.-May,'43	98m	Feb. 13,'43	1157	1019	1432
Call of the Wild (Reissue)	20th-Fox	....	Clark Gable-Loretta Young	Sept. 24,'43	80m	May 4,'35	1542	....	....
Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	....	.....	....	1545	....
•Captive Wild Woman	Univ.	7014	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
City That Stopped Hitler—Heroic Stalingrad	Para.	....	Russian Documentary	Sept. 4,'43	58m	Sept. 4,'43	1521	....	....
Chance of a Lifetime, The	Col.	....	Chester Morris-Jeanne Bates	Oct. 26,'43	....	.....	....	1545	....
Cherokee Strip (Reissue)	WB	....	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
•China	Para.	4222	Loretta Young-Alan Ladd	Block 5	78m	Mar. 27,'43	1226	1091	1432
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	....
Coastal Command (British)	RKO	....	War Documentary	Not Set	60m	Nov. 14,'42	1532	....	....
Cobra Woman	Univ.	....	Jon Hall-Maria Montez	Not Set	....	.....	....	1457	....
•Colt Comrades	UA	....	William Boyd	June 18,'43	67m	June 26,'43	1386	1339	....
•Coney Island	20th-Fox	343	Betty Grable-George Montgomery	June 18,'43	96m	May 22,'43	1325	995	1507
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	....
•Constant Nymph, The	WB	223	Charles Boyer-Joan Fontaine	July 23,'43	112m	July 3,'43	1401	1391	1507

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Corvette K-225	Univ.	....	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	....
Cover Girl, The (color)	Col.	....	Rita Hayworth-Jinx Falkenberg	Not Set	....	....	....	1416	....
•Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	52m	July 3,'43	1402	1277	....
•Cowboy in Manhattan	Univ.	7036	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
•Crash Dive (color)	20th-Fox	340	Tyrone Power-Anne Baxter	May 14,'43	105m	Apr. 24,'43	1273	962	1507
Crazy House	Univ.	....	Olsen and Johnson	Oct. 8,'43	....	.....	....	1531	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
•Crime Doctor	Col.	4017	Warner Baxter-Margaret Lindsay	June 22,'43	66m	June 12,'43	1361	1305	....
Cross of Lorraine, The	MGM	....	Pierre Aumont-Gene Kelly	Not Set	....	.....	....	1457	....
Cry Havoc	MGM	....	Margaret Sullavan-Ann Sothern	Not Set	....	.....	....	1555	....
DANCING Masters, The	20th-Fox	....	Laurel and Hardy	Not Set	....	.....	....	1555	....
•Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	....	.....	....	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
•Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542	....	....
Death Valley Manhunt	Rep.	....	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	....	.....	....	1555	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Destination, Tokyo	WB	....	Cary Grant-John Garfield	Not Set	....	.....	....	1530	....
•Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sept.2,'43	99m	Aug. 21,'43	1496	1162	....
Devil Riders, The	PRC	....	Buster Crabbe-Al St. John	Nov. 5,'43	....	.....	....	1566	....
•Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26,'43	1385	1091	1507
Doughboys in Ireland	Col.	....	Kenny Baker-Jeff Donnell	Oct. 7,'43	....	.....	....	1545	....
Dr. Gillespie's Criminal Case	MGM	407-	Lionel Barrymore-Van Johnson	(tent.) Nov.,'43	89m	May 8,'43	1546	1192	....
•DuBarry Was a Lady (color)	MGM	333	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	1507
EMPTY Holsters (Reissue)	WB	....	Dick Foran	Oct. 2,'43	62m	.....	....	....	....
•FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17,'43	1426	1362	....
•Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	Block 5	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Block 1,'43-44	97m	Aug. 21,'43	1547	1182	....
False Colors	UA	....	William Boyd	Not Set	....	.....	....	1431	....
•False Faces	Rep.	222	Rex Williams-Bill Henry	May 26,'43	56m	May 29,'43	1338	1277	....
•Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1,'43	....	.....	....	1391	....
Fire in the Straw (French)	Rosner	....	Lucien Baroux-Jean Fuller	July 2,'43	90m	July 17,'43	1427	....	....
Fired Wife	Univ.	....	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Fires Were Started (British)	Crown	....	War Documentary	Not Set	63m	Apr. 17,'43	1261	....	....
•First Comes Courage	Col.	4008	Merle Oberon-Brian Aherne	July 29,'43	86m	Sept. 11,'43	1529	1362	....
•Five Graves to Cairo	Para.	4224	Franchot Tone-Anne Baxter	Block 5	96m	May 8,'43	1301	1192	1432
Flemish Farm (British)	Two Cities-Gen'l	....	Clive Brook-Clifford Evans	Not Set	82m	Aug. 21,'43	1495	....	....
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	....
•Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Block 5	101m	Feb. 6,'43	1145	983	1392
•Follies Girl	PRC	306	Wendy Barrie-Gordon Oliver	July 26,'43	74m	Sept. 18,'43	1542	1104	....
•Follow the Band	Univ.	7033	Leon Errol-Mary Beth Hughes	May 14,'43	61m	May 1,'43	1290	1241	....
•Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	....	.....	....	1531	....
Fortress on Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For the Love of Mike	MGM	....	Margaret O'Brien-James Craig	Not Set	....	.....	....	1555	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	.....	....	1416	....
•Frontier Bad Men	Univ.	....	Diana Barrymore-Robert Paige	Aug. 6,'43	77m	Aug. 7,'43	1470	1375	....
•Frontier Fury	Col.	4205	Charles Starrett-Arthur Hunnicutt	June 24,'43	53m	July 17,'43	1427	1305	....
Fugitive from Sonora	Rep.	362	Don Barry-Lynn Merrick	July 1,'43	57m	July 10,'43	1532	1375	....
•GALS, Incorporated	Univ.	7046	Leon Errol-Grace McDonald	July 9,'43	61m	July 10,'43	1414	1375	....
Gang's All Here, The	20th-Fox	....	Alice Faye-Carmen Miranda	Not Set	....	.....	....	1530	....
•Gangs, Inc. (Reissue)	PRC	123	Alan Ladd-Joan Woodbury	June 15,'43	72m	June 7,'41	1386	....	....
Gangway for Tomorrow	RKO	....	Margo-Robert Ryan	Not Set	....	.....	....	1566	....
•Gentle Gangster, A	Rep.	220	Barton MacLane-Molly Lamont	May 10,'43	57m	May 15,'43	1314	1276	....
Gentle Sex (British)	Two Cities-Gen'l	....	Rosamund John-Joyce Howard	Not Set	93m	May 8,'43	1303	....	....
•Get Going	Univ.	7045	Grace McDonald-Robert Paige	June 25,'43	60m	June 26,'43	1386	1375	....
•Ghosts on the Loose	Mono.	....	East Side Kids	July 30,'43	65m	June 19,'43	1374	1351	....
Gildersleeve on Broadway	RKO	....	Harold Peary-Billie Burke	Not Set	....	.....	....	1566	....
•Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	(tent.) Nov.,'43	100m	Aug. 7,'43	1558	1191	....
Girl From Leningrad, The	UA	....	Anna Sten-Kent Smith	Not Set	....	.....	....	1457	....
Girl from Monterey	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	59m	Sept. 25,'43	1554	1509	....
•Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Good Fellows, The	Para.	4032	Cecil Kellaway-Helen Walker	Block 1,'43-44	70m	Aug. 14,'43	1559	1191	....
•Good Luck, Mr. Yates	Col.	4014	Claire Trevor-Edgar Buchanan	June 29,'43	70m	June 19,'43	1374	1351	....
•Good Morning, Judge	Univ.	7044	Dennis O'Keefe-Louise Allbritton	May 7,'43	67m	Apr. 24,'43	1274	1240	....
Government Girl	RKO	....	Olivia de Havilland-Sonny Tufts	Not Set	....	.....	....	1416	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	....
Guadalajara (Mexican)	Maya	....	Pedro Armendariz-Chaflin	June 11,'43	100m	June 26,'43	1386	....	....
Guadalcanal Diary	20th-Fox	....	Preston Foster-Lloyd Nolan	Not Set	....	.....	....	1457	....
Gun Master, The	UA	....	Albert Dekker-Claire Trevor	Oct. 29,'43	....	.....	....	1531	....
Guns of the Pecos (Reissue)	WB	....	Dick Foran	Oct. 2,'43	56m	.....	....	....	....
Guy Named Joe, A	MGM	....	Spencer Tracy-Irene Dunne	Not Set	....	.....	....	1431	....
Gyandev of India	Ram Bagai	....	Indian Feature	Apr. 9,'43	63m	Apr. 24,'43	1275	....	....
HAIL to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	....	.....	....	1055	....
•Hands Across the Border	Rep.	....	Roy Rogers-Ruth Terry	Not Set	....	.....	....	1545	....
Happy Land	20th-Fox	....	Don Ameche-Frances Dee	Not Set	....	.....	....	1555	....
•Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	....
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	....	.....	....	1545	....

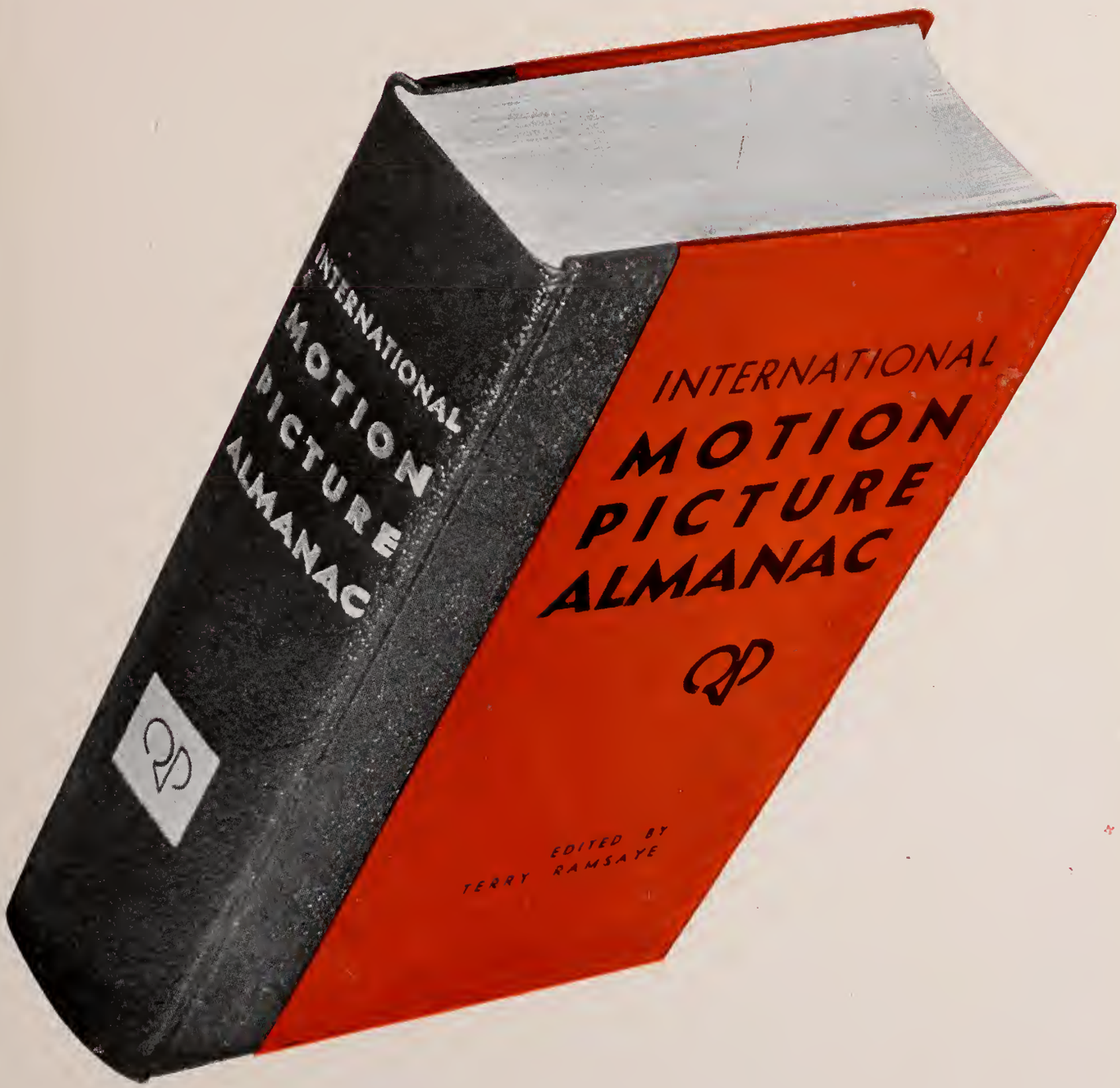
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•Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26,'43	78m	July 31,'43	1455	1339	....
Heart of a Nation (French)	Graetz	....	Raimu-Michele Morgan	Not Set	101m	Apr. 3,'43	1239	....	....
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	113m	July 24,'43	1441	1240	1507
Heavenly Body, The	MGM	....	William Powell-Hedy Lamarr	Not Set	....	.....	....	1555	....
Henry Aldrich Haunts a House	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1566	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1431	....
•Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26,'43	1386	1104	....
•Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Sept. 10,'43	64m	July 31,'43	1456	1391	....
•Hers to Hold	Univ.	7006	Deanna Durbin-Joseph Cotten	July 16,'43	94m	July 17,'43	1425	1375	1507
Hi Diddle Diddle	UA	....	Martha Scott-Adolph Menjou	Aug. 20,'43	71m	July 31,'43	1559	1375	1507
•High Explosive	Para.	4221	Chester Morris-Jean Parker	Block 5	62m	Mar. 27,'43	1226	983	....
His Butler's Sister	Univ.	....	Deanna Durbin-Pat O'Brien	Not Set	....	.....	....	1555	....
•Hit the Ice	Univ.	7003	Abbott and Costello	July 2,'43	82m	July 3,'43	1401	1162	1507
•Hitler's Madman (formerly Hitler's Hangman)	MGM	334	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	....
Hi Ya Sailor	Univ.	....	Donald Woods-Elyse Knox	Oct. 15,'43	....	.....	....	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	....
•Honeymoon Lodge	Univ.	7047	David Bruce-Harriet Hilliard	July 23,'43	63m	July 31,'43	1455	1375	....
Hoosier Holiday	Rep.	....	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1,'43-44	88m	Aug. 14,'43	1481	1277	....
Hour Before the Dawn, The	Para.	....	Mickey Rooney-Frank Morgan	June-Aug.,'43	....	.....	....	1555	....
•Human Comedy, The	MGM	380	Veronica Lake-Franchot Tone	Not Set	115m	Mar. 6,'43	1190	1019	1432
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	(tent.) Sept.,'43	103m	July 31,'43	1453	1192	....
•I Escaped from the Gestapo	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
In Old Chicago (Reissue)	20th-Fox	....	Alice Faye-Tyrone Power-Don Ameche	Sept. 24,'43	94m	Jan. 8,'38	1542	....	....
•In Old Monterey (Reissue)	Rep.	....	Gene Autry	Sept. 1,'43	74m	Aug. 12,'39	1494	....	....
In Our Time	WB	....	Ida Lupino-Paul Henreid	Not Set	....	.....	....	1416	....
Iron Major, The	RKO	....	Pat O'Brien-Ruth Warrick	Not Set	....	.....	....	1555	....
Is Everybody Happy?	Col.	....	Ted Lewis-Nan Wynn	Oct. 28,'43	....	.....	....	1545	....
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	....
•It's a Great Life	Col.	4018	Penny Singleton-Arthur Lake	May 27,'43	68m	July 10,'43	1414	1241	....
•I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Block 5	68m	Mar. 20,'43	1214	1057	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Not Set	....	.....	....	1554	....
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	1240	....
•Jitterbugs	20th-Fox	452	Laurel and Hardy	June 11,'43	74m	May 29,'43	1338	1305	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
•LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Block 5	62m	Mar. 20,'43	1213	962	....
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
Lady Takes a Chance, A	RKO	....	Jean Arthur-John Wayne	Block 1,'43-44	86m	Aug. 21,'43	1547	1240	....
Land Beyond the Law (Reissue)	WB	....	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
Larceny with Music (formerly Cross Your Fingers)	Univ.	....	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	(tent.) Dec.,'43	90m	Aug. 21,'43	1546	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
•Law of the Northwest	Col.	4204	Charles Starrett-Shirley Patterson	May 27,'43	59m	May 29,'43	1338	1018	....
•Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	Aug. 6,'43	58m	Aug. 21,'43	1496	1339	....
•Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
•Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	66m	May 8,'43	1303	1241	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1,'43-44	76m	Aug. 7,'43	1559	1277	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Life of Simon Bolivar, The (Mexican)	Grovas-Mohme	....	Mexican Historical Feature	June 17,'43	152m	June 26,'43	1386	....	....
•Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	May 7,'43	....	.....	....	1277	....
•Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 28,'43	....	.....	....	1509	....
•Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	....	.....	....	....	....
•Lone Rider in Wolves of Range	PRC	366	Bob Livingston-Al St. John	June 21,'43	60m	.....	....	1362	....
•Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6,'43	58m	June 19,'43	1373	1019	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	....	....
MADAME Curie	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	.....	....	1416	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	(tent.) Dec.,'43	103m	Aug. 7,'43	1547	....	....
•Man from Music Mountain	Rep.	....	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	....
Man from the Rio Grande, The	Rep.	....	Don Barry-Twinkle Watts	Not Set	55m	Oct. 2,'43	1566	....	....
•Man from Thunder River	Rep.	2312	Bill Elliott-George Hayes	June 11,'43	59m	May 22,'43	1325	1277	....
Man in Grey, The (British)	Gains.	....	Margaret Lockwood-James Mason	Not Set	116m	Aug. 14,'43	1482	....	....
Masquerade (Russian)	Artkino	....	Nikolai Mordvinov-Tamara Makarova	May 15,'43	102m	May 22,'43	1326	....	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	.....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27',43	73m	Aug. 7,'43	1559	1339	....
•Mexicali Rose (Reissue)	Rep.	2305	Gene Autry	July 15,'43	58m	Apr. 1,'39	1373	....	....
•Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17,'43	1426	1402	....
Miracle of Morgan's Creek, The	Para.	...	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
•Mission to Moscow	WB	220	Walter Huston-Ann Harding	May 22,'43	123m	May 8,'43	1304	1058	1507
Miss London Limited (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	99m	May 29,'43	1339	....	....
•Mister Big	Univ.	7013	Gloria Jean-Donald O'Connor	May 28',43	74m	May 29,'43	1338	1277	1507
•More the Merrier, The	Col.	4001	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	1392
•Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	1507
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	....	.....	....	1555	....
Murder on the Waterfront	WB	....	John Loder-Ruth Ford	Sept. 18,'43	48m	July 31,'43	1454	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
•My Kingdom for a Cook (formerly Without Notice)	Col.	....	Charles Coburn-Isobel Elsom	Aug. 31,'43	....	.....	....	1391	....
NEARLY Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	....	.....	....	1545	....
Never a Dull Moment	Univ.	....	Ritz Bros.-Frances Langford	Not Set	....	.....	....	1351	....
•Next of Kin, The (British)	Univ.	7052	Basil Sydney-Nova Pilbeam	May 7,'43	86m	Apr. 17,'43	1262	....	1392
•No Escape (reviewed as I Escaped from the Gestapo)	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
•Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27,'43	71m	Aug. 14,'43	1481	1431	....
Northern Pursuit	WB	....	Errol Flynn-Julie Bishop	Not Set	....	.....	....	1471	....
No Time for Love	Para.	....	Claudette Colbert-Fred McMurray	Not Set	....	.....	....	855	....
North Star, The	Goldwyn	....	Walter Huston-Anne Baxter	Not Set	....	.....	....	1305	....
OKLAHOMA Kid (Reissue)	WB	....	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Old Acquaintance	WB	....	Bette Davis-Miriam Hopkins	Not Set	....	.....	....	1192	....
•Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15,'43	55m	Oct. 2,'43	1566	1402	....
•Ox-Bow Incident, The	20th-Fox	336	Henry Fonda-Dana Andrews	May 21,'43	75m	May 8,'43	1302	872	1507
PARIS After Dark	20th-Fox	....	George Sanders-Brenda Marshall	Not Set	....	.....	....	1545	....
•Passport to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19,'43	....	.....	....	1457	....
•Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17,'43	1426	1240	....
•Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27,'43	91m	Aug. 21,'43	1493	1192	....
•Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	1432
Pin Up Girl	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	.....	....	1531	....
•Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	May 21,'43	47m	July 17,'43	1427	986	....
Prairie Thunder (Reissue)	WB	....	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
•Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 8,'43	1290	....	....
•Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	1432
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	....
•RAIDERS of San Joaquin	Univ.	7076	Johnny Mack Brown	June 4,'43	59m	June 5,'43	1349	1009	....
Raiders of Sunset Pass	Rep.	....	John Paul Revere-Smiley Burnette	Not Set	....	.....	....	1457	....
•Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Ravaged Earth, The	St. Rts.	....	Documentary	July 30,'43	68m	Dec. 4,'42	1043	....	....
•Redhead from Manhattan	Col.	4024	Lupe Velez-Michael Duane	May 6,'43	63m	May 29,'43	1338	1241	....
Report from the Aleutians	WAC	....	Documentary	July 30,'43	47m	July 31,'43	1456	....	....
Return of the Rangers	PRC	....	Dave O'Brien-Jim Newill	Oct. 15,'43	....	.....	....	1545	....
•Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
•Ride, Tenderfoot, Ride (Reissue)	Rep.	2304	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
•Riders of the Rio Grande	Rep.	266	Three Mesquiteers	May 21,'43	55m	May 15,'43	1315	1276	....
Riding High (color)	Para.	....	Dorothy Lamour-Dick Powell	Not Set	....	.....	....	1431	....
Right About Face	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	....	.....	....	1241	....
•Robin Hood of the Range	Col.	4206	Charles Starrett-Kay Harris	July 29,'43	57m	Aug. 14,'43	1482	1057	....
Roger Touhy, Last of the Gangsters	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	.....	....	1362	.. .
Russian Story, the	Artkino	....	Historical Feature	June 8,'43	73m	June 5,'43	1349	....	....
Russians at War (Russian)	Artkino	....	Documentary	Not Set	61m	May 1,'43	1290	....	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	....
Saint Meets Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillie	July 29,'43	70m	Aug. 7,'43	1558	....	....
•Salute for Three	Para.	4225	Macdonald Carey-Betty Rhodes	Block 5	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines (color)	MGM	....	Wallace Beery-Fay Bainter	(tent.) Sept.,'43	102m	July 31,'43	1454	1057	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
•Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	62m	May 15,'43	1314	1277	....
Schweik's New Adventures (British)	Eden-Coronel	....	Lloyd Pearson-Julien Mitchell	Not Set	80m	Sept. 25,'43	1554	....	....
•Scream in the Dark, A	Rep.	....	Robert Lowery-Marie McDonald	Oct. 15,'43	....	.....	....	1531	....
Seeds of Freedom (Russian)	Artkino	....	Revival of "Potemkin"	Aug. 24,'43	69m	Sept. 4,'43	1522	....	....
Seventh Victim, The	RKO	....	Tom Conway-Kim Hunter	Block 1,'43-44	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	....	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	.....	....	1457	....
Shrine of Victory (British)	20th-Fox	....	Documentary on Greece	Not Set	45m	Aug. 21,'43	1558	....	....
•Silver Spurs	Rep.	256	Roy Rogers	Aug. 12,'43	68m	July 24,'43	1442	1351	....
•Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 3,'43	55m	Sept. 4,'43	1521	1391	....
•Sky's the Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17,'43	1425	1162	....
•Sleepy Lagoon	Rep.	228	Judy Canova-Dennis Day	Sept. 5,'43	65m	Aug. 21,'43	1496	1391	....
•Slightly Dangerous	MGM	325	Lana Turner-Robert Young	Apr.-May,'43	94m	Mar. 6,'43	1189	1057	1432
•Someone to Remember	Rep	225	Mabel Paige-John Craven	Aug. 21,'43	80m	Aug. 7,'43	1470	1276	....
•Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	June 11,'43	83m	Feb. 20,'43	1169	....	....
•Souls at Sea (Reissue)	Para.	4254	Gary Cooper-George Raft	Reissue	93m	Aug. 14,'37	1374	....	....
•So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26,'43	1385	1104	1507
So This Is Washington	RKO	....	Lum 'n' Abner-Mildred Coles	Block 1,'43-44	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	....	Louise Allbritton-Lon Chaney	Not Set	....	.....	....	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	....	.....	....	1416	....
Song of Russia	MGM	....	Robert Taylor-Susan Peters	Not Set	....	.....	....	1416	....
•Song of Texas	Rep.	255	Roy Rogers	June 14,'43	69m	May 29,'43	1337	....	....
Song of the Marimba (Mexican)	Clasa-Mohme	....	Fernando Soler-Sara Garcia	Aug. 20,'43	131m	Sept. 11,'43	1530	....	....
Song of the Saddle (Reissue)	WB	....	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
Song to the Wind (It.)	Hoffberg	....	Giuseppe Lugo	Apr. 24,'43	76m	May 8,'43	1303	....	....
•Spitfire (British)	RKO	353	Leslie Howard-Rosamund John	Special	90m	Apr. 24,'43	1275	....	1432

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1442	1351	....
•Spy Train	Mono.	....	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	....
•Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
•Stage Door Canteen	UA	....	Stage and Screen Stars	Special	132m	May 15,'43	1313	1115	1507
•Stormy Weather	20th-Fox	344	Bill Robinson-Lena Horne	July 16,'43	77m	May 29,'43	1337	1192	1507
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	.....	....	1530	....
Strange Death of Adolf Hitler	Univ.	....	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
•Stranger from Pecos	Mono.	....	Johnny Mack Brown	July 16,'43	56m	July 17,'43	1427	1277	....
•Stranger in Town, A	MGM	324	Frank Morgan-Jean Rogers	Apr.-May,'43	67m	Feb. 13,'43	1158	1079	....
•Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1532	1305	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Dec. 31,'43	....	.....	....	1555	....
Sweet Rosie O'Grady (color)	20th-Fox	....	Betty Grable-Robert Young	Not Set	75m	Sept. 25,'43	1553	1305	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	(tent.) Oct.,'43	87m	May 8,'43	1546	1191	....
•Swing Your Partner	Rep.	221	Lulubelle and Scotty-Vera Vague	May 20,'43	72m	May 8,'43	1302	1276	....
TARZAN'S Desert Mystery	RKO	....	Johnny Weissmuller-Nancy Kelly	Not Set	....	.....	....	1362	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	....	.....	....	1545	....
Thank Your Lucky Stars	WB	....	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	....
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	July 1,'43	43m	June 12,'43	1546	1019	....
Theatre Royal (British)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	100m	June 5,'43	1350	....	....
•There's Something About A Soldier	Col.	....	Douglass Drake-Tom Neal	Not Set	....	.....	....	1545	....
•They Came to Blow Up America	20th-Fox	339	George Sanders-Anna Sten	May 7,'43	73m	Apr. 24,'43	1273	1162	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Aug. 14,'43	114m	July 31,'43	1453	1276	1507
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	.....	....	1416	....
•This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Block 5	103m	Mar. 20,'43	1213	1162	1392
Thousands Cheer (color)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	126m	Sept. 18,'43	1541	1079	....
•Thumbs Up	Rep.	223	Brenda Joyce-Richard Fraser	July 5,'43	67m	June 19,'43	1374	1351	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	58m	Sept. 25,'43	1554	1531	....
Top Man	Univ.	....	Donald O'Connor-Peggy Ryan	Sept. 17,'43	83m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1,'43-44	80m	Aug. 14,'43	1481	1457	....
•Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	....	.....	....	....	....
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
Tropicana	Col.	....	Mae West-Victor Moore	Not Set	....	.....	....	1555	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1,'43-44	94m	Aug. 14,'43	1481	1079	....
•Two Senoritas from Chicago	Col.	4019	Jinx Falkenburg-Joan Davis	June 10,'43	68m	June 5,'43	1349	1305	....
•Two Tickets to London	Univ.	7011	Michele Morgan-Alan Curtis	June 18,'43	78m	June 19,'43	1373	1339	....
•UNDERDOG, The	PRC	....	Barton MacLane-Charlotte Wynters	Oct. 10,'43	....	.....	....	1509	....
Uninvited, The	Para.	....	Ray Milland-Ruth Hussey	Not Set	....	.....	....	1416	....
•Union Pacific (Reissue)	Para.	4250	Barbara Stanwyck-Joel McCrea	Reissue	138m	Apr. 29,'39	1374	....	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	65m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	....	.....	....	1457	....
VICTORY Through Air Power	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1507
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
•WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19,'43	55m	July 31,'43	1455	1391	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lukas	Sept. 4,'43	114m	July 31,'43	1454	986	....
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	1326	....	....
•West of Texas	PRC	353	Dave O'Brien-Jim Newill	May 10,'43	59m	May 15,'43	1314	1277	....
•West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug 23,'43	....	.....	....	1351	....
•We've Never Been Licked	Univ.	7064	Richard Quine-Noah Beery, Jr.	July 30,'43	104m	Aug. 7,'43	1469	1115	....
•What's Buzzin', Cousin?	Col.	4014	Ann Miller-John Hubbard	July 8,'43	75m	July 31,'43	1454	1351	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	(tent.) Dec.,'43	87m	Oct. 2,'43	1565	1431	....
•Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	July 23,'43	60m	June 26,'43	1387	1276	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	....
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Dec. 24,'43	....	.....	....	1554	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Aug. 6,'43	47m	Mar. 13,'43	1532	1019	....
You Love Me, I Love You (It.)	Hoffberg	....	Alida Valli-Amedeo Nazzari	Apr. 3,'43	95m	Apr. 17,'43	1262	....	....
You're a Lucky Fellow, Mr. Smith	Univ.	....	Allan Jones-Evelyn Ankers	Oct. 22,'43	....	.....	....	1531	....
•Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1507
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	(tent.) Nov.,'43	77m	July 31,'43	1455	1240	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1567.

OUT NEXT WEEK



QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER, NEW YORK (20)

THE BREATH OF BROADWAY IN OLD IRELAND





Ringing songs to the rhythm of marching feet . . . with lilting, laughing, linger-longer love and the golden-voice of the Jack Benny and Fred Allen Radio shows.

KENNY BAKER

Singing sensation of the nation!

DOUGHBOYS IN IRELAND



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JEFF DONNELL • LYNN MERRICK and the JESTERS

A COLUMBIA PICTURE



MOTION PICTURE HERALD

COPY REMOVED

REVIEWS
(In Product Digest)
Paris After Dark
Footlight Glamour
Bullets and Saddles
You're a Lucky Fellow, Mr. Smith
Hi Ya Sailor
Campus Rhythm
Doughboys in Ireland
Harvest Melody
The Underdog

NEW TAX

proposals hit exhibition with surprise and heavy contentions are impending

ZANUCK

tells Writers' Congress screen must now deliver "pictures of significance"

HARMON

answering criticism of picture service to army overseas, demands inquiry

Motion Picture Almanac, industry manual, is issued this week

VOL. 153, NO. 2 OCTOBER 9, 1943

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At last! Something funnier than a barrel of monkeys!



Let's All Give!
National War Fund
Which Gives To All



Motion Picture Daily — Sept. 29, 1943

Review

"Whistling in Brooklyn"

(M-G-M)

Hollywood, Sept. 28

THEY laughed, they screamed, they howled—the people who had come to the Village Theatre, in Westwood, —and the "they" is inclusive also of the invited press, the studio folk who had up on their creation, the ushers and the publicity men. Because this is by far the funniest of the Red Skelton "Whistling" films and among the funniest comedies of this or any past season.

Skelton's running mate in this outing is Rags Ragland, finally given lines that fit his type of comedy, and his co-entertainers are Ann Rutherford, Jean Rogers, Ray Collins, Henry O'Neill, William Frawley, Sam Levene, Arthur Space, Robert Emmett O'Connor, Steve Geray, Howard Freeman, Tom Dillon and—a most important *and*—The Brooklyn Dodgers.

Skelton is on the screen virtually every inch of the way and in headlong progress from gag to gag, situation to situation, from title to termination. He's under suspicion of murder from the opening minute and is the object of a city-wide manhunt throughout. In the course of events he utilizes all the comedy devices in the history of the art, inclusive of the "High and Dizzy" technique originated by Harold Lloyd, and the fire-hose slapstickery invented by Mack Sennett, bringing all of them up to the minute and giving them his particular variety of switch and polish.

This Skelton, it may as well be written down for the record, is a comedian of top rank, perhaps of topmost rank. He has the gift of personalizing and improving his material as he goes along, and he recognizes no archaic limitations of scope. In this number, for instance, he crosses company lines, for the first time in any picture, by dialogue reference to Bob Hope and Jack Benny, non M-G-M stars and his own radio rivals. He has been "going places," as they say, for a long time, and now he is there.

The film was produced by George Haight and directed by Sylvan Simon. It is a tribute to the skill and talent of everybody identified with it, and it's a whale of an entertainment. Screen play was written by Nat Perrin, and additional dialogue by Wilkie Mahoney.

WILLIAM R. WEAVER

READ IT ALL!

Just one of the terrific trade reviews!

"That Skelton is a wow!"

"Red makes monkeys out of us!"



M-G-M—it's Fun to be Friendly!

Bogart

Eddie Cantor

Bette Davis

Olivia DeHavilland

Errol Flynn

John Garfield

Joan Leslie

Ida Lupino

Dennis Morgan

Ann Sheridan

Dinah Shore

Alexis Smith

When you get thru thanking your lucky stars for Warners'

"THANK YOUR LUCKY STARS"



ll Give to the National War Fund—it gives to all.



You'll want to start all over again on

Warners' "PRINCESS O'ROURKE"

OLIVIA de HAVILLAND
ROBERT CUMMINGS
JACK CARSON
IN
"PRINCESS O'ROURKE"
with CHARLES COBURN
Produced by
JANE WYMAN · HAL B. WALLIS
Written and Directed by NORMAN KRASNA

Jack L. Warner, *Executive Producer*



All Give To The National War Fund Which Gives To All!"

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 153, No. 2

October 9, 1943

The Writers Meet

THE Writers Congress, officially the United Nations Writers Congress, successor to the American Writers Congress, has assembled in halls of erudition at the University of California in Los Angeles, heard poignant, earnest speeches, talked much, resolved, and dispersed. Many of the creative personages of the motion picture were there and some of them were heard from. Examination of reports and documents finds these results:

1—This communion and intercourse between these artists and craftsmen of the word on paper and the picture on the screen has supplied some of that stimulus so essential to their life and work. It also brings, constructively, a greater awareness of their function and contribution.

2—The total report is tinged with that Left Wing urge which makes so many creative writers think that they are also statesmen or, at least, politicians. This results in making bad writers and worse politicians.

3—In part, the manifestation is a throwback to a socio-politico-economic delirium which in recent years infected some European writers to the ultimate injury of all and everything concerned.

4—An example of just where this order of thought leads in political consequences is afforded by the resolution to create a Federal Department of Arts and Letters. Neither the pomp of statecraft nor the oily hand of politics ever has led the creative artist anywhere—save to perdition. A Federal department would be precisely, and only, an invitation to political censorship—a device for making writers into political tools of the then current regime.

THE function of the writer is indispensable to society and, so obviously, to the motion picture. There is a profound difference between the writer and congresses and conclaves and organizations of writers.

Both writing and the thinking that goes with it are functions exclusively of the individual. Neither are performed by committees, cliques or clans.

Writers with their individual skills and personal enthusiasms have been important contributors to most every social evolution, or social revolution, since type was invented. It probably can be fairly observed that those who have been guided by their own gifts often have contributed, sometimes with leadership, in genuine liberalism.

A Federal department of the arts would be useful for regimenting the thinking of the public, and its votes, under the will of some clique which at best would be trying to play God with the life and fortune of the common man.

The predigestion of social thinking and its issuance in ordained capsule form to the many from the arts and mediums of communication under a control by any group, committee or organization whatever is a practice of acute Fascism, patent dictatorship. The process aims at asking the citizen to make up his mind after hearing one side, one aspect, one set of argument, or statement. That has never been the way in this America, which we are now fighting to save, which we are so holding before the world as a land of liberty and freedom.

If one would explore, even slightly, there could be an examination of the history and works of the French Academy, which did what for the arts and letters of France? And where is France now?

There is obviously a great confusion between the politician who writes and the writer who politics. Neither can do the motion picture, the art for the whole people, any good.

△ △ △

SELLING THE STORY

JUST to allay the concerns of those several critics who were troubled considerably over the question of the delivery of the "messages" they considered contained in "For Whom the Bell Tolls", one might direct their attention to the current and successful selling campaign for the production conducted by Paramount Pictures.

This is a selling effort by showmen experienced in selling and with a knowledge of the customers and what makes them respond, as evidenced by the fact the picture is in its thirteenth week at the Rivoli in New York.

The essence of the appeal, taken from the advertisements, is: "From the first kiss . . . you'll sit enthralled by one of the great love stories of our time. . . . " That's the message selling the seats.

△ △ △

THIS week we record the passing of Mr. Randolph Bartlett, once a blithe and familiar figure on Broadway and in Hollywood, and subsequently in the film colony of Paris. With a facile and friendly hand he contributed to the making of many pictures, for Famous Players-Lasky, Selznick Pictures and RKO. He was also a constructive writer about the screen in the periodical press. He was one of those several young men who made *Photoplay Magazine*, under the leadership of the late Mr. James R. Quirk, an important medium of the art. "Randy" lived on Romance Road and had a discreet good time all his life. He knew contentment, good wine, good books, old friends. He passed his latter years in the peaceful diligence of a quiet newspaper job. He was a success.

△ △ △

BUSINESS OPPORTUNITY—One of those arresting little items tucked into the formal pages of the *Foreign Commerce Weekly*, issued by the Department of Commerce in Washington, reveals that in Afghanistan, that touchy nation up the other side of the Khyber Pass, there is just one motion picture theatre. It is in the capital, Kabul, and it has six hundred seats. Afghanistan covers a quarter of a million square miles and has a population estimated at twelve million. It has to be an estimate because some of them are too irritable and agile to stand still and be counted. The ratio is one picture theatre seat to every 20,000 persons. In the United States there is a picture theatre seat for every thirteen persons.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

On Draining Hate

BURTON RASCOE, drama critic for the New York *Word-Telegram,* this week took a look over his shoulder into the dim recesses of theatrical history and came up with two pertinent analogies: Willie Howard and Aristotle, Greek tragedy and modern war plays and films.

The critic did not go so far as to discover that Mr. Howard and the Greek philosopher think alike. But his rummagings in the archives appear to have uncovered something of the Aristotle treatment of philosophy on the drama in Mr. Howard's dialogue, wherein the comedian says he goes to a show "where an actor hugs and kisses a pretty girl," because ". . . if you know my wife. There would be complications. So . . . I let the actor do it for me." That, it appears, is Peripatetic philosophy in a nutshell, for Aristotle's theory is that the main function of tragedy is to purge the system of pity and terror by way of an accumulation of dramatically staged horrors which invite pity, draining the theatre-goer of emotion, and leaving him more clearly balanced in mind and spirit, and better prepared to bear adversity without succumbing to it.

Mr. Rascoe concludes that if the Messrs. Howard and Aristotle are right, "too many war plays or war movies could easily have a disintegrating effect upon morale" by draining the populace of a hate for the enemy.

"Put-and-Take"

SAYS Arthur W. Kelly, United Artists vice-president in charge of foreign distribution, now about to leave New York for London: "Instead of fighting national production United Artists intends to encourage these local producers, offering them an international outlet. We must face the fact boldly that we will no longer be able to dump 40, 50 or 60 Hollywood pictures into a foreign country, grab our money and run.

"It will be a put and take proposition.

"England and other countries both in Europe and Latin America will offer Hollywood serious competition. While Hollywood will continue to dominate the world market, it will no longer have a monopoly on good product."

Angel Kennedy

ANGEL for a play titled "Another Love Story," which opened at Boston's Colonial theatre Monday and promptly ran afoul of the city censor, is Joseph P. Kennedy, former Ambassador to Great Britain. Mr. Kennedy, in confirming the report that he was the play's financial backer, denied any financial interest in three New York playhouses, a story recently printed by columnists.

"That's just another one of those columnist stories," he said. "I have no other theatre interest at this time." He explained he had backed "Another Love Story" only because of his interest in Frederick Lonsdale, the author. In a five-column headline the Boston *Evening Traveler* described the play: "Nice People Flock to Naughty Play."

Boston's censor, John Spencer, ordered some lines deleted from the play, which is scheduled to open in New York after a week's run in Boston.

Republican Ire

MRS. ELEANOR ROOSEVELT appeared in most of the newsreels this week in a sequence officially photographed in the South Seas in which she told that oft-told story of the private who couldn't bring himself to shoot a Jap who shouted "to hell with Roosevelt" because he was a fellow Republican.

Congressman Walter C. Ploeser, Missouri Republican, in Washington on Tuesday protested, with much publicity, that the making of the picture was "a misappropriation of war funds, a reflection on Republicans." He talked of an investigation by Congress of the politics of the motion picture. He spoke critically of "Mission to Moscow," a line in "This Is the Army," "The Century of the Common Man," "The Life of Woodrow Wilson" and "One World." He also charged that the newsreels had photographed the Republican conference at Mackinac Island, but did not release any of the material.

The newsreels used the Roosevelt sequence in their regular issues, except Pathe News, which observed that its raw stock allotments did not permit the additional footage.

Lost Star

THE *Voelkischer Beobachter,* Adolf Hitler's newspaper, has been reported by the Office of War Information to have informed its readers that only the liberation of Mussolini by "courageous German men" prevented the one-time Duce of all Italy from being brought to New York to appear in chains, with Paramount Pictures, Inc., offering "$1,000,000 for the film rights to the spectacle," and Metro-Goldwyn-Mayer raising the "offer to $3,000,000." Questioned, Robert M. Gillham issued an official denial on behalf of Paramount.

Not only did the film companies bid for the services of Benito, but, according to the Nazi newspaper: "Directors of Madison Square Garden and the Metropolitan Opera scented tremendous business. They offered Elmer Davis (head of the OWI) an appearance at their houses with Mussolini in chains at entrance fees of $100, half of the take going to Roosevelt's War Fund.

"La Guardia declared himself willing to deliver, at good pay, accompanying speeches and organize a triumphal parade of Italian captives in which the Duce, together with captured Italian generals, would march through New York's streets."

Horseplay

TRIGGER, Roy Rogers' horse, celebrated his seventh birthday Thursday, at the Hotel Dixie, New York. The celebration was at a party given him by Mr. Rogers, Republic's "King of the Cowboys." The youngster received a birthday cake. "The Sons of the Pioneers" sang, for Trigger, "Happy Birthday."

PROPOSED 30 per cent admission tax stirs industry Page 13

HARMON urges Government inquiry on overseas films Page 14

FORBID circuit expansion pending action on Decree Page 15

PRODUCE films of purpose, Darryl Zanuck tells writers Page 16

ON THE MARCH — Red Kann discusses the matter of war pictures Page 18

ALMANAC contains 12,000 biographies in "Who's Who" section Page 23

KEEP films simple, with more action, less talk, say exhibitors Page 24

ARMY shows Hollywood its viewpoint on war at coast screening Page 31

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G.I. Pin-ups

KHAKI-clad film fans in the United States forces overseas are having their appetite for news of Hollywood and its product and people—principally the ladies, served by a Government issue, pocket size edition of *Modern Screen*. A miniature copy of the magazine is produced monthly by photo-offset process for the Special Services branch of the Army.

On lightweight paper, the copies are frequently flown to far-away outposts.

The pony edition, paid for by the Army, carries no advertising. The editorial matter is a selection from current issues of *Modern Screen* and *Screen Romances*, which were selected by the Army from the fan magazine field. The home office publicity departments are asked, however, to contribute special copy and pictures. Pin-up girls are in special demand for the military edition.

Why They Buy

FROM WAY DOWN in Sydney, Australia, a metropolis of more than 150,000 population, George M. Nacard, general manager of the Regal theatre, sends the results of an inquiry into the source of ticket sales. He finds:

The theatre itself 24%
Billboards 19%
Newspapers 57%

It will be recalled, as Mr. Nacard does, that in June MGM in New York reported on a kindred research and found in equivalent categories: Word-of-mouth and trailers, 52.4%, newspaper advertisements, 15.6, and billboards, 1.5. The difference in billboard attention is most marked. Perhaps that is because Sydney is much more of an outdoor town.

Rickenbacker

DESPITE protests by organized labor groups, 20th Century-Fox will proceed with the production of "Eddie Rickenbacker—Story of An American," Darryl F. Zanuck stated in reply to a direct question at the Writers Congress Saturday. "We will make the picture. A budget has been set aside for it and it will go into production January 20th," he said.

Germans in Dutch

DUTCH patriots have invented methods of resisting German film propaganda, and theatres have become centers of passive resistance, according to the Netherlands Information Bureau in New York. It cites the closing of the City theatre, Amsterdam. There, in a film about the black market, a ship with the name "Orange" appeared. The audience sang the national anthem. The manager protested; but his operator "erred" and the scene was repeated, and so was the singing. The Nazis closed the house.

The Bureau also reported the burning of the Rembrandt theatre in the same city, which showed a Nazi film about the painter Rembrandt. Increased showings of Nazi sex pictures also were reported.

Experienced

CHARLES L. ALLEN, who this week became chief of the Office of War Information's domestic news bureau, has been the publisher of five small newspapers; a city editor and a telegraph editor, and a teacher and writer in journalism.

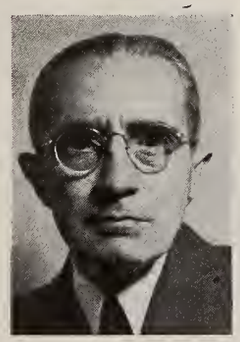
The papers he has published were the *Upham Star,* and the *Maxbass Monitor,* both in North Dakota, and the *Fisher Reporter, Tolono Record* and *Postoum Chief,* all in Illinois. He has been telegraph editor of the Grand Forks, North Dakota, *Daily Herald,* and city editor of the *Jamestown Daily Alert,* same state.

Mr. Allen also was manager of the New Jersey Press Association, director of the Rutgers University Journalism School, and editor of the *National Publisher,* a magazine.

He has written four books on journalism, and is on leave as assistant dean and director of research at Northwestern University's Medill School of Journalism.

Advertising Manager

RAY GALLAGHER, advertising representative of MOTION PICTURE HERALD since 1931, has been appointed Advertising Manager, effective this week.



Mr. Gallagher entered the motion picture business in 1910 as a member of the publicity and advertising staff of Vitagraph at the Brooklyn Studio. Later he became private secretary to Commodore J. Stuart Blackton, director general in charge of production. In 1916 he entered distribution as a member of S. R. Kent's staff at General Film Company. In that year he was appointed branch manager at Albany, where he remained until 1918, when he returned to New York City to join the motion picture department of the New York *Morning Telegraph.* In 1921 he joined the advertising department of *Motion Picture News* and later was appointed advertising manager. He joined the Quigley Publications staff when *Motion Picture News* was merged with THE HERALD.

"Pride goeth . . ."

IN HIGH PRIDE the New York *World-Telegram* flung a page-wide display of type to report on a highly appreciative article about Ernie Pyle, one of the paper's most widely circulated columnists. They think right well of Ernie and were out to give him the best in the shop. Then came fate jarring the hand of the linotype operator and the by-line on a hearts-and-flowers column from the hero was spelled in type, large, bold and clear, "ERNIE P-L-Y-E."

Union on Ice

ICE SKATERS now have a union. The Professional Ice Skaters Guild of America has petitioned the New York State Labor Relations Board for certification as the bargaining agent for skaters in the New York ice show, "Stars on Ice." It claims to represent a majority of the chorus skaters. Arthur M. Wirtz, co-owner of the show with Sonja Henie, had signed an agreement with the American Guild of Variety Artists, allowing AGVA to represent the skaters. The petition repudiates this agreement.

Cops Telecast

THE NEW YORK Police Department is now televising photographs of persons sought by the Missing Persons Bureau. The broadcasts are being made over station W2XWV, which operates every Sunday night from 8:30 to 10 on Channel 4 via the 78 to 84 megacycle band.

Many of the sets in use in police stations were gifts from manufacturers when their stocks were frozen by Government edict. The sets were then used by police to show Civilian Defense pictures through television.

RKO has announced it is sponsoring what it regards as the first ballyhooing of a picture by television this Sunday at 8:30 P.M., when a 40-minute telecast will announce the opening of "Behind the Rising Sun" at the RKO Palace, New York, the following Thursday.

Flagged

NO more flags for theatres, nor banners, nor valances. That was the order, last week, from the War Production Board, which hopes thereby to increase the supply of religious, official, signal, and service flags. Manufacturers may not produce flags of more than 150 square feet, and their consumption of fabric will be reduced. They are limited to production of the four flag types listed above. Managers may now rummage for needle and thread to make over last year's stock of flags and bunting.

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THIS WEEK the Camera reports:



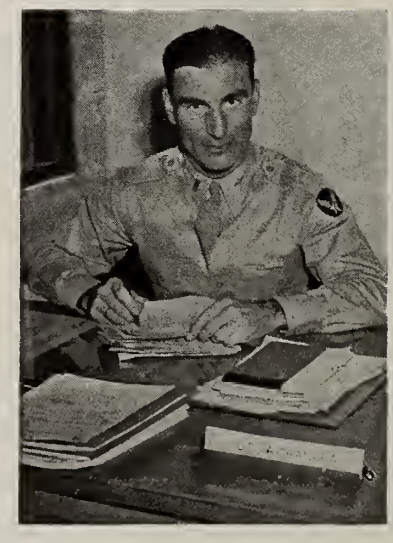


THE TITA ("This Is the Army") opens on the Alcan Highway, in Canada, with that picture. Above, the theatre; upper right, Brigadier General James A. O'Connor christens it with Yukon gold dust. At lower right, Victor Armand, Famous Players Canadian circuit maintenance supervisor; Gordon Hamilton, of the Metcalf-Hamilton-Kansas City Bridge Company, builders; Paul Cardell, FPC film booker; Everett Ethridge, FPC resident manager; and Glenn Ireton, Warners' Canadian field man.





ARRIVAL. Roy Rogers, Republic's "King of the Cowboys", is greeted on his arrival in New York, for the World's Championship Rodeo, by Ned Irish and Lillian Jenkins, representatives of Madison Square Garden, which houses the Rodeo.



PROMOTION. First Lieutenant John A. Granara, adjutant of the Sarasota, Fla., Air Base. He had been second lieutenant. Lieutenant Granara was formerly director of publicity and advertising for the RKO New England theatres.



Staff Photo

DEAL. Monogram's current program will be distributed exclusively in Cuba by Orbe Distributing Company, co-partner of which is Fernando Trejo, pictured in Monogram's New York office, where he completed the negotiations.



WATCHERS, at the filming of "Henry V", in Eire: Martin Quigley, Jr., MPPDA representative in Dublin; Margaret Marshall, publicity director of Two Cities Film Company; and Aubrey Flanagan, Quigley Publications London editor. Laurence Olivier is producer, director and star of the picture.



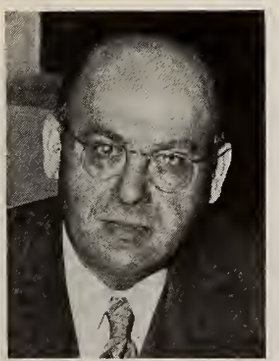
ON FURLOUGH, former Columbian, Francis Minnock, visits vice-president Jack Cohn at the New York home office. Mr. Minnock was at Pearl Harbor, and in four major engagements. He was the first from Columbia to enter the service.



MONTE SALMON, manager of the Rivoli, New York, and Mrs. Salmon visit at the Universal studio with Donald O'Connor, voted a Star of Tomorrow in the Motion Picture Herald poll.



LESSON. Myron Blank, of Tri-States theatre circuit, Des Moines, is shown above giving one in advertising, to six women being trained to manage theatres. The women are Frances Carr, Helen Miller, Mabel Shaw, Mildred Carlson, Alma Vera Ilick, Betty Hensler.



HIS 30 YEARS in films were celebrated, for Phil Bobys, above, of MGM in Washington, D. C., by a testimonial party, Monday, from the city's Variety and Motion Picture Salesmen's clubs.



Photo by Staff Photographer

PLANS for AMPA's special benefit at the Paramount, New York, midnight of October 22nd, were drawn at luncheon Tuesday in that city. "Riding High" will be shown; stars will appear; the money goes to AMPA's charity fund. Above, at the luncheon, seated, are Vincent Trotta, Jacques Kopstein, Herman Schleier, W. E. MacKee; standing, Don Gillette, William Schneider, Dave Bader and Max Stein.



VISIT, on the Hollywood set of Harry Sherman's "Gunmaster": Joe Green, right, owner of Mutual Theatres, Kansas City, with Claudia Drake and Albert Dekker.



VISIT FROM PERU. Dr. Ernesto Caceres, Peruvian Postmaster General, right, visits on the set of "The Bridge of San Luis Rey," with Francis Lederer, star, and Reynaldo Luza, left, Peruvian artist and the film's technical adviser.



STANLEY STERN, formerly with the Wometco circuit, Fla., has been promoted to first lieutenant at Pendleton Field, Ore. He enlisted in June, 1942.



THE FIRST woman manager in the RKO circuit, Katheryn De Milo, has been appointed manager of the Strand, Yonkers, N. Y. She's had 14 years in the business.



AT 23, Hubert Scott, above, has been named manager of the Loew's Orpheum in St. Louis. He began theatre work four years ago as an usher in Indianapolis.



SIGNING of the agreement whereby Argentine proceeds from "Forever and a Day" will go to Confederacion Nacional de Beneficiencia: Sra. Silvia Lamas de Pueyrredon, its president; Leon Britton, RKO Argentine manager; Sra. Maria del Pillar M. de Diehl.



ENROLLMENT of fire guards, by the famed Los Angeles Theatre Defense Bureau. Above, John Healy is being signed by Air Warden Charles McCarty and H. J. Dyer, manager of the Parisian Theatre.



WELCOME to comedian Lou Costello, recovered from a fever, from his Universal colleagues. Above, Milton Feld, George Raft, Cliff Work, and president Nate Blumberg gather around Mr. Costello.

PROPOSED 30% ADMISSIONS TAX STIRS INDUSTRY

Would Impose Stiffest Rate in History; Exhibitors To Fight Increase

An admission tax of 30 per cent on every ticket was requested Monday by the Treasury Department in new revenue proposals submitted to the reconvened Congress.

It would impose on exhibitors and the motion picture patron the stiffest tax rate in U. S. history and would push the cost of screen entertainment to a new high.

The increase of 200 per cent in entertainment taxes was only one of many substantial advances in income, corporation and excise levies which the Treasury demanded. Rates on travel, telephones, liquor, tobacco and a long list of "luxury items" were increased in many cases to 25, 30 and 50 per cent.

Opposition to Program Due in Congress

Administration officials said that the Treasury must add at least $10,650,000,000 a year to the present annual revenue collection rate of 38 billion dollars.

The Treasury proposals were not received in Congress without opposition. Representative R. L. Doughton, chairman of the House Ways and Means Committee in a statement Monday declared the Treasury rates would place too heavy a burden on the majority of people. He also characterized many of the excise increases as "utterly indefensible."

The extent of increase in the theatre tax came as a surprise to most industry leaders. While theatre and distribution executives had been prepared for some advances from the present rate of one cent on each 10 cents (approximating 10 per cent) the 30 per cent proposal by Secretary of the Treasury Henry Morgenthau came as a shock. It had been widely believed in motion picture quarters that the Treasury would support a general sales tax.

Robert Wilby, president of the Wilby-Kincey circuit, in Atlanta, commented on the tax plan Tuesday.

"Motion pictures are undoubtedly America's greatest bargain at present admission price plus taxes and will remain so even with more taxes added. But I must agree with Doughton that it is rather foolish to continue to add taxes to present selected list of alleged luxuries rather than materially increase things taxed even to the point of restricted sales tax. Whatever it takes, let's get on with the war," Mr. Wilby said.

Would Raise Additional $292,000,000 Revenue

The Government estimated that the new general admissions tax rate would raise an additional $292,000,000 a year, almost tripling the income from motion picture theatre tickets. Calculated on the assumption that admissions continue at the present advanced rate, the Treasury counted on $327,000,000 a year from admissions in 1944. Current revenue from admission taxes is $163,500,000 a year. Admissions are at the highest level in theatre history, according to the Treasury returns.

The new tax of 30 per cent, if passed by Congress, would be more than one-fifth above the highest level reached during the first World War. It also would move the rates closer to the exceedingly high schedules in Canada and Great Britain, where, on some higher priced tickets, the tax is equal to 100 per cent.

Alarm over the proposed flat increase of 30 per cent on all tickets centered principally on its possible effect on small town and neighborhood theatres. Many circuit operators and distributors predicted that taxes of as much as three cents on a 10-cent ticket or an extra dime on 30-cent tickets would wipe out the slim margin upon which many small theatres operate.

Many closings among subsequent run and small town theatres would result if the tax was jumped 200 per cent, picture tax experts said. The increase in the cost of entertainment would make films prohibitive to many persons who relied exclusively on the small theatres, they said.

Seventy per cent of the collections from admission taxes are gathered from theatres in the 21 to 40-cent admission bracket, the Treasury Department in January, 1942 reported in a state by state analysis of returns. The figure is understood to have advanced to nearly 80 per cent with the passage in October, 1942, of the present tax law reducing the exemption from Federal admission tax to admissions of nine cents.

Theatre men in these lower and medium price admission brackets are least able to bear a 30 per cent increase, exhibitor spokesmen consistently have pointed out. They assert also that few of the theatres in this group are located in the important production centers and and wartime boomtowns which have contributed most of the advance in the over-all number of admissions.

Mr. Morgenthau in his statement to the House committee as it began hearings on the new revenue bill, indicated the Treasury belief that the high tax rate would have little effect on attendance. He estimated that revenue would increase proportionately to the 200 per cent increase in the tax rate.

Industry Representatives To Attend Hearings

Industry representatives undoubtedly will appear at hearings of the committee to present evidence of increased operating costs, and the dangerous threat to the continued operation of many theatres. Leaders in the principal exhibitor organizations as well as spokesmen for the large circuit and distributor interests indicated at New York their belief that the industry should make a unified representation for more equitable rates.

Jack Bryson, Washington representative for the Motion Picture Producers and Distributors of America, and representatives of at least one national exhibitor group, were reported at the Ways and Means hearings this week.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, at his home in Columbus, Miss., pointed out that the "thirty per cent tax is possible but not yet definite."

The new tax "naturally will effect theatre attendance whatever the increase. MPTOA will surely be present at any hearings," Mr. Kuykendall said. "All business is fighting tax increases and unless we as theatre owners voice our attitudes individually and collectively what consideration can we expect. This calls for complete industry cooperation."

Highly Critical of Tax Increases Proposed

Mr. Kuykendall has been warning for several months in bulletins and personal messages to his organization that the industry will face steep tax increases this year.

Abram F. Myers, general counsel for Allied States Association, looking over the new tax schedule as he prepared to leave for Detroit Monday for the Allied board meeting, was highly critical of the increase on admissions.

"I think it is out of proportion to other industries and puts the tax in the wrong place," Mr. Meyers said. He urged instead an increase in corporate surtaxes.

In addition to the direct admission tax proposed in the Treasury program, the film industry would be affected by other planned levies, including a 20 per cent jump in transportation taxes; telephone calls taxed at 25 per cent on long distance calls and 15 per cent on local bills, and telegrams at 20 per cent. Corporations would be subject to surtax increases from 10 to 14 per cent on incomes up to $25,000, from 53 to 69 per cent (surtax and normal) on incomes up to $50,000, and 40 to 50 per cent for larger businesses.

BLANK CALLS PLANNED TAX RISE BLOW AT NATION

A. H. Blank, head of the Tri-States circuit, Des Moines, and a leader of midwest exhibition, commenting on the proposed taxes, said:

"I feel the proposed 30 per cent Federal admission tax on theatre tickets is a direct blow at the morale of the nation.

"The motion picture theatres are the country's most popular and most important source of entertainment for the millions of war workers who need just such regular relaxation in order to keep up their tremendous production efforts.

"Cheap admission prices is the one factor which has made the movies the primary source of entertainment for the common man.

"In my own theatres I have refrained from increasing admission prices in order to make it possible for the greatest number of people to benefit from the morale building entertainment which we have to offer and to also make it possible for the government information films to be seen by a maximum number of people. High government officials have from time to time expressed their appreciation of the motion picture industry's efforts in behalf of the various war campaigns and have also emphasized the necessity of providing entertainment for the working classes as well as the armed forces at prices everyone can afford to pay.

"I am firmly convinced that the Treasury Department's tax experts do not realize that movies are not a luxury but a near necessity in the average American's way of life. The denial of such entertainment of millions of Americans by increased admission prices caused by exorbitant taxes would be a grievous mistake and harmful to the morale of the nation."

WAC Urges Inquiry On Overseas Films

Harmon Replies to Critics of Film Distribution for Men in Combat Areas

Deficiencies in the Army overseas film distribution system "demand immediate attention by the War Department and such remedial action as a complete investigation by Government authorities may warrant," Francis S. Harmon, executive vice-chairman of the War Activities Committee, charged over the weekend. Mr. Harmon's remarks followed closely the criticisms of Army film distribution made last week by Jack Benny and Al Jolson, both of whom returned from USO-Camp Shows' tours of U. S. military bases overseas.

The American industry, by virtue of its gift of current film programs to the Army since February, 1942, is seriously concerned with reports from men overseas that these films are not reaching important points at the various combat areas, Mr. Harmon declared. To date, the industry has delivered 6,635 programs, he said, "many times turning 16mm prints of new pictures over to the Army authorities for shipment before a single theatre audience in the United States had seen the picture." "Stage Door Canteen," "Arsenic and Old Lace," "Star Spangled Rhythm" and "Tarzan's New York Adventures" were cited by the WAC official as illustrations.

Industry Now Delivering 38 Prints of Each Film

Currently, he reported, the industry is delivering to the Army 38 prints of each film, compared to only four prints delivered at the beginning. Last week, 177 current pictures were turned over to the Army overseas film exchange in New York for shipment abroad.

"Last year," he said, "in an effort to insure these films getting through to the front line fighters for whom they were intended, the War Activities Committee sent an official communication to the Special Services Division offering the entire overseas facilities and personnel of the industry to the War Department in connection with the distribution and servicing of these films and of the Army's projection equipment. We even suggested," he added, "that if it were impracticable for us to handle this in a civilian capacity, then one of our exchanges in each country where our men are on combat duty, be militarized, since in our opinion the secret of satisfactory distribution was trained, experienced personnel on the job in each overseas theatre of operations."

All But Few Exchanges Reached by Air

No reply to this letter, Mr. Harmon said, ever was received, but WAC officials were told orally by officers of Special Services "that our suggestion was impracticable and that steps were being taken to insure satisfactory distribution of the industry's gift films."

A report from the War Department, issued last Friday, said that Army Special Services is delivering the newsest Hollywood pictures to 19 central overseas exchanges every week and that all but a few exchanges are reached by air transport. From these centers, the films are being sent to all combat zones. Pictures released in the last few weeks included "Mr. Lucky," "The Sky's the Limit," "Action in the North Atlantic," "Hit the Ice," "The More the Merrier," "Mr. Big," "The Human Comedy" and "The Youngest Profession."

Approximately 1,500 film shows are being put on every night all over the world by the Army, the War Department said. Shipments are confined to current Hollywood releases "except on occasional request from an overseas commander for a backlog shipment of the best of the older pictures." Four different features are picked every week and this amounts to 208 new titles a year, it was said.

"A limiting factor has been shortage of equipment, but this problem is being rapidly overcome. The Army recently has doubled the shipment of film equipment for 16mm shows to the troops and the industry has recently made a substantial increase in the number of prints available."

During July, the Army put on 30,983 film shows, playing to an attendance of 13,500,000. These figures were released in New York in August by Major John W. Hubbell, officer in charge of the film section of Special Services. Major Hubbell said there were about 1,000 16mm projectors in use overseas, nearly 15 per cent more equipment, including generators for mobile units, than the division had 30 days previously.

It was estimated by Army officers this week that the total monthly attendance figure has increased to 15,000,000 a month and that soldiers overseas in all areas now get film programs on an average of three times a week. A War Department report Tuesday said that according to word just received from England, 828 film shows were given last week to an audience of 290,000.

At a press interview in New York last Friday, Al Jolson, who had just returned from a 42,000-mile USO trip to overseas combat areas, including North Africa and Sicily, said that the 16mm films supplied free to the armed forces abroad were old, in poor condition much of the time, had too many war themes and contained too little of the music, comedy and famed women stars and named bands which the men really wanted. Mr. Jolson was emphatic that the soldier overseas, viewing motion pictures as prime entertainment, deserved better fare. He said that he had prepared a 32-page report on the film situation, for presentation, probably this week, to the heads of all film companies.

Military Restrictions Kept Shows from Some Areas

Jack Benny, who also returned from a tour of the same area last week, and was interviewed at the USO-Camp Shows' headquarters in New York, concurred in Mr. Jolson's criticisms that pictures shown the troops were too old. Both men admitted, however, that there were several, such as "Stage Door Canteen," which were shown to the men before they were released in this country.

In April, when Brigadier General William H. Harrison was named chief of the Army Pictorial Service, MOTION PICTURE HERALD recorded that certain War Department officials who had been dissatisfied with the diverse system of distribution of the service, were hopeful that under General Harrison's direction, greater efficiency would be obtained. It was indicated at that time that reorganization of the Army Special Services overseas film distribution setup was expected.

Last November, following the Allied invasion of North Africa, it was learned that the industry's gift programs were not getting to certain areas in the territory because of military restrictions. Army Special Services cleared with War Department officials for air transport priorities for films to facilitate shipments. In addition, a number of Special Service officers were sent to strategic combat areas to work with Army supply officers who have control of routing films and other supplies after they arrive at receiving points. This move, it was felt, speeded shipments and made it possible for men in certain combat zones to see films within a few days after prints had left the U. S.

Army officials in New York pointed out that the old 16mm pictures which have been shown to men overseas originally came from the backlog which Special Services purchased from Walter Gutlohn, Inc., and Films, Inc. About 900 prints of these films were distributed for showing, on transports only when the first U. S. forces were sent abroad. Since that time, the War Department has been recalling those prints which got ashore, but it was said not all of them had been returned.

SECRETARY PERKINS IN TRIBUTE TO SCREEN

Tribute to the industry for its free films to service men overseas was paid by Secretary of Labor Frances Perkins Tuesday in Boston at the national convention of the American Federation of Labor. She particularly praised the industry for such pictures "as are calculated to keep up the morale and spirit among civilians as well as soldiers," and praised the work of the industry in "its tremondous aid to the Third War Loan Drive as well as the previous Bond campaigns." Secretary Perkins told of letters received from many boys overseas asking that films sent abroad be of more recent vintage. She also urged A.F. of L. members and other trade unionists to see every film which emphasized production in war plants.

Promoted at Universal

Max Factor has been appointed office manager of Universal's Dallas exchange. He recently received his medical discharge from the Army and was appointed booker for the company in Chicago.

FORBID CIRCUIT EXPANSION PENDING DECREE ACTION

Clark Confers with Heads of Five Companies; Many Points Unsettled

Expansion of the affiliated theatre circuits will not be permitted by the Department of Justice until the issues of distributor-exhibitor relationship, film selling and general trade practice covered by the New York Consent Decree are settled.

Tom C. Clark, Assistant Attorney General, disclosed Tuesday that the Government had called a halt to theatre acquisition by at least one of the five major distributors. Paramount, Loew's, RKO, Twentieth Century-Fox and Warner Brothers, he indicated, would have difficulty adding to theatre holdings, at least until the pending renewal of the Consent Decree is settled.

Permission for Loew's, Inc., to purchase the 45 theatres of the Walter Reade circuit in New Jersey and southern New York was denied recently, Mr. Clark said.

Agreement on Divorce Hinted at New York

Requests by other companies to acquire new theatres will be formally received under the provisions of the current Consent Decree. But the Assistant Attorney General indicated that distributors would find it difficult to embark on extended expansion.

Distributors would have to prove that each acquisition was necessary to protect their competitive position, in strict accord with Section XI of the New York Decree. This prohibited, for a three-year period, any general circuit expansion.

At New York there were hints in the wake of the refusal to permit the sale of the Reade Circuit that an agreement might be pending between distributors and the Government to renew this circuit limitation clause. In turn, it was said, the Government might agree not to press the divorcement issue. Officials officially refused to say they would.

Clark Meets Company Heads On Future of Decree

The revelation that theatre expansion was to be discouraged came when Mr. Clark was in New York for his second conference with company heads on the fate of the Consent Decree and the U. S. anti-trust suit.

For four hours Monday afternoon Mr. Clark, Barney Balaban, Nicholas M. Schenck, Spyros Skouras, Harry Warner and N. Peter Rathvon discussed what is to be done to reach a continuance of the decree settlement of the Government's anti-trust charges. Robert Wright, chief of the film unit of the anti-trust division of the Department of Justice, sat beside Mr. Clark. Joseph Hazen, vice-president and general counsel for Warners, also was present.

The meeting took place in the motion picture hearing room of the American Arbitration Association at Rockefeller Center. Company presidents and the Government lawyers sat at the mahogany conference table in the white-walled room where many exhibitors have had their say on clearance and run complaints.

It was a long session, broken only by a handful of gumdrops and peanuts as 6 o'clock passed without agreement.

Both sides were reported to have been outspoken behind the closed door. Defendants and prosecutor in the important anti-trust action were frank in sounding each other's position. They were fishing, reportedly, for those basic points of agreement which could serve as stepping stones to a constructive compromise in a new decree of the points raised after three years' experience under the first experimental settlement.

As the meeting adjourned at 7 P.M. Mr. Clark indicated that the next session would get closer to brass tacks.

Several Topics Require More Elaboration

Scheduled for Tuesday, resumption of the conference was postponed until Friday morning. Mr. Clark, who is now in charge of the criminal division of the Department of Justice as well as supervisor of the motion picture anti-trust cases, was detained in Newark by a spy trial.

The distributors also were reported to have welcomed the additional three days provided by the delay. It gave them additional opportunity to gather statistics and other specific information which the Government was understood to have requested.

Mr. Clark indicated that while the discussions were general the meeting did cover several topics which, he felt, required elaboration.

These included the question of rentals, preferred playing time, production costs, franchises with circuits, and the question of distributor participation in the exhibition field. The specific issue of divorcement was not covered, however, Mr. Clark indicated. Nor was the operation of the arbitration system under the present decree, and its possible extension under a new agreement. These will be on the agenda for later meetings.

Such questions, the Government officials indicated, were prompted in large measure by the protests on decree operation received from exhibitor groups, and by the results of the survey of trade relations made at Mr. Clark's direction by field anti-trust offices of the Department of Justice.

New Decree Might Be More Specific on Sales Practice

This survey is almost completed, according to reports from Washington. Government attorneys report that the field office findings, and letters and briefs from exhibitor groups have provided much useful information.

Study of the distributor side of disputed questions of rental and selling terms is the object of the Government's request for more data at the next meeting with company presidents.

Mr. Clark's declaration that the questions of percentage selling, flat rentals and demands for preferred playing time were under study was seen in some quarters as an indication that a new decree might contain much more specific regulation of the manner of sales. Although the possibility of some limitation on percentage selling was being explored conferees emphasized that agreement had not been approached.

Reports that the distributors at the Monday meeting spent some time explaining increased production costs to Mr. Clark, were seen as a possible move to justify the spread of percentage selling under the decree. It was reported that Mr. Clark might look into production costs when he goes to California later this month to confer again with independent producers and Coast exhibitor groups.

Discussions between the Department of Justice and the company lawyers are expected to continue intermittently for several weeks and both sides have expressed doubt that a new decree can be finally drafted before the old document expires on November 20th. One company official, following the Monday meeting, remarked that "much remained to be worked out."

To Examine Again Status Of "Little Three"

Settlement of the decree problems with the five major distributors is the first item on Government agenda, according to Mr. Clark. He said that the discussions had not reached a point where there was any question of a new court trial.

Following disposition of the case against the five theatre operating distributors the Government is expected to again examine the position of United Artists, Columbia, and Universal. Defendants in the original complaint, these companies refused to sign a decree. The Government did not obtain a court conviction prior to the one-year deadline on June 1, 1942.

Although there have been some preliminary discussions with officials of these companies, Mr. Clark indicated that their status would not be considered until the present matter was settled.

Asks Regular Inspection Of Cleveland Theatres

George W. Erdmann, secretary of the Cleveland Motion Picture Exhibitors Association, in a bulletin to theatre owners and managers in Cleveland, has urged regular inspections of the houses with particular care in the maintenance of order in the projection rooms.

The request was made following an Iowa Supreme Court ruling which said: "Operating a motion picture theatre is hazardous and, as such, the theatre must assume the burdens that go with it."

Anticipating closer inspection, Mr. Erdmann has advised that a check-list be followed which includes condition of seats and carpets, loose connections in light fixtures, panic locks, exit lights and dressing rooms.

Fifth RCA Plant Gets "E"

The Indianapolis plant of the RCA Victor Company has been awarded the Army-Navy "E" and is the fifth plant of the Radio Corporation of America to win the honor.

PRODUCE FILMS OF PURPOSE ZANUCK TELLS WRITERS

But Make Them Palatable, He Urges at Congress of Writers on Coast

In a plea to more than 400 members of writers' trades assembled last Saturday morning at the University of California, in Los Angeles, Colonel Darryl F. Zanuck, vice-president in charge of Twentieth Century-Fox production, called for more "pictures which have purpose and significance." His talk was the highlight of "The Feature Fim" seminar of the Writers Congress in lession through last weekend.

The Congress, which concluded its three-day session Sunday night, received a message from President Roosevelt, describing the writers in session as a "symbol of our American faith in the freedom of expression." A greeting from Vice-President Wallace urged the writers to "tell facts, to give meaning to actions and feelings which constitute the world today. . . ." Wendell Willkie joined the President and Vice-President in sending greetings, as did a number of British writers.

Seek Federal Department Of Arts and Letters

In the closing session Sunday night the Congress resolved to seek Government recognition through the creation of a Federal department of arts and letters, the head of which would be a Cabinet member.

Colonel Zanuck prefaced his comments with: "I address you neither as an Army officer on inactive duty, nor as a member of the Producer's Association on active duty." He expressed the belief that if significance could be dressed by writers "in glittering robes of entertainment" it could be done with success, and prophesied that producers would learn the art of making "pictures which have purpose and significance" with box office appeal.

He pointed out that past attempts to break away from the "boy-meets-girl" type of purely entertainment films usually had resulted in financial losses. He added: "I know a great many producers who are willing, and have taken great financial risks, because they felt they had something important to say on the screen—something that needed saying. They've forgotten about profits in doing so, and, sad to relate, profits have forgotten them."

He explained he was not speaking of the purely escapist film which had no purpose but to entertain, but of entertainment as "a device to make serious, worthwhile pictures palatable to the mass audience."

Have Failed to Dress Serious Pictures Properly

"We have radiated sweetness and light since the advent of pictures," said Colonel Zanuck, "and we have carefully refrained, for the most part, from even remote contact with the grim and pressing realities before us in the world. But there have been stirrings of late—a dawning recognition of the facts of life and of our own responsibilities in presenting and explaining them."

After stating, "I'm firmly convinced that the run-of-the-mill patron is ready for such pictures—has been ready for them for years," Colonel Zanuck explained, "We simply have failed to dress such pictures properly."

Referring to "Watch on the Rhine," the speaker said: "It has something to say, and it says it without equivocation. Yet it is a marvelous piece of visual entertainment. The theme is there, and the theme it hit hard, but the pure entertainment values are supreme. This is an ideal example of sugar coating the pill."

On his tour of duty with the Army Signal Corps, Colonel Zanuck said he talked to many men in the armed forces on many fronts, and found they were thinking of the future, and that they felt some form of world cooperation must come if we were to escape further agony and bloodshed.

"It is up to us to help focus and canalize these thoughts," he warned. "It is up to us to help give them substance and reality. We can do so. We have the talent, the know-how and the resources. We have an incomparable medium for education and enlightenment—the greatest the world has ever known."

The Colonel then emphasized the necessity of Hollywood filling its role entertainingly. "That is where you writers come in," he said to his audience. He dwelt upon his own experience with serious film fare, explaining it was the authors, with their stories and ideas, who provided the foundations, as they do "of any film." Referring to "The Grapes of Wrath" and "How Green Was My Valley," he commented: "They were entertainment aimed at public consumption. They emphasized drama, but without distorting the serious theme.

Colonel Zanuck concluded his talk with the statement: "Without entertainment no propaganda or film is worth a dime."

During the "Feature Film Seminar" Jane Murfin, screen writer, read a statement from Talbot Jennings, who was unable to attend. Mr. Jennings expressed the belief that the studios were not making too many war pictures, but that they had not made enough good war pictures.

William Dozier, Paramount's story editor, told the same seminar it was impossible for any company to ignore the commercial or box office side of its business, and stated his policy was to ride the middle of the road in most instances. He pointed out a balance must be maintained between pictures whose educational value was certain but whose box office value was uncertain, and those cases where the reverse was true. Mr. Dozier advised writers to try and anticipate "what the public will be ready for at war's end."

Several Discussions Were Under Way at Once

Dore Schary, former writer, now an MGM producer and member of Hollywood Writers Mobilization, was chairman of the first session on "The Feature Film." As this discussion proceeded others were under way concurrently. Howard Estabrook, who wrote the screen version of "The Human Comedy," headed the list of speakers in a panel on "The American Scene."

Mr. Estabrook frowned upon "a concerted effort (to) sell the public the idea it was tired of war subjects and films with serious themes dealing with problems of the day." He said he doubted whether exhibitors had a hand in the move, and asked whether producers were responsible.

The Writers Congress launched its three-day session Friday evening in Royce Hall, under the co-chairmanship of Marc Connelly, representing Hollywood Writers' Mobilization, and Ralph Freud of the department of drama of the university.

Dr. Robert Gordon Sproul, president of the university, welcomed the writers, and others present, including representatives of the Army, Federal agencies, several of the United Nations, and of the industry. Representing the industry, James Cagney, president of the Screen Actors Guild, publicly acknowledged the help of the writer in furthering the war effort. "Nothing would have been accomplished without them; nothing without their spirit of cooperation," he declared.

Freeman Lauds Writers For Contribution

Representing the studios as president of the Association of Motion Picture Producers, Y. Frank Freeman, in a brief statement, lauded the writers for their contribution to the industry.

Major Leonard Spigelgass, former Hollywood writer, and now attached to the information branch of the special services division, and Major Alpheus Smith, director of the information, education and research department of the War Department School for Special Service at Lexington, Va., represented the Army. Major Spigelgass brought to the Congress the appreciation of Brigadier General Frederic Henry Osborn, chief of that division. Major Smith said that the American soldier, through writers and artists—who, in his opinion were "military necessities of the first order"—had been indoctrinated with the reasons for the war, making a better fighting man of him.

Introduced by Dr. Freud, various representatives of the United Nations spoke.

Enrique de Lozada, special advisor to the

(*Continued on opposite page*)

PRESIDENT'S MESSAGE

The President sent the following message to the Writers' Congress, at the opening session of which it was read by Dr. Robert Gordon Sproul, president of the University of California in Los Angeles:

"I send these greetings to the Writers' Congress with a deep sense of the significance of a gathering of writers in these times.

"It is a symbol, it seems to me, of our American faith in the freedom of expression—of our reliance upon the talents of our writers to present and clarify the issues of our times. Already, the men and women gathered there have rendered great service in elucidating for the nation the issues of this war and the nature of our enemies.

"I am confident that they will perform an equal service, as victory becomes increasingly assured, in informing the people of the complex problems that must be solved if peace is to be a living reality.

"I want to extend my congratulations also to the Hollywood Writers' Mobilization Committee and to the University of California in Los Angeles for sponsoring a meeting of importance to all Americans."

MUST "SUGAR COAT PILL"

(*Continued from opposite page*)

Coordinator of Inter-American Affairs, spoke of the United States' "capacity and moral stamina in Pan-American affairs."

Dr. Yu Shan Han, member of the University faculty, did the honors for China's writing men. Mikhail Kalatazov, representing the Soviet film industry in the United States, delivered his speech in Russian, with Dr. Freud translating. The highlight of his brief address was: "Soviet film workers call their friends in arms to mobilize to the limit this art for the destruction of world fascism and reaction."

Among the speakers at the initial forum were Walter White, executive secretary of the Nation Association for the Advancement of Colored People; Licut. Colonel Evans Carlson, organizer of the famed "Carlson's Raiders," and Owen Lattimore, of the Office of War Information, who represented Elmer Davis.

Five Panels Rounded Out One Day's Activities

Saturday morning was devoted to three series of panels and seminars. While "The Feature Film" seminar was in session, two others were concurrently under way. Fox Case served as chairman of a seminar on "Radio News and Analysis." George Jessel was chairman of a discussion of "Humor and the War."

The afternoon followed the morning pattern with three panels proceeding simultaneously. John Wexley, who wrote the narration for "The City That Stopped Hitler—Heroic Stalingrad," was chairman of the panel discussing "The Nature of the Enemy."

At "The American Scene" seminar, Robert Rossen, scenarist, was chairman. Captain Bernard Vorhaus, former Hollywood writer, was chairman of a panel on "Indoctrination and Training Film."

In the evening five panels rounded out the day's activities. Leonard Bloom acted as chairman of "Minority Groups"; Ralph Beals, "Pan-American Affairs," in which the participants were representatives of South American republics; "Propaganda Analysis," John B. Hughes, chairman; "Problems of the Peace," Gordon S. Watkins, chairman, and "What a Soldier Thinks About," Allan Rivkin, chairman.

Sunday seminars covered subjects ranging from "Writers in Exile" to "Music and the War." "The Documentary Film" was discussed, with Leo Hurwitz as chairman.

Congress Makes Pledge To President Roosevelt

It was at the Sunday night session that the Congress discussed the Federal arts and letters department. Also discussed was another meeting of the Congress to be held perhaps in Mexico City to cement Latin-American ties. A continuations committee was appointed to explore the possibilities of a nationwide mobilization of writers and scholars. Tentative plan is for the committee to seek the coperation of the Authors League of America, War Writer's Board and other groups.

In a letter to President Roosevelt the Congress pledged itself to victory, and expressed the opinion that the deliberations had sharpened the skill of writers in facing future tasks.

In a conclusion of seminars, a second session of "The Feature Picture" panel, Mr. Kalatazov said the war in Russia had placed the common man and woman in heroic prominence in pictures. Mr. Baird suggested writers now in fighting services would return with a fresh topic which will be a "New World." Director Dmytrick, citing his "Hitler's Children" and "Behind the Rising Sun," declared it was "possible to give a propaganda picture conviction and make it acceptable to the public, if you can show the native of enemy country reacting against his government because of its effect on himself."

Jorge Delano, Sr., Chilean author, artist and producer, spoke on the Hollywood-made film in South America. Adolph Deutsch, of Warners' musical department, spoke on the importance of music in the feature film.

In the seminar on documentary films, Kenneth Macgowan charged that the United States Congress did not understand nor appreciate the value of the motion picture. He said that while the British Parliament had fostered documentary films, "our legislators have obstructed film production by Government agencies, and have taken every occasion to pillory Hollywood."

WILLKIE'S MESSAGE

Wendell L. Willkie, leaving Hollywood before the opening of the sessions, sent the Writers' Congress a message, saying:

"Today there is a democratic ferment among the peoples of the Far East which far transcends in permanent value many of the more spectacular aspects of the war. The great awakening of long inert masses, the ground swell of intellectual appetite and activity which is revitalizing old cultures and ancient customs is apparent in many places, in Russia and China.

"Everywhere intellectually hungry people are learning that a diet of lies and half lies cannot uphold them, and in their search for sustenance and strength they are turning more and more to democratic belief and education.

"At home the very efficiency of our war juggernaut tends to minimize emphasis on cultural values; indeed, this tendency is seized upon and exaggerated by those who would consciously, or subconsciously, destroy our democracy.

"The necessary concentration of our energies on the tangible accoutrements of war implies to some that the liberal arts may be temporarily shouldered aside. Of course you writers know, and may I say you have done a superb job in telling the reading public that the very reverse is true; that it is the amount of intellectual and cultural freedom which prevails throughout the world by which the qualitative and quantitative character of world civilzation can be assessed."

Documentary Vital Medium: Baird

Writers and producers of documentary pictures have within their means "the solutions of the world's worries," Thomas Baird, assistant director of the film division of the British Ministry of Information, told the United Nations Writers Congress in Los Angeles last Sunday. He said that cooperation between the American and British information services "holds great promise and that when peace comes again we shall continue to discuss our intermingled futures."

Tracing the development of the documentary from Robert Flaherty's "Nanook of the North," produced in 1922, to the present use of the screen by Government agencies to impart war information, the MOI official recalled that the British Government, in the early '20's, attempted "to create a dramatic shorthand which would not only record the life of the nation but would enliven it and recreate the process of living in the minds of the people," and thereby adopted the film as a means of communication.

"This business of official films is, of course, suspect in many quarters," he said. "Too long has the odium of Hitler's bludgeoning of the minds of the German people been allowed to mask the real significance of a Government information service—the real necessity to inform and give understanding to the community whether that community is living at peace or at war." He urged, "once and for all, let us get rid of this bogey of propaganda. Call it what you will—an information service which recreates in men's minds and hearts a feeling of responsibility and citizenship is a necessity in any state which would be democratic."

Official wartime activity of the British Government in the industry, he emphasized, "has not in any way meant a complete control of the cinema by the Government. The Ministry of Information enjoys no right of censorship. British film producing companies operate as before, although on a rather reduced scale." Manpower difficulties and other wartime stringencies reduced commercial feature production in England from 70 a year to about 30.

Non-theatrical pictures on varied subjects relating to the national wartime economy and home defense are utilized in the MOI 16mm program. In addition, the MOI met the demand for films of special interest and last year, on 1,640 occasions, theatres were hired by the Government agency, out of ordinary theatre hours, during which more than 1,000,000 people saw instructional and training films. Many of the 16mm projectors in schools and private homes have been removed for the duration to community centers and the MOI central film library issues to some 3,000 organiations, representing a total audience of 4,000,000, 68,000 film programs a year. The total non-theatrical audience for MOI pictures, through all channels, exceeded 15,000,000 last year.

Legion Charges Congress "Communist-Inspired"

The Los Angeles County Council of the American Legion, in three resolutions, charged that the Writers Congress, in session at the University of California in Los Angeles over last weekend, was "Communist-inspired," and that certain, unnamed members of the university's faculty were "notoriously anti-American in their ideals. . . ."

The charges followed the pattern set last week by California State Senator Jack B. Tenney, who made similar charges.

In his welcoming address to the writers at the Congress, Robert G. Sproul, president of the university, made indirect reply to the charges. He said: "A conscientious effort has been made, for the achievement of the purposes to which the Congress is dedicated, to free the Congress completely from party labels, subversive or otherwise, and to eliminate from the program any partisan, political or ideologically controversial issues." Following his reading of President Roosevelt's message, Dr. Sproul added: "If it be treason to cooperate with the Commander-in-Chief of the armed forces of the United States in a time of war, then and then only do we plead guilty at the bar of public opinion."

ON THE MARCH

by RED KANN

WITH nary an indication of what cooks, the last ten days or thereabouts have given witness to strange writing and thinking on the subject of war films. Let's travel this road in order of appearance.

First came John T. McManus, writing in *PM*, the New York tabloid published by Marshall Field. He rattled around, for a considerable distance, with a piece captioned "Booby Trap Question." Among other matters, he charged "the influential MOTION PICTURE HERALD . . . has been busy for months planting the belief that the public is tired of war films."

He also had this to report:

"The plain box-office truth of the situation, as reported statistically, if not editorially, in the same MOTION PICTURE HERALD every week is that war films are busting box office records to hell and gone daily in all the key spots, as they say in the trade journals, and if the public is tired of them they're sure showing it in a very odd way."

This, of course, is utter poppycock. The HERALD, at intervals, has been pursuing its function of reflecting industry drifts by asking the man who ought to know—the exhibitor—about war films. It has asked the theatre man because he is the closest point of contact with his own public and because his bookkeeping gives him the answers.

The exhibitor, as a business man, is interested in types of attractions only in the sense that he wants as many box office hits as he can put hands on. If war films, it's fine with him. If musicals, that's O.K., too. And so on.

The obvious and irrefutable conclusion is that, when the preponderant expression emerging from a canvass of opinion among exhibitors reveals sharp criticism of the persistence with which pictures dealing with the war lingers, it must be so. Such criticism has resulted on three different occasions in the columns of the HERALD in less than a calendar year.

Outsiders peering in often find themselves among the inconclusive treetops because they do not always know all there is to know about their topics, or because their findings become convenient to leap at.

The Plot, in Four Parts

NO considered analysis of this subject, to repeat what has already appeared on this page, can be approached accurately without an appreciation of all the factors comprising the whole. Thus, war features in the entertainment bracket are merely one part, although the larger part. War footage in newsreels is another. Home front subjects, released through the War Activities Committee, constitute a third. Special subjects, such as "Desert Victory" and "Report from the Aleutians," represent a fourth.

If analysis is to be geared to impartiality, it must, therefore, take into its accounting the sum total of footage bearing on the war abroad as well as the war here at home for an over-all realization of what the American public is being asked to sit through, to see and to absorb.

It has been the contention of this page, and it continues without change, that there is too much. Volume is not a natural adjunct of conviction. The public is not necessarily impressed or conditioned by having miles of one-note film thrown at its head. What is far more important and far more essential as well is the *character* and the *constituency* of that footage.

Intelligence and meaning, dramatic and factual integrity, purposeful selection of material—these are among the elements which swing the greatest weight.

It has been a second contention of this page, and here again there is no change, that the public has not rejected war films, per se, and that it will not reject them now or in the discernible future under two conditions. One, if there are less in number, bearing well in mind the contributory factors outlined earlier. Two, if war films given American audiences are realistic without bombast and intelligent without falsification.

It is a re-traveling of old ground to observe again the industry long since has established a pattern, although probably it is more correct to say the pattern was established for it. Unwise concentrations in cycles always have ended the same way. The gangster cycle wore itself threadbare, then died. The several cycles of musicals kissed themselves out of the picture in their day, and will do it again within the next several years unless history surprises with an unexpected twist. As with these, so is it in less than two years with the first phase of the overworked cycle on war. This may prove informative to inexpert experts on the outside. It adds nothing to the knowledge of those on the inside.

High Fog Over Hollywood

BUT even those who are part of the industry manage to get themselves in a dense cloud. There is the case of Howard Estabrook, well-established in Hollywood as a scenarist of repute and taste. He charged with a charge or so at the Writers Congress which terminated here Sunday evening. He, too, labors under some ill-defined and mysterious impression that a concerted effort has been launched to sell the public the idea it is tired of war pictures, or pictures with serious themes on today's problems.

He posed his own question which was whether the theatres started this alleged move, basing it on information from patrons, or whether it might be a subterranean effort inaugurated by large producers because films with serious themes require more thinking, writing and producing enterprise.

If there can be credited such a circumstance as a concerted plot to convince the public of a condition it is unable to learn for itself, it lodges in that Hollywood which Estabrook knows so well. Not as he suspicions it, however.

For, the truth is today's state of affairs traces essentially to the producers. That they desired to help the war effort is amply demonstrated by their contributions of skill and manpower in the production of an amazing array of training films and in their ready relinquishment of talent for camp tours and Bond drives.

As business men, they comprehended at once that entertainment drawing upon the war could not possibly miss at the box office; generally, it has not.

And so they went to it. They went to it without restraint. They poured film off the line—and far too often off the assembly line—at a prodigious rate of speed.

For many months, they overlooked entirely the background of their own fruitful experience which would have told them the public had always insisted upon variety in its entertainment, in peace times certainly but, none-the-less-so, in wartimes.

The flag-waving exceeded all reasonable bounds. In the rush to feed the eager maws of a tremendously expanded market, many indifferent, and worse, attractions were turned out. War film piled upon war film so that the point was reached in New York and elsewhere where closely integrated circuits operating in the same city began to look in desperation for attractions apart from war and had to abandon their wishful thinking as something not to be.

Notwithstanding, much was good and helpful, yet there was far more which was shoddy and not helpful. Always superimposed upon the straightaway entertainment phase were those newsreels, those WAC releases, and those scattered special releases. There can be little, if any, wonder, then, why the public began to shy away.

At that point, Hollywood, which is more sensitive than those unfamiliar with its ways appreciate, began to retreat.

Yet the retreat was not a wholesale affair and is not now. War pictures are awaiting release. Others are in production and still others will be made. These others, moreover, bear indication of profiting from the recessional. Some properties already have been scrapped as dated. Replacements are being moved in.

Hope for the Future

PERHAPS, and even possibly, this is all to the good. If it can be reasoned Hollywood has learned some of the errors of its initial ways, if it will benefit by the obvious lessons encountered in the first brush with war films and if it will veer away from bulk toward selectivity, then the whole battle effort will be immeasurably aided. Likewise will the industry be in position to accelerate and to enhance its contribution while basking happily in the greatest volume of business in its history.

We believe all of this highly likely.

BETTY GRABLE

TYRONE POWER

SONJA HENIE

JOHN PAYNE

VICTOR MATURE

DON AMECHE

RITA HAYWORTH

ALICE FAYE

GENE TIERNEY

GEORGE MONTGOME

DOROTHY McGUIR

LYNN BARI

RODDY McDOWALL

THE STAR-MAKERS OF 20th CENTURY FOX, THE STUDIO THAT HAS CREATED YOUR GREATEST BOX-OFFICE NAMES, NOW PREDICT THE SAME SUCCESS FOR THE NEW FINDS OF 1943-44 . . .

10 STARS OF TOMORROW!

Look ahead



MARY ANDERSON

She scored a personal triumph on the Broadway stage! It will be surpassed by her performances in 20th's "The Song of Bernadette" and "Lifeboat"!



GALE ROBBINS

Blonde loveliness and rare singing talent! She will be featured in 20th's big forthcoming musical hit "Greenwich Village"!



TRUDY MARSHALL

Model, then poster girl, and now starlet! Her theatrical debut will be in "The Sullivans" sharing the feminine lead with Ann Baxter!



JUNE HAVER

A stage debut at six, then unusual musical success, climaxed by a great screen chance which comes in 20th's Technicolored "Home In Indiana"!



JEANNE CRAIN

Beauty contest winner, cover girl, her striking charm will score its first immediate and indubitable success in the forthcoming "Home In Indiana"!

PERRY
COMO

The sensation of Broadway and the nation's networks! In 20th's "Blue Skies" he will be acclaimed the screen's newest, greatest singing star!





JOHN
HARVEY

The fans are waiting, thrilled, expectant . . . for his appearance in the romantic lead opposite Betty Grable in the Technicolor hit "Pin-Up Girl"!

LON
McCALLISTER

Unanimously applauded in his first screen roles . . . he now reaps a golden opportunity in "Home In Indiana" . . . from which he will zoom to stardom!





WILLIAM
EYTHE

Another great marquee name in the making! Exciting plans are under way for his film future—and the announcement will be forthcoming shortly!

DICK
HAYMES

A personality and voice that will win the hearts of millions on the screen as on the air! The star build-up is already under way with great publicity campaigns!




Watch Mr. Showman...
MARY ANDERSON
PERRY COMO
GALE ROBBINS
JOHN HARVEY
TRUDY MARSHALL
LON McCALLISTER
JUNE HAVER
WILLIAM EYTHE
JEANNE CRAIN
DICK HAYMES
20th CENTURY-FOX
in 1943-44
PRINTED IN U. S. A.

12,000 NAMED BY ALMANAC IN INDUSTRY'S WHO'S WHO

1943-44 Edition Published This Week; Statistics Reflect War's Impress

by GEORGE SCHUTZ
Associate Editor, Motion Picture Almanac

The American motion picture industry has organized itself into a diversified, smoothly integrated component of the nation's war effort with little alteration, except in foreign distribution, of its major resources of plant and people. This is the sum of its current statistics in the 1943-44 edition of the INTERNATIONAL MOTION PICTURE ALMANAC, published this week.

The new ALMANAC, devoting an entire section, as it did last year, to "The Motion Picture and the War," shows the industry functioning as a surprisingly malleable instrument to serve any branch of the Government, while concurrently providing entertainment to the civilian millions at home, and to soldier and sailor wherever they may be. Yet in number and character of enterprises, in physical plant and product, as well as in leadership, the business retains the familiar features of its simpler mission, indicating how the nation, quickly needing the unique efficiency of the screen for a huge task of morale and communication, found ready to hand the machinery and manpower to absorb it.

About 12,000 Biographies In "Who's Who" Section

A volume of nearly 1,100 pages, including indices, the 1943-44 edition contains in its "Who's Who" section upwards of 12,000 biographies, representing, after deletions occasioned by death and other developments, the addition of several hundred personalities.

In the other sections, changes in addition to revision of subject matter, include regrouping of some material to facilitate reference, while the typographical devices for the same purpose that were instituted in the previous edition, have been extended.

Although it is the familiar industry of entertainment that is ultimately reflected, the impact upon it of another year of war is not confined to the section especially concerned with its wartime activities. One notes, for example, that major distributors have lost their lists of branches in most of Europe and much of Asia, that the mood changes noticeably (although by no means overwhelmingly) in the product titles that add another year of production to the ALMANAC data on feature releases since 1937; that the allied field of the documentary film has been deprived of its physical materials (its function having been really taken over by the Government); and that those other activities impinging upon the motion picture—television, facsimile broadcasting, commercial short-wave radio—are altogether shelved for the duration.

War Had Marked Effect On Trade Practices

And in the industry's own news of the year, recorded for this edition in a topical analysis of events that supplants the former catalog of major headlines, the conflict shows its many faces, from gasoline rationing to restriction of materials, in rocketing attendance and happier financial statements.

This year's developments in trade practices also reflect the preoccupation with the war of both the Government and the industry. Gone from this year's ALMANAC are the many pages given last year to the United Motion Picture Industry plan and organization; but the Consent Decree and Arbitration System are retained pending decisions deferred by the intervention of this day's larger issues.

In England another year at arms is shown to have had a stimulating effect on production as well as attendance. In "A Brighter Year for the British Industry," which introduces a section exclusively concerned with that country, Aubrey Flanagan, writing in London in July, admits that "difficulties there have been, obstacles remain in the way of easy and progressive operation," but asserts that "the figures of the box office mount, still the studios continue to turn out pictures which no foreign market and few foreign picture houses would despise. Britain's motion picture industry, like the great heart of Britain itself, remains unbroken; it stands at the half-way mark of 1943 surprisingly strong."

In general, however, the American industry, in a second year of war, repeats the British scene in a fourth. "The patriotic spirit of the times," Mr. Flanagan writes, "sees itself in the readiness with which all sections have accepted burdens—financial, legislative and otherwise—which the State has imposed on them as the price of wartime operation."

Like the British industry, the Latin American film market is again dealt with in a separate section. Theatre circuits listed in this year's edition number approximately 600.

The 1943-44 ALMANAC is divided into 14 sections, including one on the radio broadcasting field, and has a cross-index in a separate section distinguished for convenience by its yellow paper.

Sprocket Holes of a Year

(From an editorial by Terry Ramsaye, editor, in the 1943-44 Motion Picture Almanac)

Here assembled for the first time are some facts, all pertaining to the single film year of 1942-43 in which the American screen was served with 50,486 minutes of entertainment film, all but a tiny fraction of it of Hollywood origin.

If all that negative were laid end to end, which would be a silly thing to do, it would extend over four and a half million feet, which is about 862 miles or the distance from Gnadenhutten, Pa., by way of Bad Axe, Mich., to Sullivan, Ind. If you do not care for that scenery, Tucumcari to Snohomish is optional, but dusty.

This mileage of entertainment speeds by in the theatre at 90 feet a minute, which means there is enough film in the year's output, June to June, to present 280 complete three-hour shows, and 48 percent of another one. That makes looking at movies a career. A one man reviewing job would take 105 screening days of eight hours each, besides writing his copy nights. . . .

The single item of newsreels runs to 78 hours, overall negative length, a year, or nine days and six hours of looking, after which you would have seen considerable war.

If you went to the movies once a week it would take five years and about four months to see all the '42-43 product, even if you had no trouble with clearance and zoning, which you would have despite the Percent Decree.

At the volume peak of the silent picture era, the American industry distributed about 5,112,000 feet, negative length, of film entertainment. That, at the projection standards of the day, produced approximately 68,160 minutes of screen time. Hence today's output in sound film screen time is down about ten percent from the silent picture high mark of the feature era. . . .

To turn back to the zenith of the nickelodeon one-reeler era, the period of 1912-13, when three great "program" concerns dominated the market, General Film Company, Mutual Film Corporation and Universal Film Manufacturing Company, with a husky fringe of state's rights releases—the gross output offered the American exhibitor was close to 7,000,000 feet, edited length, per year. That in total screen time amounted to about 93,000 minutes. . . .

So it appears that from the humble nickelodeon era to the effulgent now there has been a diminution of output, in terms of screen time offered, of about 53 percent. . . .

Today's motion picture theatres in the United States have a capacity to seat, at three shows, 28,830,000 persons a day, or 201,810,000 a week. Current reports would indicate that now, with motion picture attendance at the highest in history, the exhibition plant is using about half its absolute capacity.

To put those theatre programs of '42-43 through the theatre projectors used a grand total, in positive film footage, of 106,139,744,000 sprocket holes—and every one had to be in precisely the right place, and was. That's precision.

"KEEP THEM SIMPLE, MORE ACTION AND LESS TALK"

—THE EXHIBITOR

THE EXHIBITOR across the land says he is still trying to sell a show to patrons who are seeking entertainment containing nothing to worry about. In this, the final installment of responses to invitation to speak his mind about the business, the showmen behind the box offices reflect the demand of their patrons for diversion, escape, variety, gaiety. Here and there are evidences of objection to war enforced economies on sets. Again and again come demands for simplicity and direct address to the emotions of the common people. Many would like more action, less talk. Here they speak for themselves:

HUNTSVILLE, ALABAMA

We find that our audiences are tiring of heavy war pictures, grim intrigue, etc. This excepts, however, well played action war pictures in the tradition of "Air Force," "Bataan," and "Action in the North Atlantic." Kid pictures have not been very well received. Good musicals draw well.

RUSSELLVILLE, ARKANSAS

Too much war—not enough musicals. Film rentals out of reason on too many clucks at box office. Better shorts—more comedy and less war.

ALAMOSA, COLORADO

Too many war pictures. More comedy and human dramas are needed. When producers make efforts to feature name bands in their musicals, why have so many bands in each picture. That doesn't make a better picture. What is needed is to let the band play a more important part in the film instead of just one number played for three minutes or so. This is a disappointment for a fan who comes to see his favorite orchestra in the film, and then only hears a couple of choruses. This happens in many musicals.—*Joe Bates, Murphy Theatres, Inc.*

BAKERSFIELD, CAL.

In my opinion and in the opinion of others at this station, as indicated by personal survey, I believe that more musicals or mysteries should be produced, instead of so many lower bracket war pictures. The personnel at this field are inclined to prefer even Westerns to some of the war pictures that are being released. However, outstanding pictures such as "Air Force," "Bombardier" and "Flying Fortress" are still in demand.—*Fred Anderson, Theatre Officer, Minter Field.*

LOS ANGELES

Surely we have enough war pictures in the newsreels without having nothing else to show but that type. Doesn't the audience and everyone need something light and funny instead? Tell the producers that if they will try this we are sure that we can fill our houses with ones that will come back.

LOS ANGELES

Too many producers are given to using sets consistently used in other pictures and observant audiences notice these minute details—thereby shattering the very illusions they're trying to create.—*Tom Hagan.*

REPUBLIC, CAL.

The sooner the industry realizes that English made or accented pictures are flops over here, the better off we will be.—*F. J. Faenza.*

SAN ANSELMO, CAL.

Why try and change the greatest business in the world when it is running smoother than any time in its history.

WASHINGTON, D. C.

It seems there were many complaints on "too many war pictures," and the industry it seems is trying to camouflage it with lighter features. Too, if in musicals, they should try to refrain from too much "soldier stuff." I believe the industry is doing a swell job; with the manpower loss and shortage of materials, they are still striving to do their best.—*John G. Bulloek, War Department Theatre, Bolling Field.*

JACKSONVILLE, FLORIDA

Musicals are box office but they droop at the end of an engagement if they have no plot. Can't the musical carry a story too?

JACKSONVILLE, FLA.

Speaking for my patrons and neighbors, I think there should be far more musicals and comedies. Leave the war films until after victory except for an occasional picture like "Crash Dive" with color and action.—*Robert C. Ewing, Roxy Theatre.*

ORLANDO, FLA.

In this person's own personal opinion, a few more good musicals that an audience can see and forget about war. If there must be war shows—a few more with American troops instead of British.—*Byron Cooper, Jr., Beacham Theatre.*

TAMPA, FLA.

Let's cut down on too many propaganda and war pictures. People want more class A musicals.—*Sgt. Marvin M. Manhauer, Drew Field War Dept. Theatres.*

BREMEN, GEORGIA

The industry seems to be making too many pictures about the war. My patrons prefer action pictures like "Crash Dive" if they are concerning the war.—*H. E. Cantrell, Bremen Theatre.*

DAWSON, GA.

I think the features should be reduced in length for the duration so there can be more film for previews.—*Lee Theatre.*

BELLEVILLE, ILLINOIS

Small towns do not care for war pictures—a good war picture once every three months is plenty. Small towns want songs and comedy, no classics, no heavy dramas.

NAPERVILLE, ILL.

I think there should be more of these comical army films. They impress the people more and help them forget their troubles. During these times serious shows make people remember what they want to forget.—*Adele Matekartis.*

TERRE HAUTE, INDIANA

We are having too many war pictures. Need more light comedies as most of us go to theatres to forget our worries. Instead we have to view an epic of war and feel worse and wished we had stayed at home.

WASHINGTON, IND.

Cut out the eye-wash and flagwaving in production, and get down to plain everyday common sense. The American flag should not be used to drape chorus girls, or for backdrops for cheap musical numbers. Give Broadway a rest in stories, titles and plots.

BATTLE CREEK, IOWA

Too many war pictures. Hot jazz and jive music not popular. Patrons go for simple sweet melodies. Costume pictures no draw. Comedy, musical and good modern stories are O.K.

WILTON, IA.

Gil Lamb appears to have ability for mugging—and physical prowess to do the required cavorting. We need more comedians who rely on pantomime for comedy. Most comedies these days rely too much on dialogue, and hold audiences back in an opportunity to really bust loose in those good old belly laughs of yesteryear, where laughs pile one on the other so fast one's sides ache.—*Ken Wagner.*

LAWRENCE, KANSAS

Lord knows there would be plenty wrong with as large and diversified an industry as this, and I'm not smart enough to think I could improve it, but I am smart enough to know some of the things that are right with it that the movie public complain about and that I think I know the answer to. Every time a picture comes out, good or bad, big or little, squawks go up that it's just propaganda. We all know that most of them are just that, and that it is valuable to the country that they be seen and understood by the largest number of people possible, so my suggestion is this—that the fact that such pictures are propaganda in the sense that any fact is propaganda be recognized by the producers as well as exhibitors, and at the same time drive home to the complaining public—who are in the minority—that the objection to this excellent entertainment comes only from those people who cannot face the realitics of this old world, and who seek their entertainment in that detached world offered them in the excellent field of Walt Disney's fantasies. At least the public should be challenged on their objections.—*E. A. Carmichael, Granada Theatre.*

LANCASTER, KENTUCKY

I think it's doing o.k.—*James Reeves, Grand Theatre.*

SPRINGHILL, LOUISIANA

Longer and better short subjects. Cut all features to a maximum of one and one half hours playing time.

BALTIMORE

The abundance of war pictures should be cut to a minimum. People are tiring of them. Serious and comedy dramas, as well as "super" Westerns should be concentrated on to a greater extent.—*Capitol Theatre.*

FLINT, MICHIGAN

Too many small pictures of doubtful quality being made which must be double featured. At the present time too many war pictures which with the newsreels and victory shorts make for an all war, double feature program. Lack of "good neighborliness" in the industry.

MANKATO, MINNESOTA

I don't know whether it's the war or not, but for some cockeyed Hollywood reason, anywhere from one to a dozen suggestive scenes, remarks, wisecracks, etc. just have to be inserted into pictures that otherwise are tops. And it's these insertions that are noted by the

(Continued on opposite page)

"Should make more comedies and musicals"

(Continued from opposite page)
Legion of Decency, by decent people who resent them, by the clergy, and by parents in general. If Hollywood producers hear an off-color gag that sounds very funny to them, why can't they simply circulate it among their acquaintances out there, get it off their chests, get the laughs they think it deserves, and be satisfied with that, rather than having to foist it on the general public, ages five to 95, via the motion picture screen. The industry is making money with good clean pictures. Let's keep them all clean. Exhibitors in general are tired of apologizing to their friends and patrons for some of the smutty stuff that producers insist on injecting into otherwise good pictures. They should know how flat some of these cracks fall, and how much they're resented. Hats off to 20th-Fox for not finding a spot or two for a suggestive scene in "My Friend Flicka." It's a genuine pleasure to exhibit a picture that's presentable to all of my friends, including my child patrons, my clergy and my neighbors. By the same token, it's a disgrace to exhibit a picture that has enough smutty cracks in it to reflect the moronic tendencies of whoever is responsible for inserting this filthy stuff. Keep 'em clean. The industry's making plenty of money. Let's make plenty of friends too.

KANSAS CITY, MISSOURI

I think you should make more comedies and musicals and less gangster and spy pictures. We want to get away from the war. When we come to the theatre we want to relax.—*Bette Jane Klock.*

KANSAS CITY, MO.

Let's have more stories dealing with common people, down to earth about the butcher, baker, etc.

HASTINGS, NEBRASKA

Again too many propaganda pictures. More comedy and if we must have war pictures, more like "Miniver."

CALDWELL, NEW JERSEY

What this industry needs at this writing is more escapist themes and less war stories.—*Walter Hall, Park Theatre.*

LYNDHURST, N. J.

There is nothing wrong with our industry, in my opinion, that the right kind of product won't cure. Currently, we feel as do many others, there are too many war pictures. Our patrons and consequently the box office reflect business on war and escapist entertainment. Primarily we are in the entertainment business and not in the propaganda field. It has been our experience that when a worthwhile war picture concerning our own boys in action, properly produced, and timed to break shortly after the action has taken place, is exhibited, we do above average business. When war pictures are ill-timed and merely hooked into the days' headlines which the producing company is trying to capitalize on, we do below average business. Generally speaking, the greater percentage of war pictures are in the latter category. Specifically, we would like to see more sophisticated comedies—"The More the Merrier," musicals—"Hello, Frisco, Hello," drama —"My Friend Flicka," etc. and how about happy endings to add cheer. It's the plain and simple formulas that people want.—*George Daransoll.*

ALBUQUERQUE, N. M.

In my opinion the war is in everyone's mind and I'm sure they wish it weren't. To get away from the grind of the daily routine and forget the war for a while they attend the movies. Please let's not have so many war pictures—more pictures like "Mr. Big." They're inexpensive to make and they're very good entertainment.—*Pvt. Eric Lansdown, War Dept. Theatre.*

I think the industry should turn out more "escapist" pictures and modify the war product. Make better "A's" and cut out "B's", and fill in shorts instead for 1944. It will save film and satisfy the people.
—J. J. Parker, Broadway Theatre, Portland, Ore.

BROOKLYN, NEW YORK

Stop throwing junked up "B's" on our shoulders. Ease up on war propaganda. Let's have some snappy musicals.

FLUSHING, N. Y.

Too much censorship does not permit the motion picture to become a vigorous artistic medium when moral questions are involved. Sample, "Moon and Sixpence." Too much for the better intellect. Too far above the heads of the "low-brow."—*E. Panoras.*

JAMAICA, N. Y.

As a theatre manager, who gets in contact with most of his patrons, I say this: The sooner the film companies discover that too much of anything is no good for you, the better we exhibitors will feel. It's a darn shame that they don't realize that by doing that sooner or later the people will get into the habit and really stay away from the theatre.

Stop making too many war pictures. Convert all the facilities into making every feature picture full of, chock full of laughs, music and plenty of entertainment instead of heartaches. And, I'll say this, that no exhibitor, whether large or small, will have a chip on his shoulder against the Hollywood studios.—*Ted C. Rodis, Linden Theatre.*

NEW YORK

If the producers will pay more attention to story plots and cast actors properly fitted for story roles instead of casting stock featured players in these parts that they have under contract, a great many "B" pictures could be eliminated.—*Irving Klaw.*

NEW YORK

Color should not be used as an excuse for lack of story. Less war and more entertainment. The girls (new) are so "rubber-stamp" glamorized that one can't tell who is who. They all look alike.

ONEIDA, N. Y.

Could be greatly improved by more musical comedies, less propaganda pictures.

LENOIR, NORTH CAROLINA

The producers spend millions making pictures, yet throw away stacks of dollars because they don't pay attention to making the advance trailers. One $5,000 a year man, with a "board" of a half dozen, would save many millions each year, or rather would make many millions more each year. They would have to be former exhibitors, and would have to do a lot of thinking, and be able to "stand the gaff" from higher ups until they proved their metal, but it could be done.

As an exhibitor, my greatest kick is the advance trailers which we show to our customers from day to day. I doubt very seriously if the large companies realize how much money is thrown away every year by the wrong impression people get about pictures as judged by advance trailers. I think every producer should have a man assigned to making these trailers, or that they be screened beforehand.—*I. C. Holloway, Center Theatre.*

HOPE, NORTH DAKOTA

One great fault I find with all companies is that they do not make enough good comedies. Too many dry shorts. Adults like good comedies as well as kids. Also add more comedy to the features—people are tired of war. Also make better Westerns.

CINCINNATI

Speaking of "Stars of Tomorrow," in no previous year have so many talented young stars been developed. This list has many who are more capable and more refreshing personalities than the old list of stars of yesterday and today. Too bad the balloting is limited to 10 names—There are 20 more I'd like to have checked.

CLEVELAND

Better stories—more novelty. Closer contact with exhibitor as to everchanging desires of public.—*Loew's Park Theatre.*

McARTHUR, OHIO

Only one comment. Understand Greer Garson intends to play light roles from now. In my opinion, this will ruin her. To the American public, she is "Mrs. Miniver," and I would rather see her resign than change her type picture.—*M. Smith.*

ALBANY, OREGON

As you have already been told, there are too many war pictures on the market. The only ones I have really liked are those which came from England. I am speaking of "One of Our Aircraft is Missing" and "Somewhere in France." I have liked these better than most of the American-made war pictures. I think the general public is getting sick of war pictures. I think most would rather stay home and listen to the radio. The best pictures for the public today are the kind Bob Hope and Bing Crosby put out. Any good musical is good if they have a few big stars in it. In the past year Betty Hutton has become popular in this town. Betty Hutton and Eddie Bracken make a very good comedy team, and most people seem to like their stuff. So there should be less war pictures and more musical comedies.

PHILADELPHIA

You go looking for new talent and neglect the ones you already have. Miscasting ruins more good actors than any one thing.—*R. Popper.*

SCRANTON, PENNSYLVANIA

People still enjoy a laugh if properly put over on the screen. Then every company wants its newsreels to be shown—over two in a theatre a week show same scenes. Thus people complain.

COVINGTON, TENNESSEE

We need more good musical comedies, light family stories, anything to help people to relax. My patrons have enough grief without paying to see war pictures.

ALICE, TEXAS

The home front needs more comedies. The extravagant kind with current experiences

(Continued on following page, column 1)

Make Films with More Action, Say Showmen

(Continued from preceding page)

gagged up. Women shy away from too much reality on war fronts. Their sons are in there.

HOUSTON, TEX.
Why do all producers play "follow the leader?" When one makes a certain type of picture the rest of them make a variation along the same line and they never know when to stop.

PROVO, UTAH
There is an increasing tendency to photograph scenes in a dim light. Please do what you can to discourage this practice.

PETERSBURG, VIRGINIA
Cut down on the length of good features with outstanding stars so we can make a turnover at the box office.

BRATTLEBORO, VERMONT
Too much following the leader. One picture is a knockout and a series of similar plot backgrounds follow. Too much imitation by minor companies. Too many trivial plots that have great budgets when any exhibitor could tell in advance that the producer was wasting money. But just the same we still do get some mighty fine pictures every so often.—*David F. Perkins.*

PARKERSBURG, WEST VIRGINIA
From the present grosses—nothing is wrong with it.

WEST BEND, WISCONSIN
I believe that there are too many war pictures—give the public something to laugh about.

Exhibitors had this to say about the matter of double feature programs:

TUCSON, ARIZONA
OWI shorts have been exceptionally desirable, and should be kept coming. We shouldn't miss this opportunity of adjustment back to single feature policies. If it doesn't come now, we may never have the chance again.

LOS ANGELES
Double billing.

SANTA MONICA, CALIFORNIA
Single features, please.

SCOTIA, CAL.
The only motion pictures worth anything are American-made pictures. Double billing is the most needless feature of the industry and the industry can stop it by making only good pictures.—*A. C. Edwards, Winema Theatre.*

HARTFORD, CONNECTICUT
The industry is o.k. Only double features are a menace.—*Fred Greenway.*

NEW HAVEN, CONN.
Industry should get back to single features and eliminate these co-features we are forced to play.

STAMFORD, CONN.
Cut out double bills.

JACKSONVILLE, FLORIDA
In this present tempo of living people do not enjoy programs that last from two and one-half to three hours. The ideal program is around two hours and 15 minutes, with a feature of 90 to 100 minutes, a newsreel of eight minutes, a cartoon of seven minutes and a short of around 10 minutes. It is plenty of entertainment with variety to suit most everyone. If I had any suggestion to make it would be to hold features to 90 to 100 minutes and leave patrons wanting more, not leaving the theatre mentally and physically fatigued.—*Richard G. Moffett, St. Johns Theatre.*

COLUMBUS, GEORGIA
Too many double features.

FRANKFORT, KENTUCKY
Eliminate double bills.

READING, MASSACHUSETTS
Double features should be eliminated completely—and class "B," "C," etc. Film should be conserved for the grade "A" products.

DETROIT
Personally, I feel as long as this war keeps up it would be to the advantage of the exhibitor and patron alike to do away with double features. I find my patrons would rather see one good feature and be able to get in and see that feature without having to sit through one they do not want to see. Many of my patrons are war workers who have only time for one feature before going to work. That way it gives them the entertainment they want and still time for rest from work.—*Vera Ingersoll, Rio Theatre.*

DULUTH, MINNESOTA
My pet peeve is the short shows that run 55 to 70 minutes. They're too short to run alone and my patrons do not go for double shows. By the time you fill the time in with short subjects, it costs a pretty penny to run a show.

KANSAS CITY, MISSOURI
In all but the cheapest neighborhood houses, double feature bills are the curse of the film industry. Especially is there no excuse for them now, when every good film must be paired with some "programmer" without excuse for having been made.

NEW YORK
Eliminate double feature.

PAWTUCKET, RHODE ISLAND
Definitely do away with double feature.

SEATTLE
Discourage all double feature bills by producing better box office shorts.

New Posts for Basil Circuit Executives

V. Spencer Balser has been appointed general manager of all neighborhood theatres by Basil Brothers, operating theatres in upper New York state, and also has been named a director, along with George H. Mackenna, who becomes general manager of the Lafayette Theatre Building, Inc. Constantine J. Basil was elected president of the Lafayette to succeed the late Nicholas J. Basil. Basil J. Basil was named vice-president. Theophiles J. Basil was named treasurer of the theatres and also purchasing agent of the circuit.

Studio Executive Post to Pivar at Universal

Ben Pivar has been elevated by Universal to one of the studio's supervising production executives. He has been an associate producer at Universal for five years. Among his recent pictures were "Captive Wild Woman," "The Strange Death of Adolph Hitler" and "The Mad Ghoul." Born in Manchester, England, his first American association was with British companies which produced pictures in this country. In 1935, he went to Hollywood as an associate producer, three years later joining Universal in that capacity.

Studios to Seek Exemption from 48-Hour Week

Whether Hollywood studios will challenge the War Manpower Commission's placing of the Los Angeles film industry on a 48-hour week was debated there this week. The new ruling confirms a previous decision of the WMC's wartime work week committee. The studios had appealed that decision. The new ruling, however, does not affect exchanges, which have petitioned for exemption, and which were this week expecting a reply to the petition.

Studio spokesmen assert an increased work week aids inflation. They point out the time and a half wages already paid for hours in excess of 40 per week, and that the additional hours made mandatory will contribute nothing to the war effort. They also note that the 48 hour week is generally observed in production, but that overtime control has been and should continue to rest with the studios.

Filmack Trailer Company has been notified by the Chicago Typographers Union, 16-F, that the War Labor Board has approved wage increases for the entire typesetting department of the company. The increases are retroactive to March 1, 1943, and vary from 10 per cent to 33 per cent, depending on the type of work, according to Irving Mack, general sales manager.

Conciliator Appointed in SPG Dispute with Majors

John R. Steelman, director of the U. S. Conciliation Service, has appointed James Fitzpatrick as conciliator in the dispute over wages and job classification between the Screen Publicists Guild and the major companies. With the exception of Warners and Republic, whose contracts have not expired, the majors have rejected the SPG classification-progression program plan submitted in connection with the reopening of the contract wage clause. The appointment of a moderator was requested by SPG.

British Government Approves Rank Theatre Purchase

The British Board of Trade this week approved acquisition by J. Arthur Rank, British film industry leader, of six theatres which previously were owned by the Joseph Mears circuit. This action followed the board's recent decree that Mr. Rank could not acquire any more theatre properties without its approval. The houses are situated outside London. It was understood that Mr. Rank also had concluded a deal for the Victoria, a London theatre operated by the Metropole circuit.

Three Circuits Set Deals For Monogram Product

Three circuits have signed for Monogram's 1943-44 product, it was announced last week by Samuel Broidy, vice-president and general sales manager. They are the Bijou Amusement Company with theatres in the south, Simons Amusement Company in the west and the Snider circuit, operating in New England. The combined number of theatres operated by the three circuits is 86.

B. & K. Transfers Managers

Jack Romine has been named manager of the Balaban & Katz Harding theatre in Chicago, succeeding the late Albert Bachman. Ray Karsky takes Mr. Romine's place at the Paradise, Dean Jones replacing Mr. Karsky at the State.


Yours will POP too
When you see how They're topping
even Paramount's top-grossing shows ..

YOUR NAME SHOULD BE HERE SOON



Beat "Dixie" In
4 Weeks at Newark
Paramount



Topped "Star Spangled
Rhythm" In 6 Weeks
at N.Y. Paramount



HOPE Betty HUTTON

in

It's Face It





SONGS BY COLE PORTER

with DONA DRAKE · CULLY RICHARDS · EVE ARDEN
ZASU PITTS · MARJORIE WEAVER · RAYMOND WALBURN

Directed by **Sidney Lanfield** • Screen Play by Harry Tugend • Suggested by a Play by Norma Mitchell and Russell G. Medcraft • A PARAMOUNT PICTURE

Topped "Morocco"—
Matched "Dixie"—In
Birmingham, Ala.

50% Over "Holiday Inn"
At The Warner, Atlantic City

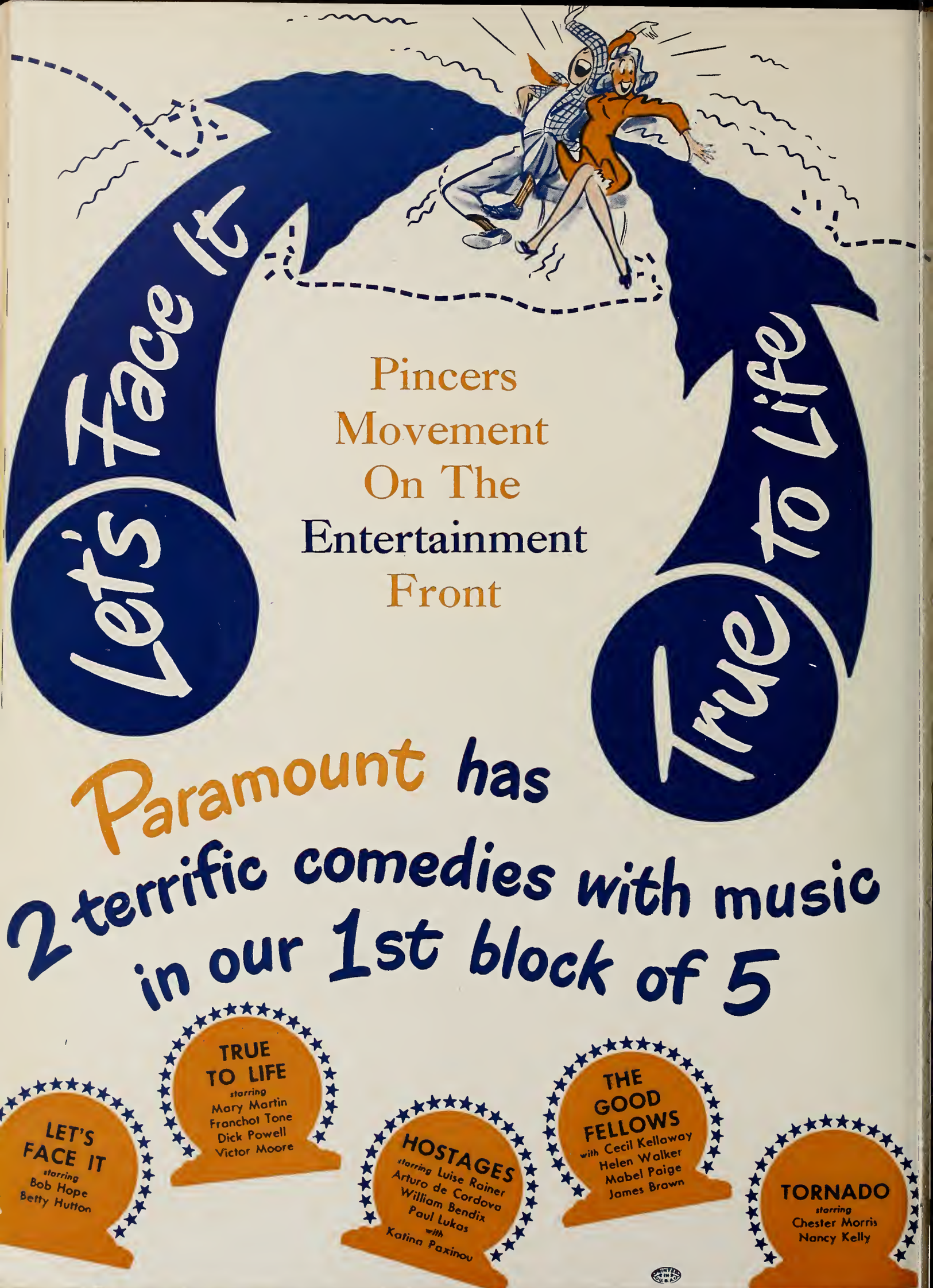
BUT—Can It Top Those Miracle Figures of "**SO PROUDLY WE HAIL**"?
... Well, *Anything* Can Happen
Now That—

Bob's Back on the Air








Let's Face It
True to Life
Pincers
Movement
On The
Entertainment
Front
Paramount has
2 terrific comedies with music
in our 1st block of 5
LET'S FACE IT
starring
Bob Hope
Betty Hutton
TRUE TO LIFE
starring
Mary Martin
Franchot Tone
Dick Powell
Victor Moore
HOSTAGES
starring Luise Rainer
Arturo de Cordova
William Bendix
Paul Lukas
with
Katina Paxinou
THE GOOD FELLOWS
with Cecil Kellaway
Helen Walker
Mabel Paige
James Brown
TORNADO
starring
Chester Morris
Nancy Kelly

ARMY SHOWS HOLLYWOOD ITS VIEWPOINT ON WAR

Academy Screens Series of Orientation Pictures Designed for Training

by WILLIAM R. WEAVER
in Hollywood

If Hollywood's picture-makers don't know now what America's fighting men think about the war and why they're fighting it's their own fault, because the War Department has just completed giving them the same indoctrination it administers to the soldier.

If producers, directors and writers do not shape their product henceforth in conformity with the War Department's viewpoint and line of thinking it will not be because that viewpoint and thinking have not been conveyed to them directly and via their own medium.

If the product so shaped does not in turn and in time shape the viewpoint and thinking of the civilian population in conformity with those of the War Department, thus theoretically bringing the entire citizenry into accord, it will be because the motion picture is a less potent influence than either its creators or its critics hold it to be.

Films in "Why We Fight" Series Screened

The War Department's viewpoint and thinking were transmitted to Hollywood producers, writers and directors in a series of three evenings of screenings conducted by the Academy of Motion Picture Arts and Sciences at the Filmarte theatre in Hollywood.

The series of screenings—September 21st, 22nd and 28th—were announced to Academy members, plus the press, in mailed invitations accompanied by a printed program and tickets of admission.

The principal material screened for the membership, in three programs rounded out by other films in kind, was the five completed pictures in the "Why We Fight" series of Army Orientation Films.

First and shortest in the series is the widely known "Prelude to War," which is the opening chapter, so to speak, but by no means the most powerful of the five films, ranging up to 90 minutes in length, which bring the War Department's account of the war and its causes up to the early stages of the present Russian offensive.

Each of Five Pictures Flows Into Other

The other four films are, in this order, "The Nazis Strike," "Divide and Conquer," "The Battle of Britain" and "The Battle of Russia."

The films are separate pictures only in point of being broken into lengths for convenience in presentation and observation. Each flows into the other, the commentation referring back to preceding subjects and sometimes ahead to those that are to follow. Taken together, they form a powerful documentation of the War Department's interpretation of the causes of the war, the evidence on which the interpretation is based and the events which combined to produce the present state of conflict.

Produced under the supervision of Lieut. Col. Frank Capra by staffs including some of the ablest of Hollywood's producers and writers, now in service, the films are professional masterpieces, implementally possessed of impact and persuasiveness in a measure never approached by any picture or group of pictures made by Americans, according to freely expressed opinion of the film-makers who witnessed the showings.

The Academy offered the screenings to its membership without ostentation and the membership's response was of a kind to attest the potency of the films with singular clarity.

Theatre Was Packed for Third and Last Show

The Academy's notification to members read simply, "Series of Three Showings—Army Orientation Films. The Academy offers this series of showings through the courtesy of the War Department and the Special Service Division of the United States Army. . . . The audience is reminded that many of these films were never intended for civilians but were made for exclusive showing in Army training camps."

On the first of the three evenings, the Filmarte, taken over for the event with the public excluded, was slightly more than half filled. On the second, with no mention of the first appearing in the newspapers to spread interest, the theatre was about three-quarters filled in the face of an unusual California temperature of 107 Fahrenheit. On the third, after a six-day interval, the theatre was packed 10 minutes before starting time and late comers roamed the aisles disconsolate.

On all three occasions the applause with which the producers, directors and writers expressed their sentiments was eloquent of approval in sharp contrast to the politely professional palming commonly accorded the works of fellow craftsmen.

Wanger Expresses Hope For Public Exhibition

Prior to the first screening, Walter Wanger, Academy president. told them from the stage that the pictures they were to see were not yet assured of public exhibition but it was hoped they would be.

Prior to the second screening Marc Connelly expressed the same hope at greater length, interjecting the remark that the sixth in the incompleted series of pictures, a film pertaining to the matter of racial minorities in America, was still in work after a year of preparation "because of considerations which the men preparing it ought not to have to consider."

At the third screening Mr. Wanger repeated the hope for public exhibition of the films, going on to pronounce them the finest documentaries ever made, a commanding evidence of the ability of Hollywood craftsmen to excel in any department of the film art, and a forerunner of the films to come in a future that will see the screen moving ahead to the greater importance which is its destiny. The audience left no room for doubt of its agreement with him.

The War Department's view of the causes of the war and the nature of the enemy, as purveyed clearly, clinchingly and with a wealth of documentation in these commandingly candid pictures, is in consonance with the view of the Government which the Office of War Information sought unsuccessfully to convey to Hollywood picture-makers via the personal-contact method under Lowell Mellett.

Dictators Cited in Films as Creatures of Conditions

Among points in common are the contentions that the dictators are creatures of condition rather than creators of conditions, that the League of Nations could have stopped Japan at Mukden in 1931, Mussolini before he attacked Ethiopia and Hitler before he reoccupied the Ruhr Valley, that the three dictators and their three peoples functioned as one from the time of the Mukden incident and that the peoples of the three nations are indivisible in their responsibility for wrecking the last and all previous peaces in their histories.

Hollywood picture-makers would have none, or little, of the personal-contact form of advice and counsel. Some of that counsel was imparted in typed memo form, a good deal more in spoken word, none of it on film and none under War Department label.

How much of guidance Hollywood picpicture-makers will take from the War Department's imparting of the same information and registering of the same points via its "Why We Fight" Films remains to be seen.

See Future War Pictures Coming Closer to Fact

Out of the exhibition of these films to the Academy membership promises to come at minimum, if auditorium and foyer comment following the screenings be accepted as indication, a shaping of Hollywood's war-theme entertainment pictures somewhat more closely to the genuine war footage included in the War Department's presentation, accompanied perhaps by a shaping of script and dialogue to closer alignment with the War Department's conception of causes and effects.

Whether this minimum or some unpredictable maximum result eventuates, or none at all, the Academy, in presenting the War Department's indoctrination films, did bridge that distance which the same Lieut. Col. Capra, who supervised the films, told Londoners, recently, separates Hollywood from the war and tempers the quality of its war films.

The Academy did put Hollywood picture-makers in tune with the fighting men with respect to the causes and purposes of the war by applying the same tuning implement.

Watch the pictures-to-come for consequences.

Bond Sales Total Is Expected to Pass Two Billion

The industry's War Bond sale figures for the Third War Loan drive are still coming into the New York headquarters of the War Activities Committee, giving every indication of passing the round figure of two billion dollars.

The returns were highlighted by the final figure for Bond sales at the 1,554 Bond premieres from coast to coast; $301,851,629.

Loew's theatres reported a total sale of $10,483,449 in Bonds for a period beginning September 9th and ending September 27th. Greater New York houses registered a sale of $5,335,184, with out-of-town theatres accounting for $5,148,265 of the grand total. On "Free Movie Day" 4,439 Bond buyers were guests at Loew's theatres, with sales for the day amounting to $405,619. The Capitol theatre on Broadway accounted for 828 of the Bond admissions.

John Balaban announced the purchase of $1,000,000 in Bonds by Balaban & Katz and Publix Great States this week. Well over $500,000 in Bonds were sold in the circuit's theatre Bond booths and the company's employees in Chicago purchased $125,000 worth.

On Monday night of this week the Capitol theatre and Warner's Earle staged twin midnight Bond shows, selling a total of 5,500 Bonds of the "E" type.

Bond premieres throughout the nation continued to pile up sales. At Detroit "For Whom the Bell Tolls" brought in $4,000,000 in Bonds; and "Johnny Come Lately" in Rochester, $257,000.

In Marion, O., a Bond premiere, following a six-day selling campaign, brought $750,200 in sales. The premiere was held at the Northio theatre, with George E. Planck, manager, in charge.

In West Virginia the Ronceverte and Fort Springs district sold a total of $209,100 in Bonds, $84,750 of the total being obtained at an auction sale from the stage of the Grand theatre in Ronceverte.

With the theatres of the state spearheading the drive, Oregon went over its quota by $2,000,000, with a total of $106,000,000 in sales.

In Iuka, a town in Mississippi, Mrs. Marion Jourdan and her Majestic theatre sold $23,837 in the first two weeks of the War Bond drive, averaging a Bond per person.

A. K. Christian, manager of the Wayne theatre, Monticello, Ky., reported a sale of $191,000 in Bonds at an auction held in the theatre. Quota for the entire county was set at $195,000.

New Bedford, Mass., registered a sale of $15,814,350, with $893,000 in "E" Bonds, to lead in the War Bond contest with Fall River, whose total at last report was $10,949,500.

With exhibitors of Connecticut leading the drive, the state went over its $453,000,000 quota by $3,100,000. The quota was the second largest per capita in the United States.

With 87 of the 99 counties reporting, the State of Iowa overflowed its quota of $196,000,000. Of the total, $300,000 was raised at a premiere of "Women at War," held at the Des Moines theatre, a Tri-States' house in Des Moines.

At the midnight show at the Capitol theatre in New York last Friday patrons bought $3,000,000 in Bonds for admission to the show.

The exhibitors of the State of Texas, under the leadership of the WAC, accounted for more than 37 per cent of the state's quota of $420,000,000, with complete figures yet to be announced.

Milder Returns to London

Max Milder, managing director for Warner Brothers in Great Britain, is on his way back to London following a month's visit to the company's Burbank studios.

Council Revises License Fee in Cincinnati

The Cincinnati City Council has passed an ordinance amendment lowering the assessment fee on many of the city's theatres by taxing each seat only 10 cents as compared to the minimum fee of $100 regardless of seating capacity. Smaller suburban houses will benefit, it was said.

Originally, the measure specified that houses with seating capacities exceeding the 300-seat minimum paid $30 extra for each 100 seats up to a maximum assessment of $300.

Saul M. Greenberg, attorney for the Greater Cincinnati Independent Exhibitors League, in petitioning the Council in 1941, pointed out that inequalities existed in the fee system, with some neighborhood theatres forced to pay the same fee as the larger downtown houses.

Hopper Clarifies Ceiling on Sets

Discussions among studio officials and Harold L. Hopper, head of the motion picture section of the War Production Board, were held this week covering the problem of set construction.

The original limitation order pegging set construction at a maximum $5,000 later was eased by a WPB directive permitting an unlimited allowance for sets provided it did not go beyond the allocation of a studio's quarterly quota. It is now believed that Mr. Hopper will clarify the situation even further by suggesting a system to obviate the necessity of detailed paper work.

Mr. Hopper will canvass the whole materials situation and will provide current information regarding supplies and allocations under the provisions of the WPB order, L-41. Full control to authorize operations on set construction has been placed in Mr. Hopper's hands and his interpretation of the order is expected greatly to aid studio officials.

First Run Books Rogers Film in Minneapolis

Republic's Roy Rogers special, "Man from Music Mountain," is scheduled for an October 15th booking into the first run Gopher theatre in Minneapolis, with 67 bookings on other Rogers films set in the same territory, the company announced this week.

On Monday, theatres in Brooklyn, N. Y., dedicated the day to Roy Rogers in a tieup exploiting the coming appearances of the cowboy star at Madison Square Garden for the Rodeo. Rogers made an appearance on the steps of the Borough Hall in Brooklyn.

On Tuesday, a reception for the press was held at the Astor Hotel in New York, at which Rogers also was the honor guest.

Industry Leaders Enlisted By National War Fund

Samuel Rinzler, Randforce Theatres circuit head, has accepted appointment as chairman of the entertainment group of the commerce and industry division of the New York Committee of the National War Fund, chairman of the division, James A. Farley, announced this week. Serving with Mr. Rinzler as chairman of the various committees of the entertainment group are Adolph Zukor, motion picture producers and distributors; William S. Paley, radio broadcasting, and William Morris, theatrical agencies.

Devine Joins Agency

John E. Devine, former advertising manager of Alexander Smith & Sons Carpet Company, has joined the executive staff of Anderson, Davis & Platte, Inc., New York advertising agency.

Plan Circuit for Soviet Pictures In Australia

A movement is under way in Australia to establish a circuit in principal cities to show Russian pictures exclusively, according to a report in *Foreign Commerce Weekly*, official publication of the Department of Commerce. Of the 1,838 films exhibited in Australia in 1941, 1,193 came from the U. S., 445 from England and the remaining 200 from other countries. It was indicated that Russian film imports in Australia had increased in 1942 over the previous year, although no exact figure was reported by the publication.

In 1942, the periodical said, 15 Russian films, representing an increase of 10 over 1941, were shown in Canada, including the province of Quebec, which before the Nazi invasion of the Soviet Union banned all Russian product.

Distribution of Russian films in the foreign market and in the U. S. has been on the increase during the past two years, as Motion Picture Herald has reported from time to time. Artkino Pictures, Inc., distributors of the product in the U. S., announced last week that the company had established a Latin American department in order "to meet the needs of its rapidly increasing business in Spanish speaking countries." Duncan Haymes will head the department and will make his headquarters at Artkino's New York office. Previously, he was the company's Argentine representative.

Domestic film production in Australia last year was devoted almost entirely to newsreels and shorts with only one feature produced, *Foreign Commerce Weekly* reported. It was estimated that the total investment in film production was between £175,000 and £300,000, which includes property, buildings, equipment and laboratories. Approximately 3,000,000 Australians attend the 1,570 regular film theatres weekly, it is said, which represents nearly half of the total population.

Most film programs last about three hours and include two features, a short and at least one newsreel. An Australian law requires that all houses remain closed on Sunday, but since the war, authorities have agreed to allow Sunday film performances for men and women in uniform and their guests. Theatres in Melbourne, Sydney and a number of Queensland cities are now operating under this arrangement. Ten per cent of Sunday box office receipts is donated to charity.

The publication also said that a total of 2,390 films, including both 35 and 16mm, was submitted to the Canadian Board of Censors in Ontario during the year ended March 31st, 1943. Of this number, 2,286 were produced in the U. S., 70 in England, 15 in Russia and 1 in Poland. Eighteen films were made in Canada.

A new motion picture theatre, the Rialto, was opened recently in Medellin, Colombia, South America. The house seats 950 persons and is owned by Cine Colombia. The Avalon, a new film house for the non-European population of Port Elizabeth, Union of South Africa, also was opened recently. Hollywood and Indian pictures are shown. The theatre seats 450 persons and is operated by the Avalon Theatres Corporation as part of a circuit of nine houses.

Set $100,000 Quota for "Night of Stars" Show

A goal of $100,000 has been set for the 10th annual "Night of Stars" to be held at Madison Square Garden in New York on November 16th. Present indications are that this quota will be exceeded. Robert Weitman is chairman of the producers committee comprising many industry leaders, while the women's division is headed by Mrs. Leo Spitz. Proceeds go to the United Jewish Appeal, Overseas Needs and Palestine.

WARNER BROS.' TRADE SHOWINGS OF

"NORTHERN PURSUIT"

Starring

ERROL FLYNN

Also showings of "FIND THE BLACKMAILER"

CITY	PLACE OF SHOWING	ADDRESS	NORTHERN PURSUIT		FIND the BLACKMAILER	
			Day and Date	Time	Day and Date	Time
Albany	Warner Screening Room	79 N. Pearl St.	Mon. 10/18	2:00 P.M.	Mon. 10/18	12:30 P.M
Atlanta	RKO Screening Room	191 Walton St. N.W.	Mon. 10/18	2:00 P.M.	Mon. 10/18	4:00 P.M
Boston	RKO Screening Room	122 Arlington St.	Mon. 10/18	2:00 P.M.	Mon. 10/18	3:30 P.M
Buffalo	Paramount Sc. Rm.	464 Franklin St.	Mon. 10/18	2:00 P.M.	Mon. 10/18	1:00 P.M
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	Mon. 10/18	10:00 A.M.	Mon. 10/18	2:00 P.M
Chicago	Warner Screening Room	1307 So. Wabash Ave.	Mon. 10/18	1:30 P.M.	Mon. 10/18	3:00 P.M
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	Mon. 10/18	8:00 P.M.	Mon. 10/18	9:30 P.M
Cleveland	Warner Screening Room	2300 Payne Ave.	Mon. 10/18	9:00 P.M.	Mon. 10/18	8:00 P.M
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	Mon. 10/18	10:00 A.M.	Mon. 10/18	2:00 P.M
Denver	Paramount Sc. Room	21st & Stout Sts.	Mon. 10/18	2:00 P.M.	Mon. 10/18	3:30 P.M
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	Mon. 10/18	12:45 P.M.	Mon. 10/18	2:15 P.M
Detroit	Film Exchange Bldg.	2310 Cass Ave.	Mon. 10/18	1:00 P.M.	Mon. 10/18	3:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	Mon. 10/18	1:00 P.M.	Mon. 10/18	2:30 P.M
Kansas City	Paramount Sc. Rm.	18th & Wyandotte Sts.	Mon. 10/18	1:30 P.M.	Mon. 10/18	3:30 P.M
Los Angeles	Vitagraph Sc. Rm.	2025 S. Vermont Ave.	Mon. 10/18	2:00 P.M.	Mon. 10/18	3:30 P.M.
Memphis	Paramount Sc. Rm.	362 S. Second St.	Mon. 10/18	10:00 A.M.	Mon. 10/18	1:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	Mon. 10/18	2:00 P.M.	Mon. 10/18	3:30 P.M.
Minneapolis	20th Century-Fox. Sc. Rm.	1015 Currie Ave.	Mon. 10/18	2:30 P.M.	Mon. 10/18	1:30 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	Mon. 10/18	11:15 A.M.	Mon. 10/18	10:00 A.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	Mon. 10/18	10:00 A.M.	Mon. 10/18	1:00 P.M.
New York	Home Office	321 W. 44th St.	Mon. 10/18	3:30 P.M.	Mon. 10/18	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	Mon. 10/18	10:30 A.M.	Mon. 10/18	9:00 A.M.
Omaha	20th Century-Fox. Sc. Rm.	1502 Davenport St.	Mon. 10/18	1:00 P.M.	Mon. 10/18	2:30 P.M.
Philadelphia	Vine St. Sc. Rm.	1220 Vine St.	Mon. 10/18	11:15 A.M.	Mon. 10/18	10:15 A.M.
Pittsburgh	20th Century-Fox. Sc. Rm.	1715 Blvd. of Allies	Mon. 10/18	2:00 P.M.	Mon. 10/18	3:30 P.M.
Portland	Star Screening Room	925 N.W. 19th Ave.	Mon. 10/18	2:00 P.M.	Mon. 10/18	3:30 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	Mon. 10/18	2:00 P.M.	Mon. 10/18	3:30 P.M.
San Francisco	Republic Sc. Rm.	221 Golden Gate Ave.	Mon. 10/18	1:30 P.M.	Mon. 10/18	3:00 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	Mon. 10/18	1:30 P.M.	Mon. 10/18	3:00 P.M.
St. Louis	S'renco Sc. Rm.	3143 Olive St.	Mon. 10/18	1:00 P.M.	Mon. 10/18	2:30 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	Mon. 10/18	10:00 A.M.	Mon. 10/18	11:45 A.M.

All Give to the National War Fund
—it gives to all!

Asks Community Steps to Prevent Delinquency

An appeal for community prevention of juvenile delinquency—which has become a serious problem for theatre owners—was made this week by the Department of Labor, through its Children's Bureau chief, Katherine Lenroot.

Miss Lenroot, announcing publication of a special bulletin, "A Community Program for Prevention and Control of Juvenile Delinquency in Wartime," said:

"Delinquency problems start at local doorsteps, and it is there that our major attacks on them should be made. It is to help both parents and groups to take leadership in the mobilization of community resources on behalf of children in trouble or in danger of becoming delinquent that the Children's Bureau has prepared a bulletin covering the situation."

She added that reports from 82 courts, sent to the bureau, showed a 16 per cent increase in delinquency cases between 1940 and 1942, and that cases were most numerous in war production localities.

At the same time, J. Edgar Hoover, head of the Federal Bureau of Investigation, publicly warned against the prevalence of practical joking and carelessness, which accomplishes as much as sabotage in hindering the war effort. He applied the warning especially to industrial plants.

In St. Louis, the Juvenile Commission has recommended to the city authorities a curfew law for "teen-age" persons. It did not designate age or hour, however. The Board of Aldermen is expected to do that.

Prohibition of motion picture shows between midnight and 7 A.M. may be ordered in Johnson City, Tenn., soon. The ordinance of prohibition is proceeding this week through the City Council without opposition. It was recommended by Vice-Mayor Sam Taylor, at the behest of juvenile court authorities.

In New England coastal cities, vandalism by adolescents has been checked by shore patrol in strategic areas. The naval authorities are cooperating with local theatre executives and police officials.

UOPWA Recalls Manager Union's Charter

The United Office and Professional Workers of America this week in a letter signed by its president, Lewis Merrill, addressed to the Motion Picture Theatre Managers and Employees, Local 152, has advised that the provisional charter granted to the local in May has been withdrawn. The administrative committee voted to withdraw the charter, it was said, because of the unsatisfactory handling of the union's affairs. The books of Local 152 are to be turned over to UOPWA, which has appointed Richard Lewis, acting secretary-treasurer of the parent organization, as administrator.

However, D. F. Barreca, president of the MPTME, said that the union's cancellation of the charter would not force an abandonment of the plan to organize theatre staffs. He said the program would go ahead without UOPWA affiliation.

Changes in Fox Midwest

Several changes in managers of the Fox Midwest Theatres in Kansas City have been made with George Mullarc, formerly city manager for Great States Theatres, named as manager of the Waldo. Its former manager, Kenneth Bruce, takes over the Granada in Kansas City, Kan., replacing Hugh Siverd, transferred to the Plaza.

AFM Signs Recording Pact With Decca Company

The signing of a recording contract last week by the American Federation of Musicians and Decca Records, Inc., disclosed the terms of an agreement which breaks the Federation's ban on the making of recordings or transcriptions by its members.

Among the contract provisions: that Decca file with the union the serial number of each record; that it refrain from making re-recordings without notice and compliance with imposed conditions; that no recording be used as accompaniment for a live performer; that AFM laws become part of the contract, thus protecting the union's right to strike; that fees on records shall be from one quarter of one cent on records selling for 35 cents, to five cents for a $2 record, and that no transcriptions of radio programs be taken without union permission.

The AFM imposed its ban on recordings in August, 1942. Two weeks ago, it reached the four-year agreement with Decca, which also covers the latter's transcription subsidiary, World Broadcasting, and the WOR recording company.

Test WPB Order On Light Trucks

The Contract Film Carriers of New York has started proceedings which it hopes may lead to a favorable reaction by the War Production Board regarding the purchase of light trucks. Ira Meinhardt, counsel for the organization, has filed application for a certificate of purchase with the bureau of motor carriers of the Office of Defense Transportation on behalf of one of the Film Carriers' members seeking one vehicle. The light truck category falls under the classification of one ton or less.

Heretofore, a number of applications for heavy trucks have been filed without success. The new application, it was learned, was in the form of a test case, since it was the carriers' belief that the WPB had relaxed its restrictions somewhat on the purchase of light trucks.

Increased hardships have been faced by carriers due to truck deterioration and inability to obtain adequate replacement parts. Many trucks are forced to remain idle during delays in shipment from manufacturers. Trucking contractors engaged in transportation of war materials receive priorities on replacement parts, which has necessitated a reduced schedule of deliveries by firm carriers.

Griffis Assumes OWI Post in Washington

Stanton Griffis, recently appointed chief of the domestic branch of the motion picture bureau, Office of War Information, and on leave of absence as chairman of the executive committee of Paramount, took up his new duties in Washington on Monday.

His appointment, which fills the post formerly occupied by Lowell Mellett, completes the liaison setup between the OWI and the film industry.

Another OWI appointment was announced last week by Palmer Hoyt, domestic director of the agency, designating Charles L. Allen, former publisher and editor on leave from the Medill School of Journalism of Northwestern University, as head of the OWI News Bureau, succeeding George H. Lyon, now a deputy director in charge of military news.

Doob Back at Desk

Oscar Doob has resumed his duties at Loew's home office as advertising and publicity head of the circuit after serving in Washington as sistant national director of the War Finance Committee of the Treasury in charge of advertising for the Third War Loan.

OPA Abandons Conversion to Coal Heating

The Office of Price Administration has taken the heat off exhibitors to convert their oil-burning furnaces to coal because the supply of bituminous currently is 30,000,000 tons under what it should be and the deficiency is increasing at a rate of 500,000 tons a week. The OPA has ruled that fuel oil rations will be granted to all consumers regardless of whether their equipment can be altered.

A weekend announcement by OPA in Washington was the final step in abandoning the conversion program adopted to lessen the demand for oil. In August, the agency ruled that no consumer using less than 10,000 gallons a year would be required to convert.

The conversion program saved 70,000,000 barrels a year, and is held to have achieved its aim. This year the supply situation, particularly in the East, has been ironed out so that there will be enough oil for all at the ration level, and the problem will be faced by the exhibitors who have converted to coal or have always used that fuel, who may have difficulty in getting supplies.

In general, however, OPA said, it would not be easier to buy fuel oil than coal in the rationed area, and it would not be to the advantage of a consumer who had converted from oil to coal to reconvert back to oil. In fact, it warned, fuel oil rations would not be issued, except in extreme hardship cases, for equipment so reconverted.

While no further conversions will be required, conversions that were under way last month and on which substantial work had been done by September 24th would have to be carried through, it was ordered.

Universal Profit Is $2,771,338

Universal Pictures Company, Inc., this week reported net profit of $2,771,338 for the 39 weeks ended July 31, 1943. The earnings are exclusive of Federal income and excess profits taxes.

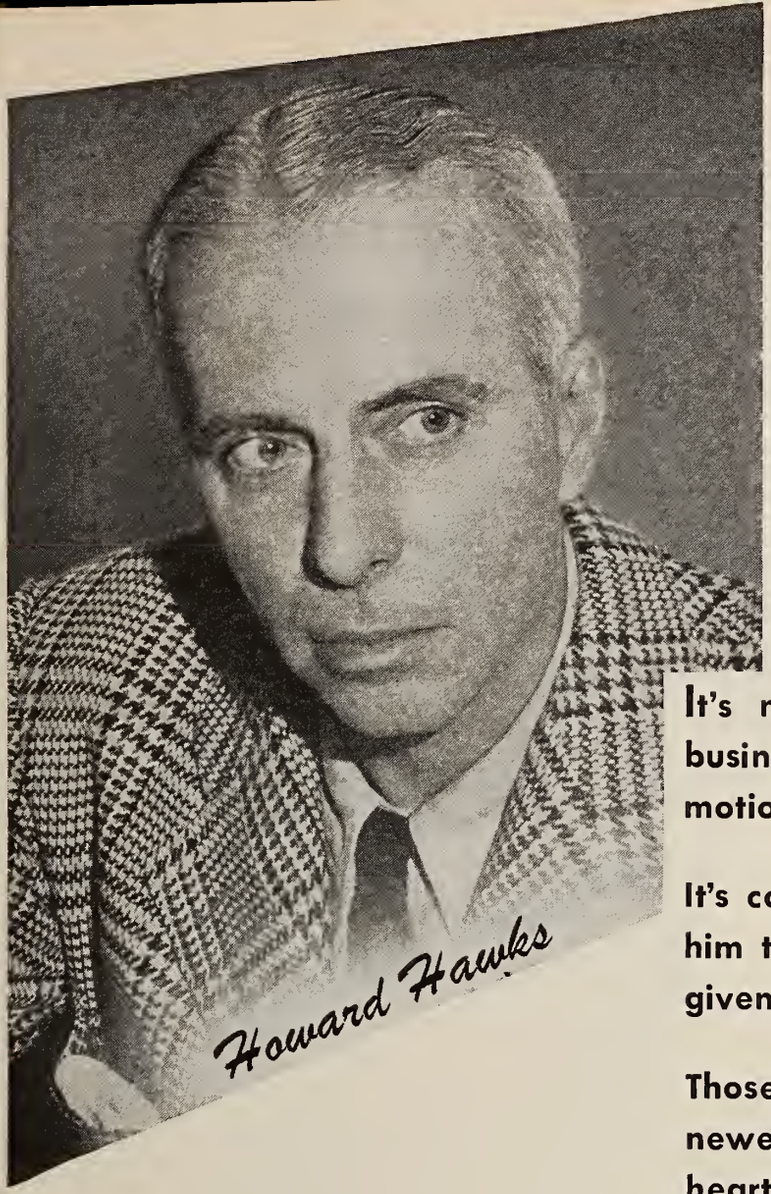
The figure is approximately $900,000 higher than the $1,873,443 profit reported for the similar 39-week period last year. Operating profit, before taxes, amounted to $8,445,538, compared to $4,482,643 in the same period last year.

20th-Fox Announces Eight Films for Final Quarter

Twentieth Century-Fox has announced eight pictures for release during the last three months of 1943. Two are reissues, "The Rains Came" and "Under Two Flags" and are scheduled for October. Also set for October are "Sweet Rosie O'Grady," and "Paris After Dark." In November will be "Guadalcanal Diary" and "Dancing Masters" while December releases will be "Happy Land" and "The Gang's All Here."

Reverts to Warners

The Warner circuit in Philadelphia has returned the Cinema Arts theatre, neighborhood house, to its group. Previously operated as the Poplar theatre, the house was leased to Charles Stierman, who changed its name to the Cinema Arts and featured foreign language films. Mr. Stierman closed the house last week and an early re-opening is planned by the circuit.



Well done Mr. Hawks!



It's no startling news in the motion picture business when Howard Hawks turns out a superb motion picture.

It's come to be known as the "Hawks Habit" for him to do the best job that can be done on any given subject.

Those of us at Universal who have thrilled to his newest production, "CORVETTE K-225," extend our heartiest congratulations for another great picture worthy of the best Howard Hawks tradition.

"CORVETTE K-225" is soon to be released. In our opinion, it will not only be gratifying to all his exhibitor friends, but it will be impressive and entertaining to the millions of Americans who are eager to see a picture dedicated to the heroism of the men who man the fighting corvettes which have made the second front possible.



Randolph Scott and Ella Raines in "Corvette K-225"

Coast Extras in Move to Obtain Independence

A large number of the 4,000 extra players of Hollywood, Class B members of the Screen Actors Guild, at the Hollywood Legion Stadium last Sunday night, heard James Cagney, president of the Guild, propose a plan countering a rebellion within the SAG ranks.

Mr. Cagney declared that while the Guild was willing to grant the extras their independence, a union which would invade its jurisdiction would not be tolerated. "If any of you are harboring such a plan," he said, "you are going to have a fight on your hands."

Agitation for a separate union for Class B members of the Guild has been long in the making. The meeting followed a Central Casting Bureau release of statistics showing that extra players had 27,525 days of work furnished them in August, with payments averaging $13.13, an all-time record high.

The SAG plan calls for a vote by ballot for Class B members following a period allowed for consideration and study. The Guild statement follows:

"The primary purpose of the meeting is to inform the full membership of the plan whereby they can, if they so desire, establish for themselves a self-governing organization, completely independent of the Guild. . . . The ballot will ask the member to indicate whether he wishes to have a separate organization established for extras. For those who vote in favor of such a separation, a second question will be asked: do you want your independent organization to be set up as a local of the Guild, or do you want to ask the Four A's to grant a direct charter to you. . . ."

The move for independence of Class B members reached the stage of agitation following the nation's entry into the war. Their ranks thinned, directly through enlistments and the draft, and indirectly by soaring wages in war plants, the membership was approximately halved. With production levels up in all studios, lack of a sufficient supply of extra players frequently has necessitated the granting of waivers for employment of non-professionals. With the change of conditions, a number of leaders in extra circles took steps to hold an election to determine if there was a majority in favor of naming a bargaining agency. Some leaders favored independence, while others sought more direct connections with the Associated Actors and Artistes of America.

Certain organized groups within the Class B membership have expressed dissatisfaction with SAG's definition of extra status for purpose of independence. Their definition follows:

"The extras' organization will have jurisdiction over all persons who appear in motion pictures for atmosphere or background purposes only, and as extra players, but not as actors. Generally, the speaking of lines constitutes one as an actor. It will also retain jurisdiction over stunt performers, except that members of the extras' organization who are hired as extras and not to do stunt work could perform stunts that are incidental to their work as extras. . . . Any member of the SAG or the extras' organization who wishes to work in the other's field of jurisdiction must be a member of the other organization. Persons having dual membership shall have voting rights only in their parent organization."

Hold Banquet for Osserman

The Chicago Variety Club gave a testimonial farewell banquet on October 1st at the Blackstone Hotel to J. C. Osserman, who has been transferred by RKO Radio from manager of the midwestern district to a post in the foreign department.

Wisconsin Theatre Files Complaint at Milwaukee

A clearance complaint was filed this week in Milwaukee by Miss Lucille Forbes, operator of the Spring Green theatre, Spring Green, Wis., against Warner Bros., RKO Radio, Paramount and Twentieth Century-Fox. Miss Forbes charged that the 14-day clearance held by the Richland and Eskin theatres in Richland Center, Wis., was unreasonable. She asked it be eliminated and further charged that these theatres, operated by Mrs. Sarah Eskin, had failed to book and play pictures when available and that distributors consequently had withheld prints unreasonably from the Spring Green. It was Milwaukee's first case in 1943 and the fourth case in that tribunal. The specific run complaint filed by Juanita B. Berry, operator of the Norman theatre, in Oklahoma City and naming the five distributors and the Griffith circuit, was withdrawn this week. It was the tribunal's sixth case.

New York's 47th case was withdrawn Monday by Associated Theatres, Inc., operating in Bayshore, Babylon, Amityville and Sayville, L. I. Paramount, MGM and the Loew circuit were defendants in the clearance demand.

Allied's Board Studies Tax

Proposed increases in admission taxes supplanted trade practices as the chief topic of discussion by directors of national Allied States Association as they met at Detroit Tuesday for a two-day conference. The board was expected to decide whether to seek an opportunity to testify before the House Ways and Means Committee.

Other items on the agenda were manpower, fuel shortages, transportation and cooperation in the control of juvenile delinquency. The board was also expected to plan participation in discussions with the Department of Justice on the future of the Consent Decree.

Speakers included M. A. Rosenberg, national president; Abram F. Myers, general counsel; Frank N. Isbey, Michigan Bond drive chairman, and Ray Branch.

Claude Lee, director of exhibitor relations for Paramount, on Tuesday discussed exhibitor participation in the work of the War Activities Committee.

Michigan Allied announced that Pearl M. Sprott, for the past 20 years executive secretary and business manager of the association, had retired.

Exhibitor Groups Combine Regional with Convention

The 23rd annual convention of the Allied Theatre Owners of Western Pennsylvania will be held at the Roosevelt Hotel in Pittsburgh on October 18th and 19th, it was announced by M. A. Rosenberg, president, who heads national Allied State Association. The convention will be joined with the mideast regional Allied session. A dinner-dance will conclude the activities. Abram F. Myers, chairman of the Allied national board of directors, is scheduled to address the meeting.

WAC Releases New War Short

A new war information short, "Suggestion Box," will be released October 21st by the War Activities Committee, it was announced this week. The film will be free to exhibitors under the recent arrangements completed by WAC's distribution division and will be booked into more than 15,000 theatres pledged to show war shorts. The short was produced by the Office of War Information and will be released through Columbia exchanges. It shows some of the suggestions offered by American war plant workers which were put into use by the United Nations to increase war production.

Moral Content Of Films Only Legion Concern

Monsignor John J. McClafferty, executive secretary of the National Legion of Decency, speaking on the Catholic Hour over the NBC network last Sunday night from New York, said, "the Legion is interested exclusively in the moral content and quality of motion pictures."

Monsignor McClafferty then went on to say: "The Legion is not preoccupied with the technical or artistic value of the film. Neither is the Legion concerned with the legal, commercial or administrative aspects or policies which make up the commercial warp and woof of the industry."

He remarked that "the Church would have men decent in international dealings, decent in national affairs, decent in civic, social and economic relations, decent in family life, and decent in recreational and cultural pursuits. In fine, the Church would have man decent in all his relationships, would have man always and in all things live in accord with the high calling of his dignity and destiny."

Included in his address was a quotation from Pope Pius XI from the Encyclical on Motion Pictures which said, "Recreation must be worthy of the rational nature of man and therefore morally healthy." Under the mandate from Pope Pius XI, Monsignor McClafferty said, "the Bishops of the United States are determined at all costs to safeguard the recreation of the people in whatever form that recreation may take."

National Decency Legion Approves Nine Films

The National Legion of Decency reviewed nine films for the current week, classifying five as unobjectionable for general patronage and four as unobjectionable for adults. The listing follows: Class A-1, Unobjectionable for General Patronage: "Corvette K-225," "The Man from the Rio Grande," "Raiders of Red Gap." "Silver City Raiders," "Whistling in Brooklyn." Class A-2, Unobjectionable for Adults: "Gildersleeve on Broadway," "Hostages," "Spotlight Scandals," "The Unknown Guest."

Allied's Eastern Regional Holds Buying Seminar

At Allied States Association's eastern regional meeting in New Haven on Monday, film rentals and the shortage of product were discussed in addition to a buying seminar in which the membership present joined. Among those in attendance were J. B. Fishman, Sidney Samuelson, Irving Dollinger, Lee Newbury, Harry Lowenstein, Louis Gold, Edward Kelly, Maxwell Alderman and Daniel Pusszner.

Associates Honor Two Men

The Motion Picture Associates in Philadelphia will honor Charles Beilan and Lou Formato at an industry luncheon to be held October 11th at the Hotel Warwick. The first MPA function of the new season, the luncheon will mark the recent elevation of Mr. Beilan to sales manager at the local Warner exchange, and the promotion of Mr. Formato to MGM sales manager. George Beattie and Al Davis are co-chairmen of the affair.

Stuart Aarons in Army

Stuart Aarons, member of Warners' home office legal staff, was given a send-off party at the Hotel Piccadilly in New York last week by associates in his department before leaving for the Army on Tuesday.

Now In Circulation



Edited by TERRY RAMSAYE

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On thousands of desks throughout the motion picture industry you will find copies of the new 1943-44 International Motion Picture Almanac already well thumbed, already in service, as it will continue to be daily during the coming year.

For producer, distributor, exhibitor and all other factors of the business, the Almanac is a reference book of inestimable value, as necessary as the telephone and just as handy. It is the product of a score of diligent research workers, and twelve months of fact gathering, presenting a treasure-trove of industry information that every showman vitally needs.

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QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER NEW YORK (20)

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Throughout 20 months of war, during which just about everybody in power and out said their say about war pictures, it remained for William Goetz to take the simple, direct line to the core of the matter, or thereabouts, in announcing the production policy he will follow as president of the newly formed International Pictures.

Everybody else has been talking about the civilian audience. Mr. Goetz is the first to voice consideration of the soldier audience.

He said, "We are planning pictures not only for the American public consumption but we are thinking of the fighting men of our armed forces, whose chief form of entertainment along our far flung battle fronts is motion pictures. Men on the battle fronts get their fill of war pictures, and International will endeavor to give the fighting men 'escape' pictures to amuse them and help take some of the horrors of war out of their minds."

He said, "Comedies, musicals and pictures on the home life of Americans in a lighter vein will be the chief ingredient of entertainment for the International Pictures schedule."

On the basis of his latest several productions for Twentieth Century-Fox, the Goetz statement suggests production of pictures in the general nature of "Coney Island," "Hello, Frisco, Hello," "Stormy Weather," "Heaven Can Wait," "Claudia," "Holy Matrimony" and "Sweet Rosie O'Grady."

Four Pictures Budgeted At Million Each

The four pictures on the Goetz agenda at this point, each budgeted at a million dollars, are: "Belle of the Yukon," starring Gypsy Rose Lee and Randolph Scott; "Casanova Q. Brown," starring Gary Cooper, and produced by Nunnally Johnson; "Once Off Guard," another Johnson production starring Edward G. Robinson, and "Tomorrow Is Forever," with George Brent.

Although the Goetz expression of interest in the entertainment of the fighting men pertains in particular to those now stationed on the battle fronts, it covers likewise the case of the millions of trainees stationed in this country who, on a recent weekend in the Los Angeles area, for instance, found all but one of the community's first run theatres offering him war pictures for diversion during his in-town leave, the single exception offering him a twin bill composed of horror pictures. First run grosses broke no records that week.

The Goetz statement of policy is its own forecast of emulation.

On Monday of this week John Beck, Jr., associated for the past five years with the Music Corporation of America, joined International Pictures as general manager.

Andrew Stone to Use Cinecolor in Films

Andrew Stone, whose "Hi Diddle Diddle," his first production for United Artists release, caused a stir in critical circles by its unique use of assorted techniques, announced this week that his second film, "Sensations of 1944," would be filmed in Cinecolor. The announcement shows the producer as a pioneer in color experimentation and that he's been working with Cinecolor laboratory technicians five weeks devising new processes.

Producer Stone is the first to utilize the Cinecolor process of coloration for a feature picture in some while, although many have used it for shorts, and it has been employed extensively in the making of training films since the nation's entry into the war. What with coloration in greater demand by the studios than at any previous point in history, this utilization of the Cinecolor process may mark the end of a dilemma for producers in other quarters faced now with the necessity of awaiting their turn to use the war-limited number of Technicolor cameras available for Hollywood service.

With its factory equipment and personnel devoted to essential war purposes, Technicolor has been compelled to limit its acceptance of commercial contracts to the capacity of its still available equipment. Many a picture planned for production in Technicolor has gone into black-and-white by necessity of camera shortage.

A current statement of Technicolor reveals that studios have nine Technicolor features completed and awaiting release, nine more in production and 14 in preparation.

Warner will hit the highest production level in history during the last quarter of this year with 40 films set for production or preparation, according to Jack L. Warner.

During October, Monogram will haxe six films in production. Two already have been started, "Return of the Ape Man" and "Where Are My Children?" while four others are to go before the cameras before the month ends.

"Three Cheers" Starts

Universal's "Three Cheers for the Boys" was the standout among six projects placed before the cameras in a week that witnessed the completion of 11, bringing the shooting level to an industrious 50. A Charles K. Feldman production, directed by Eddie Sutherland, its cast includes George Raft, Donald O'Connor, W. C. Fields, Grace McDonald, Sophie Tucker, Marlene Dietrich, Jeanette MacDonald, Peggy Ryan, Dinah Shore, Zorina, Charles Boyer, Orson Welles, Charles Butterworth, the Andrews Sisters, the Ted Lewis, Charlie Spivak, and Freddie Stack orchestras, among others.

Paramount started two pictures. "Double Indemnity" presents Barbara Stanwyck, Fred MacMurray, Edward G. Robinson, Albert Dekker and others, under direction of Billy Wilder, with Joseph Sistrom producing. "The Man in Half Moon Street" is a Walter McEwen production, directed by Ralph Murphy, offering Nils Asther, Helen Walker, Paul Cavanaugh and Morton Lowry.

Republic also started two. "The Return of Casanova" is a Joe E. Brown vehicle, with June Havoc, Dale Evans, Andrew Tombes, and others in support, under direction of Les Goodwins, Albert J. Cohen producing. "Pride of the Plains" is a Bob Livingston-Smiley Burnette Western, with Lou Grey producing, Wallace Fox directing.

Monogram started "Return of the Ape Man", a Sam Katzman-Jack Dietz production, directed by Phil Rosen, presenting Bela Lugosi, John Carradine, George Zucco, and others.

The score at the weekend:

COMPLETED

MGM
Broadway Rhythm
White Cliffs

Monogram
Westward Bound

PRC Pictures
Boss of Rawhide

Republic
Whispering Footsteps
Canyon City
O My Darling Clementine

RKO Radio
Higher and Higher

Twentieth Century-Fox
Buffalo Bill

Warners
Shine On, Harvest Moon

STARTED

Monogram
Return of the Ape Man

Paramount
Man in Half Moon Street
Double Indemnity

Republic
Return of Casanova
Pride of the Plains

Universal
Three Cheers for the Boys

SHOOTING

Columbia
Klondike Kate
Swing Out the Blues
Cowboy Canteen
Hey Rookie
Curly
Ten Percent Woman
Cover Girl
None Shall Escape*

W. R. Frank
Dr. Paul Joseph Goebbels

MGM
Two Sisters and a Sailor
Kismet
Mr. Co-Ed
Gaslight
Canterville Ghost

Monogram
Her Bachelor Husband
Lady Let's Dance

Paramount
Navy Way
Going My Way
Story of Dr. Wassell
Our Hearts Were Young and Gay
Frenchman's Creek

PRC Pictures
Jive Junction

RKO Radio
Curse of the Cat People
Tender Comrade
Days of Glory

Republic
Fighting Seabees

Twentieth Century-Fox
Sullivans
Eve of St. Mark
Home in Indiana
Lifeboat
Lodger

United Artists
Bridge of San Luis Rey (Bogeaus)
Knickerbocker Holiday (PCA)
Timber (Sherman)
Since You Went Away(Vanguard)

Universal
Phantom Lady
Springtime for Johnny
When Ladies Fly
Impostor
Gung Ho
Third Glory

Warners
Uncertain Glory
Rhapsody in Blue
Passage to Marseilles

*Formerly "The Day Will Come"

Cox Resigns as Head of FCC Inquiry Group

Washington Bureau

Radio matters were prominent last week in developments which included the resignation of Representative E. E. Cox of Georgia as chairman and member of the special House committee investigating the Federal Communications Commission, the proposal for a Constitutional amendment to prohibit enactment of any law abridging the freedom of speech by radio or wire communication and a review of wartime communications by the Office of War Information.

Mr. Cox's resignation was the most dramatic of these developments, with the Congressman announcing his abdication from the floor of the House after conferences with Speaker Rayburn and a group of Congressmen. Under attack from several directions because of his arbitrary handling of the investigation, he is believed to have quit as a result of Administration pressure designed to head off what threatened to become a politically difficult situation.

On Monday, House Speaker Sam Rayburn named Representative Clarence F. Lea to succeed Mr. Cox as chairman of the committee. Mr. Lea is chairman of the House Interstate Commerce Committee which has jurisdiction over all communications legislation and has made several studies of the FCC and the Communications Act.

The removal of Mr. Cox as chairman of the committee had been sought by FCC Commissioner Clifford Durr in a petition filed with Speaker Rayburn last May, which the House Judiciary Committee, to which it was referred, returned last month with a report that it had no jurisdiction. Mr. Durr last week asked Mr. Rayburn to bring the petition before the House.

Announcing his withdrawal from the investigation, Mr. Cox told the House, "this chairmanship has compelled me to maintain a judicial attitude which cannot longer be done in the face of the insults and the slander being hurled at me from day to day."

The free-speech resolution was submitted to the House by Representative Martin J. Kennedy of New York, who charged that radio "has become such an important factor in the shaping up of public opinion that there has been a tendency by Government officials, broadcasting high officials and various organizations to impose a direct or indirect censorship on radio discussions" which is not in the interests "of the development of a free American public opinion."

In its review of war-time communications, the OWI pointed out that the broadcasting industry last year, in addition to performing much war-time research in its laboratories, contributed time and talent to the value of $140,000,000 to the broadcasting of Government war messages.

OWI pointed out that before Pearl Harbor a considerable amount of "blatantly anti-democratic and pro-Axis propaganda" had gone out from some of these stations, and even after the outbreak of the war, while the three Japanese-language programs went off the air voluntarily, other programs continued to put out anti-American views. Now, however, the situation has been cleaned up and the stations themselves are accepting responsibility for all material they broadcast.

Violates Fire Law

William Shapiro, owner of the Georgia theatre in Memphis, Tenn., was fined $102 for violating the city's fire laws. On three visits, investigators found the emergency exit doors locked.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 9—French fleet scuttled. . . . Nazi jitters in Norway. . . . AMG helps Sicily. . . . Australian football game. . . . Mrs. Roosevelt in New Zealand. . . . Boats for invasion. . . . Red Cross sightseers.

MOVIETONE NEWS—Vol. 26, No. 10—Allies march on Rome. . . . Navy attacks Marcus Islands. . . . Prayer by Archbishop Spellman. . . . Belmont Futurity race. . . . Notre Dame football. . . . World series opens.

NEWS OF THE DAY—Vol. 15, No. 207—Mrs. Roosevelt in New Zealand. . . . French fleet scuttled. . . . Senators see General MacArthur. . . . Mail early for Christmas. . . . General Giraud at Morocco. . . . Hollywood Bond Cavalcade returns. . . . Red Cross girls in Egypt.

NEWS OF THE DAY—Vol. 15, No. 208—Allies drive on Italy. . . . Archbishop Spellman offers prayer. . . . Yank fliers attack Jap ships. . . . Notre Dame football contest. . . . World Series opens.

PARAMOUNT NEWS—No. 10—Nation over Bond goal. . . . Shipyard workers rescued from raft. . . . Orphans of the gridiron. . . . AMG aids Sicily. . . . French fleet scuttled. . . . Mussolini mystery. . . . General Giraud on inspection tour. . . . Mrs. Roosevelt reports on trip.

PARAMOUNT NEWS—No. 11—Notre Dame-Georgia Tech football game. . . . Archbishop Spellman prays for peace. . . . World Series opens. . . . Allies push forward in Italian campaign.

RKO PATHE NEWS—Vol. 15, No. 12—French ships scuttled. . . . Fighting French troops reviewed. . . . AMG rehabilitates Sicily. . . . Iowa-Ohio State football game. . . . Stars sell billion in Bonds.

RKO PATHE NEWS—Vol. 15, No. 13—Navy smashes Marcus Islands base. . . . Fifth Army pushes on toward Naples. . . . Notre Dame football. . . . Yanks face Cards in World Series. . . . Haven for USAAF crews in England.

UNIVERSAL NEWSREEL—Vol. 16, No. 229—French navy scuttled. . . . Senators see MacArthur. . . . AMG in Sicily. . . . Bond Cavalcade ends. . . . Chinese Bond rally. . . . Mrs. Roosevelt reports. . . . Jack Benny troupe back. . . . Dartmouth-Holy Cross game. . . . Washington U. eleven rests.

UNIVERSAL NEWSREEL—Vol. 16, No. 230—Allies go forward in Italy. . . . Prayer offered for Rome. . . . Australians parade in New York. . . . Notre Dame-Georgia Tech game. . . . Belmont Futurity race. . . . World Series opens.

ALL AMERICAN NEWS—Vol. 2, No. 50—Ex-slave sells Bonds. . . . WAC major seeks recruits. . . . Farm hands from Jamaica. . . . Joe Louis on camp tour. . . . Urban League in national convention. . . . Marines go into action. . . . School children help with crops. . . . "Miracle man" proves he knows the ropes.

Coe To Preside at AMPA Luncheon to Heroes

Charles Francis Coe, vice-president and general counsel of the Motion Picture Producers and Distributors of America, will be master of ceremonies at the "Salute to the Heroes" luncheon to be held at the Astor Hotel in New York on October 21st under the auspices of the Associated Motion Picture Advertisers. In addition to industry leaders already named to the honor roll committee, invitations have been sent to Barret McCormick, J. Robert Rubin, Harry Mandel, Russell Holman, Jack Ellis, Joseph Seidelman, Phil Reisman, Morton Spring, Murray Silverstone, Joseph McConville, Walter Gould, Morris Goodman and Robert Schless.

Recall WLB Petitions

The charter cancellation of the Motion Picture Managers and Employees Union by the United Office and Professional Workers of America has brought about a withdrawal of the managers' union petition before the regional War Labor Board seeking acknowledgment of a majority by the Skouras and Brandt circuits. A new petition is expected to be filed by the union as an independent unit.

Indiana ATO Meeting Set

The annual convention of the Associated Theatre Owners of Indiana will be held in Indianapolis on October 26th.



Oppose Enemy Property Sale As Precedent

The film industry has many valuable properties in enemy countries, exchanges, and the like. The United States Chamber of Commerce this week went on record as being opposed to the Government's Alien Property Custodian program for sale of enemy owned companies to American nationals, fearing action would set a precedent for action by Axis nations. The USCC points out that a number of American industries, including the motion picture, have heavy holdings in Europe, the Philippine Islands and the Far East which have been seized by the Axis. These properties, it was said, greatly exceed in value those properties seized in this country.

"Any attacks on the rights of enemy private property in the United States," the Chamber warned, "would create an example that might be highly detrimental, not only to the treatment of United States property in enemy countries, but also to the attitudes of neutral countries where, now or in the future, our policy might be taken as a guide.

"United States property in enemy and enemy-occupied countries exceeds in value enemy property in the United States. The policy of non-confiscation thus not only follows a sound moral principle, but in this instance it establishes a course of enlightened self-interest.

"It is particularly important," it was declared, "that our Government take every possible step to resist any forced disposal of United States property abroad, especially where such forced sale would involve compensation in foreign currencies or compensation based on mere book or inventory values, without consideration of further earning power."

As enemy or enemy-occupied territory is conquered or liberated, it was held, American properties should be restored to their owners at the earliest possible moment and not be subjected to a lengthy interim period of government operation and control.

"To this end," the Chamber urged, "the appropriate branches of our Government should facilitate at once the access to liberated or conquered countries of representatives of American interests owning properties in those countries for the purpose of inspection and rehabilitation and for the entry into those countries of personnel having special technical knowledge for placing these properties again upon an operating basis."

Fitzgibbons Heads Canadian Film War Service Unit

J. J. Fitzgibbons, head of Famous Players Canadian Corporation, last week in Toronto was elected chairman of the Canadian Motion Picture War Services Committee, succeeding the late N. L. Nathanson. Mr. Fitzgibbons is also national chairman of the motion picture section of the War Finance Committee, with which the industry is cooperating in the Fifth Victory Loan Drive. Other offices in the War Services committee are held by Thomas J. Bragg, R. W. Bolstad and Ray Lewis. An executive committee of the war unit is expected to be named shortly.

Company Gets Cuban Rights To 38 Monogram Pictures

The Orbe Distributing Company of Havana, Cuba, has acquired exclusive rights to Monogram's current product for distribution in Cuba. The company, recently formed, is headed by Fernando Trejo and Sanchez Amago. Monogram will supply 26 features and 12 Westerns to Orbe, it was announced.

TWO CITIES ACQUIRES CHURCHILL STORY

Two Cities Films, Ltd., has purchased Winston Churchill's story, "Marlborough, His Life and Times," and plans to make it into a film at the Denham Studios with distribution by General Films. In industry circles, it is felt that the Prime Minister has made a significant political gesture in behalf of the British film industry. Companies both in England and the United States were said to have competed for the story.

Smith to Talk at SMPE Meeting

Allen G. Smith, chief of the amusement section of the War Production Board, will discuss priorities at the autumn meeting of the Society of Motion Picture Engineers at the Hotel Roosevelt in Hollywood on October 18th. Y. Frank Freeman, Paramount production head, and president of the Association of Motion Picture Producers, will welcome the delegates on behalf of the industry.

The opening day activities will consist chiefly of the reading of papers, which will include those of Commander S. J. Singer, U. S. Navy; James Crabtree, Eastman Kodak; Burton Thompson, Paramount; J. B. Lansing, Altec-Lansing; H. G. Cunningham, Signal Corps; Farciot Edouard, Paramount, and James Corcoran, 20th Century-Fox.

Klaus Landsberg, Television Productions, will address the meeting on post-war television requirements. The technical conference is a five-day meeting.

Bioff Leads Witnesses At Extortion Trial

Willie Bioff, convicted extortionist, was the Government's first witness in its trial of eight alleged Chicago gangland recipients of part of the money paid by the industry to Bioff and George E. Browne, former IATSE president. Boris Kostelanetz, special U. S. attorney, promised the jury of nine men and three women that he would prove that the defendants were gangland sponsors of the film union racketeers.

Tuesday Judge John C. Knox disqualified himself from the case and appointed Judge John Bright to take his place. Judge Knox withdrew after defense counsel had called attention to an article in the *Saturday Evening Post* in which Judge Knox had referred to Bioff as a "pathological liar," and to a book in which the jurist mentioned the Browne case.

James D. C. Murray, defense attorney, indicated that he might call Judge Knox as a defense witness. He also promised to call industry executives as witnesses. The defense claimed that the payments to Bioff and Browne were bribery, not extortion.

A motion to sever the indictment of Louis Kaufman from the others was denied. On Monday, Isadore Zevin, former secretary to Browne, pleaded guilty to perjury. He will be sentenced in November. Bail of $20,000 was continued.

Korda Reaches London

Merle Oberon and Alexander Korda have arrived in London, to be joined later by Ben Goetz and Samuel Eckman, Jr. J. Robert Rubin and Al Lichtman, Loew's vice-presidents, are expected in London before November.

"Lassie" Opens At Music Hall; "Bell" Strong

The current week saw only one new major opening on Broadway as Metro-Goldwyn-Mayer's "Lassie Come Home" had its world premiere at the Radio City Music Hall on Thursday. It followed Paramount's "So Proudly We Hail," which ran four weeks.

Indefinite runs were in their early stages at several other Broadway houses, while two openings will be held next week at the Paramount and Capitol. "Johnny Come Lately" will be followed at the Capitol on Thursday by Universal's "Phantom of the Opera." At the Paramount, Lady Takes a Chance" will bow out on Wednesday after a four-week run in favor of "True to Life."

The week's best mark was recorded by "For Whom the Bell Tolls," which entered its 13th week at the Rivoli on Wednesday. During the past week, it was reported, receipts ran approximately 20 per cent higher than the week previous. Reports from other key city theatres exhibiting the picture disclose no let-down in extended playing time. On Tuesday, the Carthay Circle and United Artists theatres in Los Angeles held the picture over for an eighth week in a simultaneous situation. The picture entered its third week at Loew's Palace in Washington last week.

After completing its fifth week at the Alcazar in San Francisco, "For Whom the Bell Tolls" was moved over to the Paramount for a further extended run in that city. Warners' "This Is the Army" opened at advanced admissions in nine Great States Circuit theatres in the midwest on Wednesday. The picture entered its 11th week at the Hollywood in New York on Thursday, while in Portland, Ore., playing time amounted to 10 weeks in three of the city's houses, the Paramount, Oriental and Music Box. At the Capitol in Cincinnati, it is in its eighth week.

RKO Radio, which recently held a 100-theatre opening of "Behind the Rising Sun" in the Pittsburgh, Cleveland and Detroit territories, has announced a 50-theatre opening for the film on October 14th in the New York-New Jersey area. United Artists' "Stage Door Canteen" opened in the Twin Cities last week, while in Buffalo, Warners has set the world premiere of "Princess O'Rourke" for Thursday, October 14th, at the Twentieth Century theatre.

RKO Executives Attend Luncheon for Goldberg

Executives of RKO honored Leon Goldberg at a luncheon at the Hotel Astor on Wednesday prior to his departure on October 11th for Hollywood, where he takes over the duties of studio manager. Mr. Goldberg formerly was treasurer of RKO at the home office. Among those who attended the luncheon were N. Peter Rathvon, Ned E. Depinet, Malcolm Kingsberg, Richard C. Patterson, Edward L. Alperson, Fred Ullman, Robert Mochrie, Gordon Youngman, J. Miller Walker, S. Barret McCormick, Harry Mandel, W. B. England, Major L. E. Thompson, Leon J. Bamberger, A. A. Schubart, James M. Brennan, H. R. Emde, Charles B. McDonald.

Warner Manager to Army

Frank Smith, manager of Warners' Lenox in Hartford, was honored at a farewell party by industry asociates last week prior to his departure for the Army.

Heads Warner Club Unit

Elmer Pickard, manager of Warners' Fox theatre, Philadelphia, was elected president of the Warner Club for the 1943-44 season.

BRITISH TURNING TO SCREEN AS EDUCATIONAL DEVICE

Board of Education Trade Unions Study Film's Use in Post-War World

by AUBREY FLANAGAN
in London

While industry and legislative circles in England currently are planning for the post-war welfare of the entertainment film, there are, too, concurrent movements afoot aimed at a new prestige and in many ways a new role for the film as an instrument of social and educational welfare.

It is true that these movements have not as yet crystalized into a deliberate directive unity, but the swing is there and its tendencies apparent, to those who have been keeping their eyes open.

It is no secret that the Board of Education is gradually moving toward a more serious consideration of the role of the motion picture in education, in schools and in continuation school education. Nor is it at all unlikely that Cabinet sub-committees considering the role of the arts in post-war reconstruction will be unarmed with recommendations in regard to the film and its function therein. Certain steps in fact, have already been taken.

Workers Film Association Alert to Use of Screen

To what extent reconstructors, social thinkers and uplifters in general are casting a prophetic and reconstructive eye on the post-war period has been reflected recently in many and various places. It has shown, for instance, in the proceedings of the Workers Film Assoication, a rapidly increasing and strengthening body which is the motion picture mouthpiece of the British trades unions, in comments from the officially blessed Youth Advisory Council, and to some extent in certain developments on that industry front generalled by J. Arthur Rank.

The principal purpose and concern of these various elements has been summarized concisely by producer-director Edgar Anstey, himself a journalist of distinction, when, before the Workers Film Association Summer School in September, he said, "We must always remember that when peace comes we shall have to understand how to make and use new tools, the tools of civilization which will build the post-war world. The knowledge of the specialist, shared and made common knowledge, is the weapon with which ordinary people can overcome tyranny."

Wide Use Made of Pictures In Wartime Instruction

Immense use which has been made successfully of the film in instruction and educating the public during the war, not only in creating national and civic consciousness, in stirring public and patriotic spirit, but in educating the people to practical processes, whether they be fire guard work, home gardening, food economy, hygiene, or any other. This has left little doubt in the minds of educators, reformers and reconstructionists of its potentiality in more peaceful times and with exclusively pacific pursuits.

Over and above this utilitarian social target there are other objectives aimed at, objectives of more general but no less significant calibre, designed for instance to improve and mature the standard of popular taste in the cinema, to further the interests of the documentary by stimulating the realistic character of the entertainment film, and the entertainment character of the documentary.

Youth Advisory Council Urges Attention to Films

Says the Youth Advisory Council in its 1943 report: ". . . . with the constantly improving standard of films made and a growing discrimination in the taste of audiences, the cinema is playing a greater part in educating the imagination and emotions of young people. . . .

"There are dangers here so long as films are made which give a distorted picture of life, or are based on false values. But the cinema's potentialities are boundless and we urge that much more attention be given, both in school hours and by clubs, by discussion, informed criticism and planned cinema-going, to the use which can be made of it."

The Youth Advisory Council was appointed by the Board of Education last year to advise that department on youth questions. This is its first report.

These potentialities and the use of the motion picture were the main inspiration and topic at the recent Workers Film Association Summer School. The W.F.A. is the motion picture branch of the Trades Union Congress and has the official and material backing of organized British labour.

The epitome of the role envisaged for the screen, and given by Edgar Anstey of Film Centre, already has been recorded. No less relevant or important were the statements of Alderman Joseph Reeves, founder, moving spirit of the Association, whose territory of exploration is not confined merely to the specialist or discursive documentary, but embraces the whole industry.

Mr. Reeves made it clear that his organization and his purposes are not merely bent on making and showing labour films. He is determined to invoke the movements of democracy to experiment more readily with the medium, "otherwise those who have already realized its advertising value will use it to advance anti-social causes."

Urges Post-War Problems Presented on Screen

The work of the Ministry of Information has inspired Alderman Reeves and his W.F.A. to plead for the presentation of post-war problems in the form of well devised films which can present pictorial imagination so effectively. He envisages a future where very educational or welfare establishment, every trade union club and miners hall, will become a regular shop window for film expression of democratic thought.

This would be made possible by the creation under the aegis of the Board of Education of a National Film Library with a series of specially devised films, and others of appropriate kind selected by a constantly sitting panel of educators, scientists and social reformers.

The industry would have to give up its "dog in the manager attitude," says Mr. Reeves, and hand over those films for circulation outside commercial run. If they don't, "Progressive governments might insist that a limit be placed upon the period of exploitation, after which films would become public property."

Meanwhile the Trades Union Congress has promulgated an investigation into the question of post-war leisure and under this heading the role the motion picture will be considered and made the subject of recommendation.

Children's Clubs Created By Odeon-Gaumont

Meanwhile youth is having its own foster parents within the industry, notably under the Odeon-Gaumont—J. Arthur Rank umbrella. The Odeon Childrens Clubs, created this year, have been functioning since their inception with no small success. There are more than 150 of these clubs operating in Odeon theatres, and the membership is now well over 120,000.

Now Gaumont British have launched a "no profit" childrens club policy on similar lines. The G.B. club movement is at present in an embryo state and its direction so far in the hands of the Corporation's publicity and exploitation expert, James Forsyth.

This, however, is not the end, for Mr. Rank now is launching the production of films specially for showing at the Odeon—and presumably the G.B. Children's Clubs. It is believed that the films will be moral if not religious in tone and that the first will tell a New Testament story.

ASSIGN CAPRA TO MOI FILM WORK

Lieutenant Colonel Frank Capra has been given an assignment by the War Department which coincides with his statements at a press interview regarding the likelihood of joint U. S.-British coverage of war news. He is to cooperate in the production of a film showing the operations of the American and British Armies in Tunisia for the British Ministry of Information. Campaigns in Sicily and Italy are expected to be filmed later, also through an arrangement with the MOI.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

DESTROYER: Edward G. Robinson, Marguerite Chapman—A swell picture with a great cast. You won't fail witb this one. Didn't have a single walkout during the show Sunday afternoon, and for this town that's good.—Bruce K. Young, Ritz Tbeatre, Dyersburg, Tenn. General and soldier patronage.

FIGHTING BUCKAROO, THE: Charles Starrett, Kay Harris—Best Western I've shown in some time. Music and action enough to please any Western fan. Story is rather new. Played Saturday, September 18. —Claude R Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

SOUTH AMERICAN GEORGE: George Formby—Formby seems to draw the crowds. The mystery is tbat he seems to put it over despite the horrible supporting cast, the terrible sets and poor plot. Formby is the whole show. Played Saturday, Sept. 4.—A. L. Dove, Bengough Theatre, Sask., Canada. Rural and small town patronage.

Metro-Goldwyn-Mayer

AIR RAID WARDENS: Laurel and Hardy—Very nice little picture. We doubled this with "Henry Aldrich, Editor" to nice business. Played Wednesday, Thursday, Aug. 25, 26.—L. I. Myers, Rex Theatre, Slickville, Pa. Rural and small town patronage.

BATAAN: Robert Taylor, Thomas Mitchell—Sunday business big, Monday very poor. Picture very hrutal; Taylor good. Looks like they still buy war pictures. Played Sunday, Monday, Sept. 12, 13.—Jonas F. Thomas, Mt. Lookout Theatre, Cincinnati, Ohio.

DU BARRY WAS A LADY: Red Skelton, Lucille Ball—This is a sleeper if ever there was one. Not many in our audience knew who DuBarry was, but it is just about as clever as they come. It kept the audience chuckling all through the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

DU BARRY WAS A LADY: Red Skelton, Lucille Ball—Wacky comedy. They loved it. I know not why, hut my business was above normal. Played Sunday, Monday, Sept. 19, 20.—Jonas F. Thomas, Mt. Lookout Theatre, Cincinnati, Ohio.

FOR ME AND MY GAL: Judy Garland, George Murphy—This is a picture tbat everyone seemed to like. We played it two days prior to "Gone With the Wind" and still did a nice business. Played Saturday, Sunday, Aug. 21, 22.—Edward H. Belz, Community Theatre, Athens, Wis.

JOURNEY FOR MARGARET: Robert Young, Laraine Day—Fine picture. Enjoyed by all. The two kids in this will hold your crowd. Some even said it was better than "Mrs. Miniver," and that's enough for me. Played Monday, Tuesday, August 13, 14.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

KEEPER OF THE FLAME: Spencer Tracy, Katharine Hepburn—Features of this kind come only once per year. I can't make money with even this one, yet I enjoyed it and believe the crowd did. Acting is fine and story better in the picture than in the book. Played Thursday, Friday, September 23, 24.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

NORTHWEST RANGERS: James Craig, Patricia Dane—A picture that seemed to please our midweek fans. Played Tuesday, Wednesday, Aug. 10, 11.—Edward H. Belz, Community Theatre, Athens, Wis.

PRESENTING LILY MARS: Judy Garland, Van Heflin—Just as fusty as Tarkington's writings. The lack of any enthusiasm for Judy's efforts was very apparent in this film. In other words, the first picture in which Judy did not get the cheers of the audience. She had a lot of competition from Marta Eggerth, who bas a great voice.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

RANDOM HARVEST: Greer Garson, Ronald Colman—Largest gross in nine months on this. Seems everyone in town turned out. Picture is fine. So is the acting. Don't believe any theatre could go wrong with this one. Played Thursday, Friday, September 16, 17.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

RANDOM HARVEST: Ronald Colman, Greer Garson—One of tbe season's best. We have to thank the Lion again for a swell show. Not up to the standard of "Mrs. Miniver," hut in all a grand show and also a grand cast in it. Give this preferred time. Played Saturday, Sept. 11.—A. L. Dove, Bengough Theatre, Sask., Canada. Rural and small town patronage.

SLIGHTLY DANGEROUS: Lana Turner, Robert Young—I played this one late and attendance was not good, througb no fault of the picture, which was very good; those who came said so. Played Tuesday, Wednesday, Sept. 21, 22.—Mrs. Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

STAND BY FOR ACTION: Robert Taylor, Charles Laughton—Story is okay and action even better. Very fine action show, but did not please the women. Some remarks in the picture were not taken so well hy the older patrons. Business below average. Played Monday, Tuesday, August 30, 31.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

TENNESSEE JOHNSON: Van Heflin, Ruth Hussey—Played three days, should have closed up tbe last two. Very good historical feature, hut my patrons will not come to see them. Pay for it and forget it. Played Wednesday-Friday, Sept. 15-17.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

WHISTLING IN DIXIE: Red Skelton, Ann Rutherford—Seemed to please and got lots of laughs. Played Wednesday, Thursday, Sept. 1, 2.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

YOUNGEST PROFESSION, THE: Virginia Weidler, Edward Arnold and Guests—Certainly, Virginia deserved better than this to start her way to stardom. If this is the best that Metro can give Virginia, I'd free-lance and let them lose on their investment in Miss Weidler.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Paramount

CHINA: Loretta Young, Alan Ladd—Business was fair on this feature, but we were not greatly impressed witb the story or Mr. Ladd's amorous moments. Played Sunday, Monday, Sept. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumher town patronage.

DIXIE: Bing Croshy, Dorothy Lamour—Without Bob Hope, Bing's pictures slip some for me. However, business better tban average and the picture is very good. Played Sunday-Tuesday, Sept. 12-14.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

DIXIE: Bing Croshy, Dorothy Lamour—Not a "Star Spangled Rhythm" by a long sbot. Played Sunday, Monday, Sept. 12, 13.—H. B. Ram, Patricia Theatre, Aiken, S. C.

DIXIE: Bing Crosby, Dorothy Lamour—Croshy and Lamour always do business—rain or shine. Played Tuesday-Friday, Sept. 7-10.—Jonas F. Thomas, Mt. Lookout Theatre, Cincinnati, Ohio.

FIVE GRAVES TO CAIRO: Franchot Tone, Anne Baxter—Fine production but slow business. The public wants musicals. Played Sunday, Monday, Aug. 15, 16.—H. B. Ram, Patricia Theatre, Aiken, S. C.

GLASS KEY, THE: Brian Donlevy, Veronica Lake, Alan Ladd—This title fooled me. I kept moving this picture back on account of the title, hut here is one swell show. Alan Ladd and Brian Donlevy have enough following to make it draw well and it pleased everyhody. Played Tuesday-Thursday, Sept. 21-23.—Charles A. Brooks, Ritz Theatre, Marsbfield, Mo. Small town and rural patronage.

HAPPY GO LUCKY: Dick Powell, Mary Martin, Betty Hutton—Dandy show, and color is excellent. Only rain ruined the day for me. Business fair. Believe everyone enjoyed this. Played Monday, Tuesday, Sept. 20, 21.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

HAPPY GO LUCKY: Mary Martin, Dick Powell—Good enough picture and pleased generally, hut I don't see how this got past the censors, especially tbe dance put on by Mary Martin. Played Saturday-Monday, Sept. 11-13.—Melville Danner, Kozy Theatre, Granite City, Okla. Small town patronage.

HENRY ALDRICH GETS GLAMOUR: Jimmy Lydon, Charlie Smitb—This series seems to do O.K. on midweek programs. Played Tuesday, Wednesday, Sept. 21, 22.—Melville Danner, Kozy Theatre, Granite, Okla.

LADY BODYGUARD: Eddie Albert, Anne Shirley—Very good little sbow. Comedy is good and story okay. Crowd enjoyed this one. Played Wednesday, Septemher 15.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

LUCKY JORDAN: Alan Ladd, Helen Walker—Good picture; will please in most instances. Played Tuesday-Thursday, Sept. 14-16.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—All I can say is that it's one swell picture; just right for any small town. Give us more like tbis. I received lots of compliments on this one. Played Friday, Saturday, Sept. 10, 11.—L. I. Myers, Rex Theatre, Slickville, Pa. Rural and small town patronage.

PRIORITIES ON PARADE: Ann Miller, Betty Rhodes—Good business. Splendid little picture that keeps them laughing. Played Thursday-Saturday, September 9-11.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard—In my opinion one of the best pictures of the year. It has everything except a happy ending. Played Tuesday, Wednesday, Sept. 21, 22.—Ira Smith, Breeze Theatre, Beaufort, S. C. Rural patronage.

WAKE ISLAND: Brian Donlevy, Robert Preston—We did no business with this one although we were very late playing it, due to the fact tbat we just hought Paramount. Not a had picture, but the public is fed up on so many war pictures. Played Wednesday, Thursday, Sept. 1, 2.—L. I. Myers, Rex Theatre, Slickville, Pa. Rural and small town patronage.

RKO

BAMBI: Disney Feature Cartoon—Business good. This was the only Disney feature length cartoon since "Snow White" that went over for us. Entire juvenile population of locality was present. Played Friday, Saturday, Sept. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

FLIGHT FOR FREEDOM: Rosalind Russell, Fred MacMurray—Did fair business. Good "A" picture. Played Wednesday, Thursday, Sept. 15, 16.—H. B. Ram, Patricia Theatre, Aiken, S. C.

FOREVER AND A DAY: British and American Stars—It no doubt was mixed well and was for a good cause, hut for a small town in this district it is poison. Many walkouts, much confusion, terrible audence reaction. This "English accent" met with hut little success here. Give these stories more American actresses and actors as well as an American story. Played Sunday, Monday, Sept. 12, 13.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

LEOPARD MAN, THE: Dennis O'Keefe, Margo—People said they didn't understand this so called horror picture. Business was light. Played Tuesday, September 21.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

MR. LUCKY: Cary Grant, Laraine Day—Fine production, but business only fair. Played Sunday, Mon-

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day, Sept. 19, 20.—H. B. Ram, Patricia Theatre, Aiken, S. C.

MR. LUCKY: Cary Grant, Laraine Day—Fine picture, but did not do fine biz. Played Tuesday-Thursday, Aug. 31-Sept. 2.—Jonas F. Thomas, Mt. Lookout Theatre, Cincinnati, Ohio.

MR. LUCKY: Cary Grant, Laraine Day—Good picture and well liked. Plausible scenario. Grant and Day are a good team; they are both splendid in their roles in this picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TARZAN TRIUMPHS: Johnny Weissmuller, Frances Gifford—A good picture. Drew extra business and satisfied most patrons. Played Monday-Wednesday, September 13-15.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

THIS LAND IS MINE: Charles Laughton, Maureen O'Hara—Story too unreal, acting good, business very bad. Played Tuesday-Thursday, Aug. 17-19.—Jonas F. Thomas, Mt. Lookout Theatre, Cincinnati, Ohio.

Republic

BLACK HILLS EXPRESS: Don Barry, Wally Vernon—Good action Western. Story just fair but crowd pleased. Double billed with "'Neath Brooklyn Bridge" (Monogram). Played Saturday, September 25.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

BLOCKED TRAIL, THE: Three Mesquiteers—I thought this a good Western. It pleased the weekend fans. Played Friday, Saturday, Sept. 24, 25.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

BOOTS AND SADDLES: Gene Autry, Smiley Burnette—Autry still has lots of draw for us and the Frog is very popular with lots of fans. The print was not as clear as I expected but sound was O.K. Played Tuesday, Wednesday, Aug. 31-Sept. 1.—Edward H. Belz, Community Theatre, Athens, Wis.

CARSON CITY CYCLONE: Don Barry, Lynn Merrick—The Western trade seemed to approve. Played Friday, Saturday, Sept. 3, 4.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

CHATTERBOX: Joe E. Brown, Judy Canova—Republic has just about wrecked a good comedienne or does she pick her own pictures, too? Joe E. Brown is passe since he left Warner Bros. No business. Played Saturday, Sunday, Sept. 18, 19.—H. B. Ram, Patricia Theatre, Aiken, S. C.

HEADIN' FOR GOD'S COUNTRY: William Lundigan, Virginia Dale—Here is a snow and dog picture which pleased all who came. Not a super-duper, but a swell show for small town exhibitors. Business was good. Played Wednesday, Thursday, September 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HIT PARADE OF 1943: John Carroll, Susan Hayward—Divided opinion. Carroll is not a favorite in my town. Hayward is O.K. but in the opinion of my patrons this picture was no colossal production by any means. Played Tuesday-Thursday, Sept. 14-16.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

JOHNNY DOUGHBOY: Jane Withers, Patrick Brook—Business plenty good on this, but feature is very poor. Story corny and acting nothing to brag about. Cast is good draw and only draw in this one. Played Wednesday, September 8.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

MAN FROM MUSIC MOUNTAIN: Roy Rogers—Another good musical Western from Roy Rogers which pleased the Friday-Saturday trade. Played September 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MANTRAP, THE: Lloyd Corrigan, Dorothy Lovett—Will hold its place on double bill. Otherwise the small theatres will lose on it. Story old as Moses. Payed Wednesday, September 22.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

NOBODY'S DARLING: Mary Lee, Gladys George—Good musical show which pleased. Ideal for small town. Business was good. Played Sunday, Monday, September 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SILVER SPURS: Roy Rogers—Doubled with "They Came to Blow Up America" to above average business. Personally thought the picture no better than average Western. Republic's advertising of Roy Rogers possibly stimulates business some. Played Friday, Saturday, Sept. 17, 18.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SWING YOUR PARTNER: Lulubelle and Scotty, Vera Vague—I played this alone and attendance was very good. Patrons remarked that it was a pleasure to see something besides a war picture. Played Saturday, Sunday, Sept. 25, 26.—Mrs. Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

TAHITI HONEY: Simone Simon, Dennis O'Keefe—Double billed this one for Friday, Saturday. Gave good satisfaction, business above average. It would stand single billing in many spots. Played Sept. 24, 25.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

THUMBS UP: Brenda Joyce, Richard Fraser—A weak musical that lost money for us at the box office. These London settings do not go over with our fans. Played Tuesday, Wednesday, Sept. 7, 8.—Edward H. Belz, Community Theatre, Athens, Wis.

WEST SIDE KID: Donald Barry, Dale Evans—Good enough little picture, but my customers say they prefer Barry in western pictures. This was a gangster and newspaper story. Played Friday, Saturday, Sept. 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

CHINA GIRL: Gene Tierney, George Montgomery—This picture held up at the box office and did O.K. Played Saturday-Monday, Sept. 18-20.—Melville Danner, Kozy Theatre, Granite, Okla.

CONEY ISLAND: Betty Grable, George Montgomery—Excellent musical show in Technicolor. Business was above average. Played Wednesday, Thursday, Sept. 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CONEY ISLAND: Betty Grable, George Montgomery—Played a bit late, but did excellent business and pleased 100 per cent. Played Thursday, Friday, Sept. 9, 10.—Ira Smith, Breeze Theatre, Beaufort, S. C. Rural patronage.

FOOTLIGHT SERENADE: Betty Grable, John Payne—Business fair and the reaction obtainable was fair. Played Wednesday, Thursday, Sept. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

JITTERBUGS: Laurel and Hardy—Played this one with "Frankenstein Meets the Wolf Man" and did a fair business. Typical slapstick picture which wouldn't have done well without the other feature.—Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage.

MOON IS DOWN, THE: Cedric Hardwicke, Henry Travers—Very good war picture that will do splendid business in Norwegian settlements. It sure gets them going. Played Thursday-Saturday, September 2-4.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

THEY CAME TO BLOW UP AMERICA: George Sanders, Anna Sten—Personally thought it O.K. Audience reaction good. Double billed it, but lots of places could easily get by on it as a single bill. Needs a better title, however. Played Friday, Saturday, Sept. 17, 18.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

United Artists

LADY OF BURLESQUE: Barbara Stanwyck, Michael O'Shea—Personally I did not care for this picture. However, business was average at the box office. Didn't get any complaints from those who saw it. Played Sunday-Tuesday, Aug. 29-31.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

STAGE DOOR CANTEEN: Stage and Screen Stars—Biggest gross in years; a pleasure for all concerned. Even made a profit and my patrons ate it up. Played Saturday-Tuesday, Aug. 21-24.—H. B. Ram, Patricia Theatre, Aiken, S. C.

STAGE DOOR CANTEEN: Stage and Screen Stars—Truly a marvelous picture. I built up big hopes for this one. Expected 200 per cent business and did about 140 per cent; no fault of the picture, though; it's a great piece of goods. Played Sunday-Tuesday, Sept. 5-7.—W. D. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

Universal

DEEP IN THE HEART OF TEXAS: Johnny Mack Brown, Tex Ritter—Best Saturday I've had in almost six months. Title is good draw, but feature in itself is poor. Story no good, and lacking in music to make it go over. Played Saturday, September 4.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

DRUMS OF THE CONGO: Ona Munson, Stuart Erwin—Reached way back for this and made a mistake in doing so. Very poor feature. No one seemed to think very much of it. Played Wednesday, August 1.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

EAGLE SQUADRON: Robert Stack, Diana Barrymore—Very fine show and plenty of action. Only my crowd is tired of these types of features. It is about the only kind to be found. Business only fair. Played Thursday, Friday, September 2, 3.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

FRANKENSTEIN MEETS WOLF MAN: Lon Chaney, Bela Lugosi—Funny thing about these Frankenstein pictures—they all do good business for me. My patrons like them. Played Wednesday-Friday, Sept. 1-3.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

GALS, INC.: Leon Errol, Grace McDonald—This small budget musical show is well made and pleased on Family Night. Played Tuesday, Sept. 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GALS, INC.: Leon Errol, Grace McDonald—A pleasing little picture that did O.K. on Bargain Night. Played Thursday, Sept. 23.—Melville Danner, Kozy Theatre, Granite, Okla.

HE'S MY GUY: Dick Foran, Irene Hervey—Joan Davis is a better star than producers give her credit for. Our patrons like her style of clowning. The same goes for Joe E. Brown and Judy Canova and Martha Raye. Maybe you exhibitors running de luxe theatres think their comedy is "corny." Well, so is Abbott and Costello's, and what exhibitor will say that they don't do business. Played Thursday, Friday, Sept. 23, 24.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

HIT THE ICE: Abbott and Costello—Sunday matinee big. Boys on the downgrade, although the best Abbott and Costello since "Buck Privates"—but no big business. Played Sunday, Monday, Aug. 29, 30.—Jonas F. Thomas, Mt. Lookout Theatre, Cincinnati, Ohio.

HI'YA CHUM: Jane Frazee, Ritz Bros.—A very good one-day picture. Followers of the Ritz Brothers told me they liked it. Played Saturday, Sept. 11.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

KEEP 'EM SLUGGING: Dead End Kids—A natural at the box office. Played Saturday one day only to capacity crowd. Receipts on this one just a shade under the last Dead End Kids feature. Played Sept. 4.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

LARCENY WITH MUSIC: Allan Jones, Kitty Carlisle—Nice little musical show which pleased those who came, but it was not big enough for Sunday. Played Sunday, Monday, Sept. 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LITTLE JOE, THE WRANGLER: Johnny Mack Brown—Just fair. Business below the Saturday average. Western nothing to brag about. Played Saturday, September 11.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

MR. BIG: Donald O'Connor, Gloria Jean—Best business in three months. O'Connor has caught on. Played Sunday, Monday, Aug. 15, 16.—Jonas F. Thomas, Mt. Lookout Theatre, Cincinnati, Ohio.

PITTSBURGH: John Wayne, Marlene Dietrich, Randolf Scott—Was well received by most of the crowd. Action is tops, story plenty good. Played Thursday, Friday, September 9, 10.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

WHITE SAVAGE: Maria Montez, Jon Hall, Sabu—A beautiful, all-Technicolor feature. Not much story to it, but business good. Played Wednesday—Friday, Sept. 8-10.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

WAC

PRELUDE TO WAR: Documentary—Should hold screen time in every American theatre. Filled with the truth; was well received here and am mighty glad the people as a whole understood it. Played Saturday, Aug. 7.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

Warner Bros.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—A dandy war picture that pleased 100 per cent. Good acting, directing and extra good photography make this picture very interesting. Played Sunday, Monday, Sept. 19, 20.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

AIR FORCE: John Garfield, Gig Young—Did not do as well as expected. Too long, and the public is fed up on war pictures. This picture is well produced and should go over in most situations. Played Thursday-Saturday, September 16-18.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

CONSTANT NYMPH, THE: Joan Fontaine, Charles Boyer—Acting good, business very bad. Could do without this type picture forever. Played Tuesday-Thursday, Sept. 14-16.—Jonas F. Thomas, Mt. Lookout Theatre, Cincinnati, Ohio.

MISSION TO MOSCOW: Walter Huston, Ann Harding—This picture was fairly well liked by those who came to see it. Business none too good; certainly not a small town picture. Our customers would drive up to the theatre to see what we were showing and then away they would go. Played Fri-

(*Continued on following page*)

(Continued from preceding page)
day, Saturday, Sept. 3, 4.—L. I. Myers, Rex Theatre, Slickville, Pa. Rural and small town patronage.

MYSTERIOUS DOCTOR, THE: Doubled this with "Bambi" and practically scared the kids out of the house. Played Friday, Saturday, Sept. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Short Features

Columbia

EVEN AS I.O.U.: All Star Comedies—Okay for plenty laughs.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Metro-Goldwyn-Mayer

THE BOY AND THE WOLF: Technicolor Cartoons—A good cartoon and the kids were happy.—Mrs. Gertrude Proulx, Au Gres Theatre, Au Gres, Mich.

EXOTIC MEXICO: Fitzpatrick Traveltalks—Colorful and well liked here.—Mrs. Gertrude Proulx, Au Gres Theatre, Au Gres, Mich.

FARM HANDS: Our Gang Comedies—This pleased the kids and caused a grin here and there among the elders.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

MIGHTY NIAGARA: Pitzpatrick Traveltalks—A very nice short of special interest to those who have visited the Falls.—Edward H. Belz, Community Theatre, Athens, Wis.

MOTORING IN MEXICO: Fitzpatrick Traveltalks—Best one to date with my crowd. Color none too good on this one, but short has show value in it.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

ODE TO VICTORY: Miniatures—Just another single reel of film of no interest to my patrons.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

ON THE ROAD TO MONTEREY: Traveltalks—Color good. This short made for guys like myself who never get around much. Should please where Traveltalks are liked.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

ONE HAM'S FAMILY: Technicolor Cartoons—Different and taken as such by the crowd. Fast moving and laughs even faster. I could use more cartoons of this type any day.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

SEEING HANDS: Pete Smith Specialties—Short has feature value to it. Story very moving and interesting. Was well received and liked by all.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

WILD HORSES: Pete Smith Specialties—Pete Smith always turns out interesting shorts—Edward H. Belz, Community Theatre, Athens, Wis.

Paramount

MOMENTS OF CHARM: Headliners—Was received better this time than when first released. Music plenty good. Color excellent.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

RATIONED RHYTHM: Headliners—Music O.K. this one. Has funny side to it and pleased the crowds. When you see the young girls and boys sway in their seats it's O.K.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

SING, HELEN, SING: Headliner—Good musical reel which pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THE SKY PRINCESS: Madcap Models—No good for me. Even the kids don't like them. Possibly good for de luxe houses, but not for my small town.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

SUPERMAN, SECRET AGENT: Superman Color Cartoons—Average Superman cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TRUCK THAT FLEW, THE: Madcap Models—Another good Puppetoon from George Pal.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TUMBLE BUGS: Sportlights—Proved to be fairly interesting here, although it has its dull moments.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

RKO

DUCK SOUP: Edgar Kennedy Comedies—Comedy has its funny and silly side. This one liked by most all the crowd.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of October 4th

ASTOR
Over the Andes..... MGM
Feature: Thousands Cheer... MGM

CAPITOL
Georgetown, Pride of Penang. MGM
Fixin' Tricks ..... MGM
Oil Is Blood..... RKO
Feature: Johnny Come Lately. United Artists

CRITERION
Football Thrills of 1942..... MGM
Dizzy Acrobats ..... Universal
Feature: Hit the Ice..... Universal

GLOBE
Snow Sports ..... Vitaphone
Feature: The Man from Down Under ..... MGM

PARAMOUNT
Superman, Secret Agent.... Paramount
Amphibious Fighters ..... Paramount
Happy Birthdaze ..... Paramount
Feature: A Lady Takes A Chance..... RKO

RIALTO
Sing, Helen, Sing..... Paramount
Feature: The Kansan..... United Artists

ROXY
Supermouse Rides Again... 20th Cent.-Fox
Mormon Trails ..... 20th Cent.-Fox
Common Cause ..... 20th Cent.-Fox
Feature: Wintertime ..... 20th Cent.-Fox

STRAND
In the Drink..... Vitaphone
Women At War..... Victory Film
Feature: Thank Your Lucky Stars..... Warner Bros.

HOLD YOUR TEMPER: Edgar Kennedy Comedies—Very weak. Not even silly let alone funny.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

HOME WORK: Leon Errol Comedy—Good two-reel comedy—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOW TO PLAY BASEBALL: Walt Disney Cartoon—Good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

INFERIOR DECORATOR: Edgar Kennedy Comedy—Good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRETTY DOLLY: Leon Errol Comedies—Comedy has new start but the same old ending. Crowd seemed fairly well pleased.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

TIRE TROUBLE: Walt Disney Cartoons—A dandy cartoon that got many chuckles from the older ones as well as the kids.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

United Artists

DON'T HOOK NOW: Special—A good two-reeler. Nothing to it but a golf match and Bing's singing—but still good.—W. C. Pullin, Linden Theatre, Columbus, Ohio.

MASK OF NIPPON: World in Action—Made up from old newsreels and shorts. Only a very few shots of this new to my crowd.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

FIGHTING FREIGHTERS: World in Action—Just another two-reeler to pass time until feature starts. Of no interest to my patrons.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

ROAD TO TOKYO: World in Action—This about ends all shorts. Worse one to date. Crowd paid little attention to this one.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

Universal

ANDY PANDA'S VICTORY GARDEN: Color Cartune—Not so bad. The kids seemed to enjoy it.—L. I. Myers, Rex Theatre, Slickville, Pa.

CACTUS ARTIST: Person—Oddities—Entertaining reel from the Oddity series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

COW COW BOOGIE: Swing Symphonies—Very good cartoon.—L. I. Myers, Rex Theatre, Slickville, Pa.

THE DIZZY ACROBAT: Color Cartune—Good cartoon in color—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NUTTY PINE CABIN: Color Cartune—Rather an old one, but it was good.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

SMOKE RINGS: Musicals—Terrible. Just a lot of noise.—L. I. Myers, Rex Theatre, Slickville, Pa.

SOUTH SEA RHYTHMS: Musicals—Entertaining two-reel musical which pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWING YOUR PARTNER: Color Cartune—Very good.—L. I. Myers, Rex Theatre, Slickville, Pa.

YUKON OUTPOST: Variety Views—Just another travel subject.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

CHAMPIONS TRAINING CHAMPIONS: Technicolor Specials—Color very bad. Nothing new in this one. Have shown many shorts of this type in last year.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

HAPPY TIMES AND JOLLY MOMENTS: Broadway Brevities—Kids laughed and laughed at the slapstick of 25 years ago.—Edward H. Belz, Community Theatre, Athens, Wis.

SUPER RABBIT: Merrie Melodies Cartoons—The kids here like Bugs Bunny. This one is very good.—L. I. Myers, Rex Theatre, Slickville, Pa.

Clarence M. Robson Dies; Was Odeon Circuit Chief

Clarence M. Robson, chief executive of the Odeon circuit of Canada, died Wednesday at his summer home near Lake Simcoe, after a heart attack. Mr. Robson suffered a stroke last Autumn. He was formerly with the Famous Players Canadian circuit, resigning more than two years ago to form Odeon, with the late N. L. Nathanson. He leaves his widow, and a daughter, the wife of C. T. Spencer, manager of the Capitol, Hamilton, Ontario.

Gene G. Oliver

Gene G. Oliver, 62, treasurer of All-American News, the Negro newsreel, died on October 4th at St. Luke's Hospital in Chicago. He had served as Cook County Assessor from 1925 to 1930 and had been ill for three weeks. Funeral services were held at the Furth & Company Chapel on October 7th and burial was at Braidwood, Ill., his birthplace. He is survived by his widow, Juanita, and his son, John.

Fred Nortman

Fred J. Nortman, 71, one of the oldest exhibitors in Chicago, died October 3rd. For 35 years he was owner and operator of theatres in the Woodlawn district. Funeral services were held on Wednesday at St. Clara's Church. Surviving are his widow, Elizabeth, and a daughter, Mrs. Charles Hendricks.

Two Warner Trade Shows Set

Warner Brothers has announced trade showings of "Northern Pursuit" and "Find the Blackmailer" for October 18th.

Republic Product to Loew's

Loew's metropolitan New York circuit has closed for Republic's 1943-44 product, the company has announced.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

The Floor Is Yours

Experience teaches that a person gifted with the freedom of expression is rarely given to expressing his ideas for publication whenever those ideas might be considered contradictory to established viewpoints.

It would appear that freedom of expression is dearest to those who are not so privileged, and that only when this right is threatened do people assert themselves and fight to maintain it.

The Managers' Round Table has for years represented an open forum wherein showmen might discuss and exchange their ideas openly and freely. We believe that the industry has progressed to the point where it can look upon corrective and constructive criticism from within its own ranks without jeopardizing the position of the individual who chooses to speak his mind.

The New York Sunday newspapers for the past few weeks have been carrying theatrical advertising of an "informative" nature. That is, the ads are quite distinctive from those usually associated with merchandising screen entertainment in that the illustrations are almost totally lacking, with the ads assuming a directory "flavor" composed almost entirely of type. Six first-run pictures were advertised in this fashion in the papers of October 3.

The Music Hall has for years been using type ads embellished with a little art, which has distinguished this famous theatre. However, distinguished as they are, the ads emphasize the institutional value of the theatre, rather than the attractions. The Music Hall draws from a potential population of ten million people. We don't know how this type of advertising would do in the other cities, towns and hamlets.

Now that the film companies are adopting a similar "pattern" to sell their product, the average showman is going to be directly affected, since the same ads will be made available in the press sheet manuals.

As an occasional change from the showman's usual style of advertising, we think the ads are smart and refreshing. As a habitual method of selling the highly intangible type of merchandise represented by screen entertainment, there is cause for doubt—or, at least, discussion. We think the showmen in the field are amply qualified to express themselves on the subject. We think the Round Table is the logical place for those opinions to be voiced.

Maybe it would be a good idea for you to sit down now and express yourself, constructively, on how **you** think "classified" or "directory" stylized advertising will affect **your** business, in your community.

The floor is now open for discussion.

△ △ △

Sergeant E. D. Harris, former Round Tabler, who is presently active in the Procurement Division of the Marine Corps, offers a timely tip for alert showmen. He writes:

"November 10th is the 168th Anniversary of the U. S. Marine Corps. . . . Marine features and shorts are available for bookings. . . . Managers can arrange special campaigns as a 'Salute', tying in the promotion to the attraction. Co-operation can be secured from Marine Recruiting Offices, Marine Corps League and Auxiliary.

"Suggestions for tieups and stunts are too numerous to mention and am passing this along for what it is worth. . . ."

We again wish to call attention of the membership to the fact that promotions carried out along these lines, if submitted, are eligible for the Quigley War Showmanship Award for 1943.

Keep 'Em Happy

In the past few issues the Herald has been giving the exhibitor an opportunity to speak his mind on "Trade Practices".

It is not surprising to note a few expressing themselves as favoring greater consideration for the manager.

Aside from the added burdens the manager has assumed as his patriotic obligation to the war effort, the general help shortage, which daily grows more acute, is adding extra hours and duties to his already overworked schedule.

In a theatre doing capacity or near-capacity business, the manager can easily reflect a considerable difference in the daily box-office take by merely exercising interest or indifference in the crowd turnover of his theatre. The conscientious manager keeps his box office open until he has packed the last possible standee into his house that safety recommends. He can earn his salary many times over each week in this single phase of operation. He should be kept happy.

—CHESTER FRIEDMAN

EXPLOITATION AND WAR



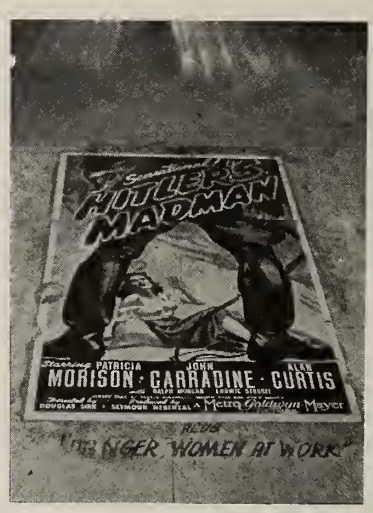
Dick Walsh, manager, Cataract theatre, Niagara Falls, aided by owner A. C. Hayman, who is chairman of the N. Y. State WAC, arranged this tie-up for "We've Never Been Licked" and the Bond Drive.

Matt Saunders, manager at Loew's Poli, in Bridgeport, Conn., had an usher, dressed in cape and mask, ballyhoo "Phantom of the Opera" around the downtown section.





J. J. King tied up street traffic in Boston with a potato peeling contest in a store window, plugging "Adventures of a Rookie," at the RKO Keith Memorial.



Mollie Stickles pasted three sheets on the sidewalks to exploit "Hitler's Madman," at Loew's Poli, Waterbury, Conn.



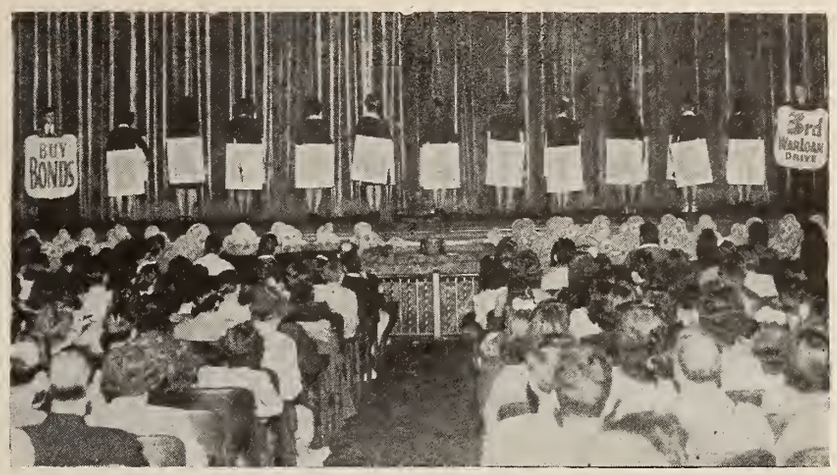
Window display promoted on "DuBarry Was a Lady," by H. W. Reisinger, manager of Loew's, Dayton, Ohio.



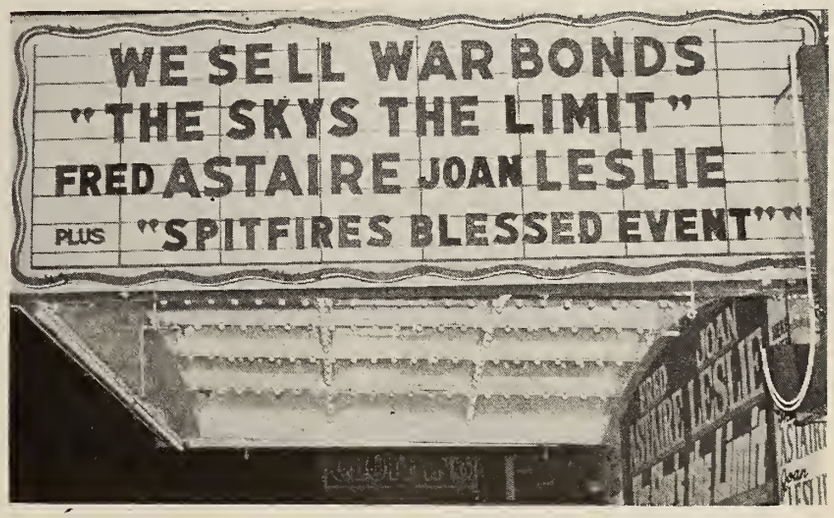
L. L. Simons' attractive lobby display advertising "In Which We Serve," at the Park, Windsor, Ontario.



Sid Scott helps the Bond Drive by displaying photos of servicemen at the Capitol, Sudbury, Ont.



Lou Brown, advertising director for the Loew Poli theatres in New England, sold the Third War Drive to patrons between shows by having usherettes bear placards on the stage reading, "Back the Attack." Reverse side spelled coming attraction.

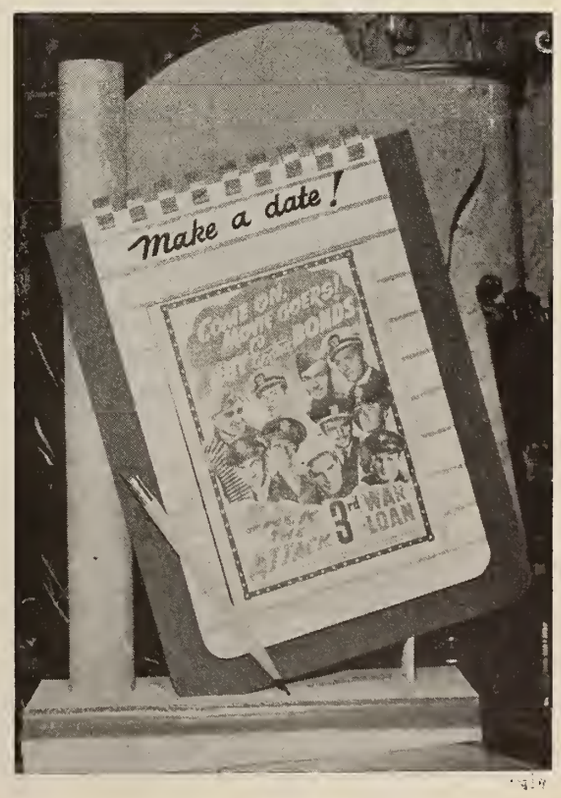


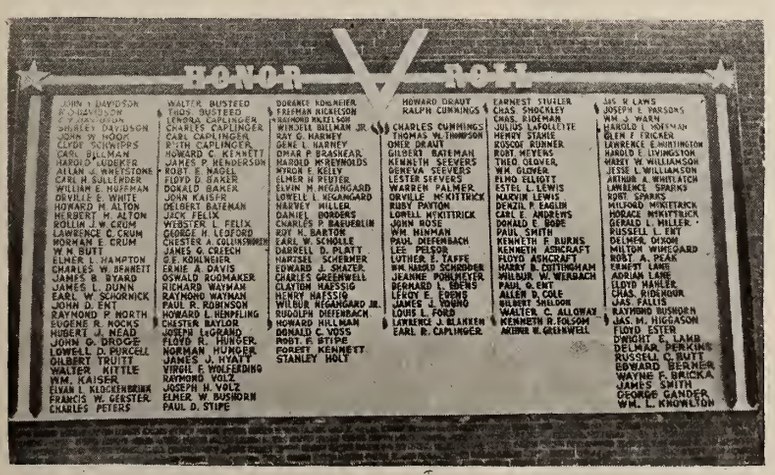
At the Twentieth Century theatre, Buffalo, N. Y., Earl Hubbard tied War Bond Drive to current attraction on the marquee.



Charles B. Taylor, advertising director, Shea's, Buffalo, cooperated with OPA during campaign against "black market".

Les Pollock reminds his patrons at Loew's Rochester, N. Y., to buy Bonds, with this huge memo display in the lobby.





Names of local boys in service are placed on this Honor Roll on side of the Milan theatre, Milan, Ind., by William J. Haney.

The Selling Approach
ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

PRINCESS O'ROURKE (Warner Bros.): Here is a light breezy comedy romance with a strong cast. Start a campaign through newspaper or radio co-op to locate a "Typical American Escort" for a "date" with a princess. Contest may be stimulated by having men submit letters expressing the way they would entertain a princess. Winner might be financed on the date with a "Princess for a Day" winner which can be worked simultaneously. Tie-in local merchants to supply clothes, beauty treatments, flowers, a dinner, transportation, etc., and present the winners on the stage opening night. Arrange for a newspaper photographer to accompany couple for pictures. All local O'Rourkes might be invited to a special screening for extra publicity. Use a street ballyhoo with a Royal Coach placarded and carrying a live princess. An inquiring reporter stunt might be worked. For the children's trade, an interesting promotion would be a "Dog Show" limited to Scotties, as President Roosevelt's Falla is impersonated in the picture. Olivia takes an overdose of sleeping tablets in the picture. A neat promotion would be a sleeping beauty Princess in a prominent downtown furniture store. Distributor has provided good lithos, accessories and ads, in addition to a novelty accordion-type throwaway.

SWEET ROSIE O'GRADY (Twentieth Century-Fox): The type of picture that is an exploitation man's dream. The stars, the title, the music and the obvious popularity of the "Irish" background opens many avenues of advertising. First initials of the title spell SRO which can make a good advance campaign in newspapers, lobbies and on the screen. Wherever possible, copy should be colored green. For contests there are innumerable singing, dancing, resemblance promotions. Another is one for people who can suggest song titles containing a girl's name, as "My Gal Sal", "Dinah", etc. Other contests are suggested by the Irish theme: Luck of the Irish, Famous Irish Personalities, and O'Grady Quartettes. Ads and posters are exceptionally good. House staff may be dressed in green as an advance plug. Title song is published by Mills. Mack Gordon and Harry Warren wrote the other song hits, which are published by Bregman, Vocco and Conn. The new hits are "My Sam", "My Heart Tells Me", "The Wishing Waltz", "Goin' To The County Fair" and several others.

War Worker Street Bally Aids "Swing Shift Maisie"

As a street ballyhoo ahead of "Swing Shift Maisie" at the Poli Bijou, in New Haven, Sid Kleper engaged an attractive girl and dressed her as a war worker. The girl visited factories, rode trolleys, hitchhiked, rode a bike and even took short jaunts on a fire engine; needless to say she carried a sign with appropriate tie-in copy.

For "Appointment in Berlin," Sid distributed tabloid throwaways with scare copy on the front page reading: "Allies get set for their Appointment in Berlin." Ten boys were placed at busy intersections hawking the papers. A local merchant paid for the entire cost of the tabloid in exchange for his ad on the back page.

Man-on-Street Broadcast Sells "Heaven Can Wait"

At the noon hour for three days in advance of "Heaven Can Wait" at the Strand theatre, in Waterbury, Conn., Mollie Stickles arranged a man-on-the-street broadcast with passersby quizzed as to which birthday in their lives they remembered most clearly. A local beauty salon came through with a tieup on their 30-minute radio program, the merchant distributing eight by ten gratis aquatone fan photos of Gene Tierney to all patrons at the shop.

Mollie also tied up with several of the city's biggest defense plants for display of 30-by-40 posters at all entrance and exit gates with the following copy: "Heaven Can Wait But War Production Can't."

For "Best Foot Forward", stickers were used on store windows reading: "It's patriotic to repair your old shoes. Put your Best Foot Forward and see," etc. At shoe stores heralds were distributed with each purchase copy here saying: "You bought these shoes to help keep your Best Foot Forward," etc.

Novel Program Contest Used By Brooklyn Theatres

Mike Siegel, advertising director for the Century circuit, in Brooklyn, N. Y., decided to see how many people could write epitaphs for Hitler and Tojo. He originated an attractive epitaph for Mussolini in jingle form. This was illustrated on the front page of the circuit mailing program. Passes are awarded to patrons sending the cleverest jingle on the other Axis partners.

Mike reports that the theatres in the circuit have built up their mailing list to over 100,000 names, despite the trend of other New York circuits toward newspaper advertising.

Bunchez Invites Press to Meet Major Seversky

When Major de Seversky arrived in Baltimore recently one day before the opening of his picture, "Victory Through Air Power," and on the same day that Italy surrendered, Gertrude Bunchez at Loew's Century immediately arranged a press conference with representatives from both daily papers. The interview hit the *News Post* with a three-column art break and the *Sun* with an entire column. Other newspaper breaks were landed.

Taking advantage of the Major's presence, Gertrude further sold the radio station on the idea of announcing on their newsbroadcast programs that Seversky was in town and giving a plug to the picture. As soon as the news of Italy's surrender was known, Gertrude immediately got out heralds within a few hours with copy reading: "Italy Surrenders, that's 'Victory Through Air Power,' see why, now at," etc., etc.

Book stores devoted window displays to the book with appropriate tiein copy, chain drug stores devoted 40 of its windows to the picture with profuse use of stills and one of the leading department stores also came through with windows.

Special cards with the attraction name were placed in leading hotels and apartment houses and restaurants for distribution and posters were placed on the bulletin boards of the defense plants, as they were in the largest shipyard in the city.

"Johnny Come Lately" Tied To Local War Bond Drive

At the opening of "Johnny Come Lately," at the Ohio theatre, Akron, Frank Henson tied up with his local War Bond campaign. Two weeks prior to the opening local newspapers carried special feature stories and art breaks on James Cagney, Grace George and other players in the attraction. The *Akron Beacon Journal* ran a special story an page one tying in the Bond Drive with appropriate credits.

Night before regular opening, the theatre held a special Bond Show premiere. Persons were admitted to the theatre by purchasing bonds. Each purchaser received a special ticket which carried copy on "Johnny Come Lately." More than 200 display cards were carried on all buses, big display signs, tying up the theatre's attendance suggestion contest were in leading plants and factories, and the front of the theatre was decorated with special lobby pieces and an attractive array of special stills as well as 8x10's and 11x14's.

Allen's Teaser Herald

A teaser herald was distributed by Eddie Allen at the Majestic theatre, in Boston, in advance of "Across the Pacific". The herald featured a cut of Humphrey Bogart with copy in bold type reading: "Slap the Jap. Stop that Rumor. Loose talk can be heard across the Pacific. Zip your lip, save a ship." This was followed by title, cast and playdates.

JAMES J. KING WINS THIRD QUARTER QUIGLEY AWARD

Becomes First RKO Man to Gain Recognition as Leading Showman

James "Red" King of the RKO Keith Memorial, in Boston, won the Quigley Award Plaque for the Third Quarter of 1943. In winning the Award, he becomes the first RKO man to attain this distinction during the twelve years in which the Awards have been given.

King's theatre experience has centered around Boston. He joined RKO in 1928 as an usher at the Keith Memorial, later became an elevator operator at the RKO Boston and then assisted in the presentation of stage shows at that house. A few years ago Red became assistant to Jack Granara at the Keith Memorial and later succeeded him when he was inducted into the Army.

The beginning of this year found "Red" an active contributor to the Round Table pages and raring to win a coveted Award. Among the many promotions which attracted the attention of the Judges were a Bathing Beauty contest and a Frank Sinatra singing contest, both of which received wide newspaper coverage.

The following contestants for the Quigley Awards were voted Scrolls of Honor by the Judges for the excellence of their promotions in the Third Quarter:

Mollie Stickles, Strand theatre, Waterbury, Conn.
Arthur Groom, State theatre, Memphis, Tenn.
Joseph Longo, State theatre, Boston, Mass.
James Redmond, Rivoli theatre, Falls City, Neb.
Jack Matlack, Broadway theatre, Portland, Ore.
Gertrude Bunchez, Century theatre, Baltimore, Md.
Joseph Boyle, Poli theatre, Norwich, Conn.

The material of these seven runners-up, together with that of James King's, will be among those considered for the Grand Awards competition. All of their material submitted for the balance of this year will be entered for the Grand Awards and considered at that time.

The Judges for the Third Quarter were: William White, General Manager, Skouras Theatres; Charles Schlaifer, Advertising Manager, Twentieth Century-Fox Films, and Lou Goldberg, Zone Manager, RKO Brooklyn and Long Island theatres.

It is of more than passing interest to note that Mollie Stickles, the First Quarter Quigley Award winner for 1943, and Jack Matlack, who took down similar honors in the Second Quarter, are still in there punching away with an eye toward the Grand Award.



By Staff Photographer

The Third Quarter Quigley Awards judges look over the campaigns. In the usual left to right are Louis Goldberg, Zone Manager, RKO Brooklyn and Long Island theatres; Charles Schlaifer, Advertising Manager, Twentieth Century-Fox Films and William White, General Manager, Skouras Theatres.

Third Quarter Citation Winners

The following contestants for the Quigley Award, having submitted entries of merit, will receive sheepskin Citations. The list includes some past Award winners and many newcomers to the Competition. The Fourth Quarter is now under way and you are urged to keep sending in your material.

ELMER ADAMS, JR.
Yucca, Midland, Tex.

RUSSELL BOVIM
Ohio, Columbus, Ohio

LEW BREYER
Strand, Holyoke, Mass.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

LOU COHEN
Poli, Hartford, Conn.

CLAYTON CORNELL
Strand, Amsterdam, N. Y.

FRANCIS DEERING
State, Houston, Tex.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

BILL ELDER
Loew's, Indianapolis, Ind.

RICHARD FELDMAN
Paramount, Syracuse, N. Y.

SAM FITZSIMMONS
Rialto, Rochester, N. Y.

JACK FLEX
Keith, Syracuse, N. Y.

WILLIAM GALLIGAN
Commercial, Chicago, Ill.

SAM GILMAN
Loew's, Harrisburg, Pa.

J. D. HILLHOUSE
State, Galveston, Tex.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

SIDNEY KLEPER
Bijou, New Haven, Conn.

GEORGE LABY
Palace, Pittsfield, Mass.

ED MAY
Russell, Maysville, Ky.

LOUIS E. MAYER
Palace, Cleveland, Ohio

RITA MORTON
RKO Albee, Providence, R. I.

LESTER POLLOCK
Loew's, Rochester, N. Y.

H. W. REISINGER
Loew's, Dayton, Ohio

CARL ROGERS
Granada, Cleveland, Ohio

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

JOE SAMARTANO
Palace, Meriden, Conn.

H. N. SCOTT
Broad, Columbus, Ohio

BOYD SCOTT
Grand, Holdenville, Okla.

LOUIS L. SIMONS
Park, Windsor, Ont., Can.

CHARLES B. TAYLOR
Shea Theatres, Buffalo, N. Y.

DISTINCTIVE DISPLAY ADS



James R. Nairn, advertising director, Famous Players Canadian theatres, submits this fine example of effective use of Ben Day background. Jack Barker did the art work.

Effective holdover ad on "Hers to Hold" was employed by Carlo Vannicola, advertising director, RKO Keith Memorial theatre, in Boston, Mass.





Bill Hoyle, advertising director Lichtman theatres, in Washington, used a series of these musical teasers to plug the colored stars in the picture.



Another attractive holdover ad originated by Irving Blumberg, ad head for the Warner theatres in Philadelphia, Pa.



Alert showmen "lifted" this smart trade paper ad for their own use. This one appeared in Kansas City dailies. Charles Pincus also used it at the Utah, Salt Lake City, Utah.

"So Proudly We Hail" Given Wide Coverage by Redmond

Starting his campaign three weeks in advance of the opening of "So Proudly We Hail" at the Rivoli theatre, in Falls City, Neb., Jimmie Redmond used a lobby setpiece that covered the entire width of the lobby with advertising, reading: "We are starting now to tell you about this great coming attraction." The display was made up of 36 stills, large cutout stars with cast listed and one foot letters atop the setpiece. Stickers with title were placed on all windshields; small reader lines were used at the bottom of newspaper ads, trailers plugged the attraction and numerous window displays were landed.

Ten days ahead Jimmie screened the picture for 24 heads of the Red Cross, reaction cards were used here and later incorporated in ads. Letters were mailed to county heads by the Red Cross recommending that they see the picture, entire expense met by them, as well as the endorsement ad of two columns-15 inches. Material was placed in the class study rooms and the sewing teacher plugged the picture in all her classes in connection with the value of Red Cross work. work.

A three day contest tied directly to the picture was used with guest tickets going to the winners, and in addition Redmond contacted the presidents of the Rotary, Lions, Elks, Legion, Chamber of Commerce and the Junior Chamber to get an announcement made at the regular noon day or dinner meeting of their respective organizations.

Galligan Lands Front Page Story Again

Bill Galligan at the Commercial theatre, in Chicago, recently landed another front page story, this time in connection with a screening he held of "This Land Is Mine" for 150 students of the Calumet Park CYO vacation school. The free show was held at 10 a.m. and included "Lady Bodyguard," a comedy featuring Eddie Albert and Anne Shirley. An added attraction on the program was "Show Business At War."

Arrangements for the special show were conducted by Rev. Richard Rogan of St. George's Church, Charles Mustard of the Chicago Park Board and Bill. This is the second in a series of annual free shows for the Calumet Park CYO vacation school group.

Fitzsimmons Offers Tickets To "Edge of Darkness"

As an attractor in advance of "Edge of Darkness" at the Rialto, in East Rochester, N. Y., Sam Fitzsimmons set up a table on a downtown street corner and placed an attractive girl at it. Copy on the table plugged the picture and advertised the fact that during the week guest tickets would be distributed. The girl, in effective costume, distributed heralds to passersby, those receiving handbills with a large red Victory V on the inside being entitled to the guest tickets.

Six-sheets were prominently displayed about town and two weeks ahead a large satin banner was hung from the ceiling in the lobby and reaching the top of the box-office. One sheets were spotted near the entrance gates of local factories and heralds were distributed house-to-house.

Hallowe'en Parties Require Planning

Screwball Stage Games and Spook Stuff May Be Stressed; Lobby Decoration in Keeping

With the Hallowe'en season just around the corner, theatremen are formulating their plans and readying spook shows, stage games, etc., for escapist fare. Refurbished, the safe and sane projects to discourage youth from damaging property are in order, with a special "honor party" or similar affair being given, and the kiddies participating in exchange for keeping the peace.

The "spook" angle offers showmen an opportunity to utilize various devices used in previous years with excellent results, such as "dancing spooks" swaying to spooky organ music, dangling skeletons extended over the audience on long poles, and flying bats and cats floating about.

Decorations Are in Order

Lobbies may be decorated appropriately for the holiday with black cat cutouts, goblins, and witches on broomsticks. Pumpkins, cutout and illuminated, will lend atmosphere. Decorations should all be flame-proofed and care should be exercised to avoid anything of inflammable material to avoid fire hazards.

Special shows can be run at matinee performances for the kiddies or at special midnight or other designated evening performances for the adults. Prizes can be promoted for those wearing the best costumes in keeping with Hallowe'en. The audience should decide who the winners are. The manager usually can work as his own master of ceremonies with invitations to the audience to participate in contests which will add to general festivities.

Contests Old Standbys

One or more variations of the old apple-ducking contest is a great laugh-getter. Most common method of using this idea is to place a large tub on the stage, almost filled with water. Stemless apples are then dropped into the tub, the contestants kneel around it facing the audience and attempt to remove the apples with their teeth without using hands. A variation is to have the apples suspended from strings over the heads of the contestants, the first who takes a bite from the apple without using hands is judged the winner.

The cracker-eating contest calls for the entrants to eat three saltine or soda crackers. The first one who finishes and whistles two bars of "Yankee Doodle" is the winner.

The balloon contest requires that the balloon be blown up without use of hands, the first one causing his balloon to burst is tagged winner.

The shoe contest is popular, in which contestants remove their footgear which is scrambled on one side of the stage. At a signal they run to the pile, locate their shoes, put them on and lace them, with the first one completing the task being the winner.

An egg-rolling contest calls for the entrants to push an egg from one side of the stage to the other using their noses for propulsion.

Pie and cake-eating contests will add laughs to the show, and there is an ice-cream contest participated in by pairs, entered as teams. Each member of the team holds his own portion which is fed to him *by the partner.*

There are other devices which may be effectively used in conjunction with the Hallowe'en Show. The show should be well advertised in advance with all advertising material stressing Fun, Laughs and a good time for all.

Music Tieups Abound for Groom In "Best Foot Forward" Date

Paper cutout soles of shoes with imprinted picture and playdate copy were used under the theatre marquee by Arthur Groom at Loew's State, in Memphis, for his date on "Best Foot Forward". A lifesize cutout of Harry James was used in the lobby in advance and jumbo window cards were placed in advantageous locations throughout the city. Imprinted money wrappers were used two weeks ahead of opening, cards were distributed to local juke box operators thru the area with copy reading: "Hear your favorite Harry James record and see him and his music makers in," etc.

Numerous music windows were promoted, music counter in department store with a life size cutout of James was landed and radio and newspaper coverage was had in addition to the posting of 24-sheets.

May's Minstrel Show Display

Ahead of his date on "Dixie" at the Schine Russell theatre, in Maysville, Ky., Ed May arranged a small sized minstrel show setpiece that took up one entire side of the lobby. Four end men, eight chorus costumes, 20 tambourines, wigs, props, etc., completed the display which was surrounded by stills and banners giving titles, etc.

Boyle Promotes Radio Plugs

In conjunction with the showing of "Stormy Weather," at Loew's Poli-Broadway theatre in Norwich, Conn., Joe Boyle promoted several spot announcements from Station WNIC. The picture received a plug following the morning "record request" program.



PERSONALS ON SHOWMEN

Operates Navy Base Theatre Somewhere in the Pacific



Harry E. Haynes, who handles the Motion picture projection and stage shows at a Navy Base theatre, somewhere in the Southwest Pacific, has a widely varied career covering every phase of the show world. He was born in Baltimore, Md., November 7, 1913 and traveled on the road with his father, who at the time was with George Arliss in "The Green Goddess". When his father was running the Grand theatre, in Baltimore, Harry acted as a stooge for trick acts at the age of 6. Haynes was the stage director in his high school plays and ushered at night for Loew's. He becme Chief of Service and a junior assistant manager at Loew's Parkway, later in charge of advertising and publicity at the Edgewood, in Baltimore. He traveled every winter with Sonja Henie and her ice show as advance ad man. Haynes is a former student of the New York Institute of Photography and is now putting on big publicity stunts for his stage attractions, USO units and his pictures and says "you have to sell them down here too, even though it's free."

BYRON LINN, who has been supervisor of the Comerford city houses, in Scranton, Pa., has been named manager of the Strand, replacing Willard Matthews, who had been sent to the Capitol, at Hazleton, succeeding John Higgins, who has been transferred to the Feeley, Hazleton. Higgins succeeds George Prokopic, who has been made manager of the Hippodrome, Pottsville, succeeding Bert Allen, named to the Hollywood, Pottsville, replacing Robert Morgan, who has been inducted. Other Comerford changes include: John Gibbons, who has been assistant manager of the Family, promoted to manager of the Capitol succeeding Matt O'Keefe, who has been sent to the American, Pittston. Thomas Jones, of the art department, has been made supervisor of the suburban theatres in Scranton. Al Farre, of the booking department, has been transferred to Binghamton and Jack Mahon, former manager of the Westside, Scranton, has been named to the booking department. Edward McGovern, manager of the Rialto, Scranton, has been appointed manager of the Westside. William Kays, former manager of the Globe, Scranton, replaces McGovern and Frank Loftus, manager of the American, Pittston, has been named to the Globe, Scranton, succeeding Kays. Harry Spiegel has been named supervisor of all Comerford houses in the Scranton area.

GEORGE CAMPBELL has succeeded Michael S. Abdella as manager of the Palace theatre, in New Britain, Conn.

MRS. HELEN McLAUGHLIN has been promoted from assistant manager at Loew's Poli Palace, in Meriden, Conn., to manager of the Capitol, in Bridgeport.

CONGRATULATIONS

October 10th
Laurel Nelson
Lewis A. Doran
Joe Kendall
I. Goldstein
Don C. Malloy
Howard S. Hunt
Samuel W. Kendall
Robert F. Griffith
Robert Busch
Louis L. Simons

11th
B. L. Kearney
Henry G. Santos
J. B. Schotborgh
James S. Ackron
Gordon W. McLean

12th
Jack Fieman
Horace Truitt
Jerry Cooper
John G. Broumas
Oscar Brotman
Charles J. Scheel
Henry G. Hall
Earle S. Horne
Bill Smith
Archie H. Adams
Robert Goldstein
Bill C. Talley
Moe Farber
Curby A. Smith

October 12th
Bruce Royal
John W. Howe
Douglas B. Keyes

13th
B. H. Powers
Joseph Herman
Ray McLain
Merritt Pragg
Louis Williams
Kirby Griffin
George Posner
Owen McFarland

14th
Morris Kaufman
Eugene Venne
Frank Dancer
Ralph Lundgren
C. Don Sheedy
E. O. Gabriel
R. D. Olson
Sam A. Kimball
Frank Bartholomay
Fred W. Curtice

15th
John Turner
Sidney Magen
Theodore Schlosser
Harry Pickett
Dave Unger
Richard Stoddard
Walter Brooks

FRED BOAS, manager of the Avon theatre, in Philadelphia, has taken a similar post at Henry Friedman's Lansdowne theatre there succeeding Frank Costello, who joined the Warner circuit to manage the Cross Keys theatre. Martin Annisman, former manager of the Cross Keys, was promoted to manager of the circuit's key-run State theatre.

H. MERRICK LYON, manager of the Palace theatre, in South Norwalk, Conn., has been inducted into the Army.

SHIRLEY CROWLEY is now managing the Royal theatre, at Le Mars, Ia.

HARRY UNTERFORT, city manager for Schines, in Syracuse, has enlisted in the Army.



Photo by Staff Photographer

Guy Hevia, former manager of Schine's Seneca, in Salamanca, N. Y., drops into the Round Table offices with his wife to bid farewell before joining the U. S. Army.

Hagan Worked for Ripley at Pan American Exposition

Thomas W. Hagen was born in Hartford, Conn., on July 16th, 1911, is married and the father of one boy. Now manager of the Fox Marquis theatre, in West Hollywood, Cal., Hagen who has been in the theatre business for the past thirteen years, started as an usher at the old Gilmore theatre, in Springfield, Mass. Believe it or not, Tom worked at the Pan-American Exposition, in Dallas, Texas, as Robert L. Ripley's publicity director. Theatres that he has managed included; the Paramount, in North Adams, Mass., Paramount, in Springfield, Vt., East Main Street theatre, in Waterbury, Conn., and the Poli theatre, in New Haven, Conn.



ERNEST WOODS is managing the Ritz theatre, Macon, Ga., succeeding Harry Glenn, who becomes state supervisor.

RAY MEYER, former manager of Warner's 69th Street theatre, in Philadelphia, has been named manager of William Goldman's Karlton. James McHugh, manager of the Lane, goes to the 69th Street, with Lou Colontuono, assistant at the Fox, promoted to manager of the Lane.

HAROLD SAVAGE has been promoted to manager of the Rialto, in Waukegan, Ill.

MARGARETHA HUDGELL has been appointed manager of the Tri-States Rockette theatre, in Des Moines, Ia., succeeding J. Dickinson, resigned.

LEO BERKOWITZ has been named assistant manager of the Broadway theatre, in Portland. Ore.

H. A. CARPENTER has purchased the Springfield (Ore.) theatre, from H. C. Durkee.

LIONEL WASSON has returned to manage the Central States Palace theatre, in Burlington, Ia., replacing Harold Lynn, who has moved to the Englert, at Iowa City, to take the place of Al Davis. Davis has been ordered to Arizona for his health.

LEONARD KRASKA, formerly assistant manager of the Fine Arts theatre, in Boston, has been named manager of E. M. Loew's Strand theatre there.

NESTOR NOVAK, manager of the Lake theatre, in Fort William, Ont., has joined Canada's armed forces. He is succeeded by Mrs. E. Colpitts.

AL SMITH, manager of the Grand theatre, in Galt, Ont., has enlisted in the RCAF.

HERB GORDON, formerly with Schine's, is now managing the Warner Forum, in Philadelphia.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

BEHIND THE RISING SUN (RKO)

Final Reports:

Total Gross Tabulated	$517,900
Comparative Average Gross	386,400
Over-all Performance	134.0%

BALTIMORE—Hippodrome 109.9%
(SA) Vaudeville
BOSTON—Keith Memorial, 1st week . . . 113.9%
(DB) Melody Parade (Mono.)
BOSTON—Keith Memorial, 2nd week . . . 119.1%
(DB) Melody Parade (Mono.)
BOSTON—Keith Memorial, 3rd week . . . 98.4%
(DB) Melody Parade (Mono.)
BUFFALO—20th Century, 1st week 179.2%
(DB) Chatterbox (Rep.)
BUFFALO—20th Century, 2nd week 132.0%
(DB) Chatterbox (Rep.)
BUFFALO—20th Century, 3rd week 122.6%
(DB) Chatterbox (Rep.)
CHICAGO—Palace 164.8%
(DB) Adventures of a Rookie (RKO)
CINCINNATI—RKO Albee 107.6%
CINCINNATI—RKO Grand, MO, 1st week . 119.2%
INDIANAPOLIS—Indiana 121.8%
(DB) Adventures of a Rookie (RKO)
INDIANAPOLIS—Lyric 111.1%
(DB) Adventures of a Rookie (RKO)
LOS ANGELES—Hillstreet, 1st week . . . 228.4%
(DB) Honeymoon Lodge (Univ.)
LOS ANGELES—Hillstreet, 2nd week . . . 135.8%
(DB) Mexican's Spitfire's Blessed Event (RKO)
LOS ANGELES—Pantages, 1st week . . . 188.8%
(DB) Someone to Remember (Univ.)
LOS ANGELES—Pantages, 2nd week . . . 83.9%
(DB) Mexican's Spitfire's Blessed Event (RKO)
MILWAUKEE—Alhambra 140.0%
(DB) Mexican Spitfire's Blessed Event (RKO)
MINNEAPOLIS—Orpheum 146.5%
MINNEAPOLIS—Lyric, MO, 1st week . . . 111.1%
NEW HAVEN—Roger Sherman 96.7%
(DB) Mexican Spitfire's Blessed Event (RKO)
OMAHA—Brandeis 154.5%
(DB) Mexican Spitfire's Blessed Event (RKO)
PROVIDENC—RKO Albee, 1st week . . . 212.9%
(DB) Good Morning, Judge (Univ.)
PROVIDENCE—RKO Albee, 2nd week . . . 138.8%
(DB) Good Morning, Judge (Univ.)
SAN FRANCISCO—Golden Gate, 1st week . . 128.1%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . 106.1%
(SA) Vaudeville
SEATTLE—Paramount, 1st week 178.9%
SEATTLE—Paramount, 2nd week 84.2%
ST. LOUIS—Fox 155.0%
(DB) The Falcon in Danger (RKO)
WASHINGTON—RKO Keith, 1st week . . . 157.9%
WASHINGTON—RKO Keith, 2nd week . . 78.9%

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FIRST COMES COURAGE (Col.)

Final Reports:

Total Gross Tabulated	$269,070
Comparative Average Gross	231,300
Over-all Performance	116.3%

BALTIMORE—Hippodrome 109.9%
(SA) Henny Youngman and others
BOSTON—Paramount, 1st week 148.8%
(DB) Petticoat Larceny (RKO)
BOSTON—Paramount, 2nd week 97.6%
(DB) Petticoat Larceny (RKO)
BOSTON—Fenway, 1st week 168.9%
(DB) Petticoat Larceny (RKO)
BOSTON—Fenway, 2nd week 93.1%
(DB) Petticoat Larceny (RKO)
BUFFALO—Lafayette 95.2%
(DB) Redhead from Manhattan (Col.)
CHICAGO—Chicago 111.6%
(SA) Ozzie Nelson Orchestra
CINCINNATI—RKO Grand 105.7%
CLEVELAND—RKO Palace 102.7%
(SA) Mitzie Mayfair, Charlie Barnet Orchestra
DENVER—Paramount 121.6%
(DB) Nobody's Darling (Rep.)
MILWAUKEE—Palace 120.0%
(DB) What's Buzzin', Cousin? (Col.)
MINNEAPOLIS—Orpheum 168.1%
(SA) Ozzie Nelson Orch., Harriet Hilliard
NEW HAVEN—Bijou 102.7%
(DB) Sarong Girl (Mono.)
OKLAHOMA CITY—State 115.5%
(DB) What's Buzzin', Cousin? (Col.)
OMAHA—Brandeis 147.2%
(DB) My Kingdom for a Cook (Col.)
PHILADELPHIA—Stanton, 1st week 136.9%
PHILADELPHIA—Stanton, 2nd week 89.4%
PHILADELPHIA—Keith, MO, 1st week . . 124.2%
PHILADELPHIA—Keith, MO, 2nd week . . 78.2%
SAN FRANCISCO—Orpheum, 1st week . . . 134.6%
(DB) Crime Doctor (Col.)
SAN FRANCISCO—Orpheum, 2nd week . . 122.0%
(DB) Crime Doctor (Col.)
WASHINGTON—Warner Metropolitan . . . 130.4%

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CLAUDIA (20th-Fox)

Final Reports:

Total Gross Tabulated	$470,020
Comparative Average Gross	379,000
Over-all Performance	124.0%

BALTIMORE—New, 1st week 129.0%
BALTIMORE—New, 2nd week 107.5%
BALTIMORE—New, 3rd week 102.1%
BUFFALO—Buffalo, 1st week 109.0%
BUFFALO—Buffalo, 2nd week. 100.0%
CINCINNATI—RKO Albee 132.9%
CINCINNATI—RKO Grand, MO, 1st week . 125.0%
CINCINNATI—RKO Lyric, MO, 2nd week . . 115.4%
DENVER—Denver 117.8%
(DB) Good Luck, Mr. Yates (Col.)
DENVER—Esquire 104.6%
(DB) Good Luck, Mr. Yates (Col.)
DENVER—Aladdin, MO, 1st week 87.2%
(DB) Good Luck, Mr. Yates (Col.)
DENVER—Rialto, MO, 2nd week 125.0%
(DB) Good Luck, Mr. Yates (Col.)
KANSAS CITY—Esquire, 1st week 140.0%
KANSAS CITY—Esquire, 2nd week 100.0%
KANSAS CITY—Uptown, 1st week 196.4%
KANSAS CITY—Uptown, 2nd week 107.1%
LOS ANGELES—Chinese 153.9%
(DB) They Came to Blow Up America (20th-Fox)
LOS ANGELES—Loew State 128.0%
(DB) They Came to Blow Up America (20th-Fox)
LOS ANGELES—Ritz 156.2%
(DB) They Came to Blow Up America (20th-Fox)
MILWAUKEE—Wisconsin 140.0%
(DB) Report from the Aleutians (WAC)
MLWAUKEE—Strand, MO, 1st week . . . 145.0%
(DB) Corregidor (PRC)
NEW HAVEN—Loew Poli 92.4%
(DB) Petticoat Larceny (RKO)
NEW HAVEN—College, MO, 1st week . . . 121.9%
(DB) Petticoat Larceny (RKO)
OKLAHOMA CITY—Criterion 136.6%
OKLAHOMA CITY—Tower, MO, 1st week . 109.0%
OMAHA—Paramount 157.9%
(DB) Alaska Highway (Para.)
OMAHA—Omaha, MO, 1st week 101.2%
(DB) Alaska Highway (Para.)
PHILADELPHIA—Boyd, 1st week 132.6%
PHILADELPHIA—Boyd, 2nd week 99.4%
PITTSBURGH—Fulton, 1st week 194.8%
PITTSBURGH—Fulton, 2nd week 136.3%
PROVIDENCE—Majestic 111.1%
PROVIDENCE—Carlton, MO, 1st week . . . 113.8%
SAN FRANCISCO—Paramount, 1st week . . 108.2%
(DB) Report from the Aleutians (WAC)
SAN FRANCISCO—Paramount, 2nd week . . 105.0%
(DB) Report from the Aleutians (WAC)
SEATTLE—Paramount 134.2%
(DB) Here Comes Kelly (Mono.)
ST. LOUIS—Fox 151.9%
(DB) Nobody's Darling (Rep.)
ST. LOUIS—Missouri, MO, 1st week . . . 132.8%
(DB) Hers to Hold (Univ.)
ST. LOUIS—Missouri, MO, 2nd week . . . 116.4%
(DB) Hers to Hold (Univ.)
TULSA—Ritz 122.6%
TULSA—Majestic, MO, 1st week 109.0%

DESTROYER (Col.)

Intermediate Reports:

Total Gross Tabulated	$330,550
Comparative Average Gross	278,700
Over-all Performance	118.6%

BOSTON—Loew State 104.0%
(DB) Two Senoritas from Chicago (Col.)
BOSTON—Loew Orpheum 100.4%
(DB) Two Senoritas from Chicago (Col.)
CINCINNATI—RKO Albee 107.6%
INDIANAPOLIS—Loew 101.0%
(DB) Good Luck, Mr. Yates (Col.)
KANSAS CITY—Midland 132.1%
(DB) Two Senoritas from Chicago (Col.)
NEW YORK—Criterion, 1st week 164.0%
NEW YORK—Criterion, 2nd week 121.6%
OMAHA—Brandeis 120.0%
(DB) Gildersleeve's Bad Day (RKO)
PHILADELPHIA—Fox, 1st week 160.1%
PHILADELPHIA—Fox, 2nd week 81.4%
PITTSBURGH—Harris, 1st week 139.8%
PITTSBURGH—Harris, 2nd week 83.3%
PITTSBURGH—Senator, MO, 1st week . . . 114.2%
PROVIDENCE—Strand, 1st week 148.9%
(DB) Swing Your Partner (Rep.)
PROVIDENCE—Strand, 2nd week 104.1%
(DB) Swing Your Partner (Rep.)
SAN FRANCISCO—Orpheum, 1st week . . . 131.5%
(DB) It's a Great Life (Col.)
SAN FRANCISCO—Orpheum, 2nd week . . 116.5%
(DB) It's a Great Life (Col.)
SEATTLE—Liberty, 1st week 152.1%
SEATTLE—Liberty, 2nd week 103.2%
SEATTLE—Liberty, 3rd week 106.9%
(DB) Two Senoritas from Chicago (Col.)
SEATTLE—Liberty, 4th week 84.2%
(DB) Two Senoritas from Chicago (Col.)
WASHINGTON—Warner Earle 114.3%
(SA) Vaudeville

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THE SKY'S THE LIMIT (RKO)

Intermediate Reports:

Total Gross Tabulated	$334,950
Comparative Average Gross	320,900
Over-all Performance	104.3%

BALTIMORE—Hippodrome 118.1%
(SA) Vaudeville
BOSTON—RKO Boston 103.7%
(SA) Henry Armstrong Orchestra
BUFFALO—20th Century, 1st week 113.2%
(DB) Mexican Spitfire's Blessed Event (RKO)
BUFFALO—20th Century, 2nd week 84.9%
(DB) Mexican Spitfire's Blessed Event (RKO)
CINCINNATI—RKO Palace 107.1%
CLEVELAND—Warner's Hippodrome . . . 114.0%
CLEVELAND—Allen, MO, 1st week 74.8%
CLEVELAND—Warner Lake, MO, 2nd week 80.6%
DENVER—Orpheum 110.4%
(DB) Petticoat Larceny (RKO)
DENVER—Broadway, MO, 1st week 110.3%
(DB) Petticoat Larceny (RKO)
INDIANAPOLIS—Circle 118.1%
(DB) Petticoat Larceny (RKO)
KANSAS CITY—Orpheum, 1st week 100.0%
(DB) The Falcon in Danger (RKO)
KANSAS CITY—Orpheum, 2nd week 75.0%
(DB) The Falcon in Danger (RKO)
LOS ANGELES—Chinese 122.3%
LOS ANGELES—Loew's State 105.7%
LOS ANGELES—Ritz 121.9%
NEW HAVEN—Loew Poli 80.6%
(DB) Someone to Remember (Rep.)
NEW YORK—Palace, 1st week 128.0%
NEW YORK—Palace, 2nd week 88.0%
NEW YORK—Palace, 3rd week 64.0%
OMAHA—Brandeis 134.5%
(DB) The Falcon in Danger (RKO)
PROVIDENCE—RKO Albee, 1st week . . . 125.0%
(DB) The Falcon in Danger (RKO)
PROVIDENCE—RKO Albee, 2nd week . . . 115.7%
(DB) Falcon in Danger (RKO)
TORONTO—Imperial 120.3%

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Bartlett, Former Scenarist, Dies

Randolph Bartlett, once a writer, editor and director of motion pictures, died Thursday of last week at his home, 322 West 76th Street, New York, after an illness of a few days. The funeral was held in private, Monday. He was 62 years old. He had been for nearly 10 years a copy reader for the New York *Sun*.

Mr. Bartlett came to the world of the motion picture from newspaper work in San Francisco and Los Angeles, when he joined the staff of *Photoplay* magazine, then under the development and guidance by the late James R. Quirk. In subsequent production connections Mr. Bartlett wrote titles and scripts and edited pictures for Selznick Pictures, Famous Players-Lasky and RKO. He went to France for Paramount and remained there as a director of French pictures for the French. On his return to the United States in 1934, he returned to the New York *Sun*, with which he had had connection in prior years.

Mr. Bartlett was born in Glencoe, Ontario, of Colonial American stock. His forebears, substantial Vermonters, were among those who left the Colonies at the onset of the American revolution. He is survived by his wife, Mrs. Rose Bartlett, formerly of Memphis, and three children by a former marriage, Mrs. Thomas Sullivan of New York, Mrs. E. J. Kerr of Medford, Ore., and Wesley Bartlett, now in the U. S. Army.

Sidney Bloomfield

Sidney Bloomfield, 31, manager of the Lennox, Philadelphia, died September 26th in that city of pneumonia. Mr. Bloomfield began his industry career with the National Penn Printing Company, which prints for theatres. Subsequently, he managed the Bell Theatre, in the same city. He leaves his widow and two children.

Harry Silver

Harry Silver, co-manager of the Northio Theatre, Hamilton, O., died October 2nd at the Henroitan Hospital, Chicago, of a heart condition. He was 62. Burial was in the Jewish Cemetery, Hamilton. Mr. Silver left two brothers and a sister.

Merwin Mattes

Merwin Mattes, Army lieutenant, 25, died after an accident in New Guinea, his parents, Mr. and Mrs. Graham Mattes, of New Haven, were informed last week. Lieutenant Mattes was formerly with his father in Photo News Service, New Haven, printers of theatre programs. He leaves his widow, Shirley.

Joseph F. Brown

Joseph F. Brown, 56, maintenance engineer at the Northio Palace theatre, Hamilton, O., died at the Mercy Hospital in that city September 30th. He had been ill for sometime. Surviving are his widow and four sons.

Henry J. Miller

Lieutenant Henry J. Miller, formerly of Eastman Kodak, died last week at Camp Swift, Texas, from injuries received in a plane crash.

Iowa Salesmen Celebrate

The Iowa Film Salesmen's Club celebrated its first anniversary last week with a dinner in Des Moines, attended by approximately 30 members and their wives.

Operators' Union Dissolved

The United Motion Picture Operators Union, labor organization for the past 11 years, with offices in New York, has been dissolved.

Sgts. Comerford, Lazar Missing in Action

A Marine sergeant and an Army sergeant, both associated with the industry, have been reported missing in action by the War Department. The marine, Thomas Comerford, Jr., son of Thomas Comerford, a Comerford Theatres' executive, enlisted in January, 1942, and was last known to be in South Pacific war theatre. Army Sergeant Sander Lazar, formerly was assistant publicity head of the Schine circuit. He has been recommended for a citation because of gallant action with the Air Forces.

Heads Kentucky Union

Harry F. Petty, secretary-treasurer of the Motion Picture Operators Union at Louisville, recently was elected president of the Kentucky Federation of Labor. He resigned as president of the Central Labor Union in order to assume his new post.

Joins Warner Sales Staff

Oscar Kantor has succeeded Max Birnbaum as salesman for the Warner Cincinnati branch. Mr. Birnbaum recently was transferred to New Haven.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS

SHORT SUBJECTS CHART

SERVICE DATA

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Footlight Glamour

(Columbia, 1942-43)

Blondie Again

This carries on the Blondie stories in traditional style. Blondie is aflutter with the glamour of the stage through the little theatre aspirations of a girl whom Dagwood takes into his home and who helps his boss close a big deal.

Frank Strayer produced, and directed Penny Singleton, Arthur Lake, Jonathan Hale, Irving Bacon, Larry Simms, Daisy and her pups, in their usual roles at a romping, laugh-producing pace, while others make up an effective cast.

The slowness with which the story unfolds is overcome by the rapid pace given the film by cast and director. Dagwood's fumbling efforts to act a part in the play with which Blondie is enraptured uncovers a fortune hunter, thereby saving the deal for his boss just when everything had gone to pot.

Original screenplay was by Karen DeWolf and Connie Lee from a comic strip by Chic Young.

Previewed at the Pantages, Hollywood, where a Monday matinee crowd laughed approval. Reviewer's Rating: Excellent.—JACK CARTWRIGHT.

Release date, September 30, 1943. Running time, 70 min. PCA No. 9549. General audience classification.

Blondie ..... Penny Singleton
Dagwood ..... Arthur Lake
Jonathan Hale, Larry Simms, Irving Bacon, Daisy.

Paris After Dark

(Twentieth Century-Fox)

French Underground Drama

This is a well-made drama of the underground movement in France, having much in common with its predecessors, offering competent performances and adding a new and provocative character to the roster of screen heroes in occupied countries. The latter is a French soldier, returned from a Nazi concentration camp, beaten and fearful, but with the memory of France and liberty still alive within him. This strong and sensitive characterization by Philip Dorn, second among MOTION PICTURE HERALD's Stars of Tomorrow, together with the reality of the French setting, place this drama well above the general run of films of intrigue and sabotage which have grown out of the present war.

Leonide Moguy, who produced the film, and Andre Daven, who directed it, have translated the French scene and character to the American screen with excellent results. The small cafe which masks the activities beneath, the tight family unit forced to face the realities of being conquered, the active revolutionaries and the informers all have a native character which encourages belief.

Permormances, too, are marked by a sincerity which strengthens the import of the story. George Sanders, as the aristocratic doctor who leads the movement, impresses with a quiet but forceful characterization. Brenda Marshall does creditably with a difficult assignment, that of the nurse whose beloved husband returns ill and embittered but who refuses to give up the fight. Smaller roles by Madeleine LeBeau, Raymond Roe and Marcel Dalio are well played.

The screenplay by Harold Buchman, based on a story by Georges Kessel, telling of heroism, brutality and death, of secret meetings and dangerous missions, should sustain interest despite the fact that most of the action can be foretold.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, October 15, 1943. Running time, 85 min. PCA No. 8357. General audience classification.

Dr. Andre Marbel ..... George Sanders
Jean Blanchard ..... Philip Dorn
Yvonne Blanchard ..... Brenda Marshall
Madeleine LeBeau, Marcel Dalio, Raymond Roe, Robert Lewis, Henry Rowland, Gene Gary, Jean Del Val, Curt Bois, Ann Codee, Louis Borell, John Wengref, Michael Visaroff, Frank Lyon.

Bullets and Saddles

(Monogram)

Fast Action

Opening with action, packed with menace by hoodlum westerners firing homes of ranchers and rustling cattle, this one provides wide play for some action and straight shooting by Ray "Crash" Corrigan and his pals, Dennis Moore and Max "Alibi" Terhune.

They ride to rescue Mother Craig, who raised Corrigan, when she and her son stand firm against efforts to drive them from the valley by land-hungry Glen Strange and a lawless gang. Efforts to pin a murder on Craig are thwarted by Corrigan and his pals, who in turn prove a stranger's guilt and round up his gang in blazing gun battle.

Anthony Marshall directed. George W. Weeks was in charge of production from a script by Elizabeth Beecher and an original by Arthur Hoerl.

Previewed Hitching Post at the Hollywood, it was coupled, unadvertised, with "Song of Texas." The matinee audience responded unmistakably. Reviewer's Rating: Excellent.—J. C.

Release date, October 29, 1943. Running time, 52 min. PCA No. 9468. General audience classification.

Ray "Crash" Corrigan, Dennis Moore, Max "Alibi" Terhune, Glen Strange.

You're a Lucky Fellow, Mr. Smith

(Universal)

Comedy Musical

This is another musical, burdened by a too farcical plot. A substantial part of the film is set on a Pullman car. There is some broad comedy, provided by Luis Alberni as a frenetic artist, founder of a "vibrationist" school of painting, and a promoter of the wealthy; by Billie Burke, in her usual addle-pated matron character, and by Stanley Clements as Allan Jones' admiring sidekick. But the comedy is weak. The songs are many, and tuneful, provided by "The King's Men," Jones' soldier buddies; but they are inserted rather too frequently.

The story has Evelyn Ankers as the girl who must marry before her 24th birthday, to realize $95,000 willed by an uncle. Because her sister, singing Patsy O'Connor, doesn't want her to marry a "stuffed shirt," Miss Ankers is delayed on the train from New York to Chicago. The car is shunted to a siding because sister pretends measles. With the birthday deadline hours away, Miss Ankers marries singer Jones, a private. In Chicago, she avoids him, but later she seeks his companionship—and signatures; for his co-signature is needed on each check made on the inherited money. She fails to hurt him, to cajole him, to force him; but finally, at a benefit dance, he permits her to annul the marriage provided she submits to an allowance arrangement so that she won't fritter away her money. But at the court, under the duress of song, they realize they love each other.

Neither Felix Feist's direction nor Jones' singing are quite enough. The fault appears to be in plot and lack of comedy pace.

Edward Lilley was associate producer.

Seen in a New York projection room. Reviewer's rating: Fair.—FLOYD STONE.

Release date, October 22, 1943. Running time, 64 min. PCA No. 9543. General audience classification.

Tony Smith ..... Allan Jones
Lynn Crandall ..... Evelyn Ankers
Mrs. George Crandall ..... Billie Burke
Patsy O'Connor, Stanley Clements, David Bruce, Luis Alberni, the Kings Men.

Hi Ya Sailor

(Universal)

Staple Musical

This item in Universal's flow of supply to the double bill market tops most of its predecessors by reason of direct procedure employed by producer-director Jean Yarbrough in subordinating story to entertainment. Stacking up eight units of entertainment and fifteen song numbers, he dealt them off the deck without fumbling for breaks in the story line, with the result that they amuse and entertain to the unrestricted extent of their abilities without crossing up, but rather prospering, the tale being told.

The tale, which is about four sailors taken in by a song-publishing racket, was written by Fanya Lawrence and scripted by Stanley Roberts. It's a tale of convenience and serves admirably as handled by Donald Woods, Elyse Knox, Eddie Quillan, Frank Jenks, Phyllis Brooks, Jerome Cowan and the others in the primary cast.

The entertainers, who do their stuff both in the course of the story and in a canteen setting, are the Nilsson Sisters, the Hacker Duo, the Leo Diamond Quintette, George Beatty, Mayris Chaney and her Dance Trio, the Delta Rhythm Boys and the Ray Eberle and Wingy Manone bands.

The picture rolls along at a smart clip and packs a lot of diversion into the running time.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER

Release date, October 15, 1943. Running time, 62½ min. PCA No. 9560. General audience classification.

Bob Jackson.....Donald Woods
Pat Rogers.....Elyse Knox
Eddie Quillan, Frank Jenks, Phyllis Brooks, Jerome Cowan, Matt Willis, Florence Lake, Charles Coleman, Mantan Moreland, Jack Mulhall.

Campus Rhythm

(Monogram)

College Musical

As program offset to a heavy subject this hour of song and humor measures up to routine requirements of most situations. It lacks names to stand alone and polish to excite comment, but the tale and tunes are on a par with its competition and the handling of the material is smooth and sprightly.

The script by Charles R. Marion, from a story by Ewart Adamson and Jack White, concerns a radio songstress of college age, who runs away from sponsor and guardian to enroll in college under an assumed name, returning at picture's end and bringing the collegiate band with her. Six songs are sung.

Gale Storm as the songstress is the central character and a performer of ability and charm. Johnny Downs and Candy Candido are the players whose names have public recognition.

Production is by Lindsley Parsons and direction is by Arthur Dreifuss.

Previewed at the studio. Reviewer's Rating: Fair.—W. R. W.

Release date, Nov. 19, 1943. Running time, 63 min. PCA No. 9576. General audience classification.

Scoop .....Johnny Downs
Joan .....Gale Storm
Robert Lowery, Candy Candido, Ge-Ge Pearson, Doug Leavitt, Herbert Hayes, Marie Blake, Johnny Duncan, Claudia Drake.

Harvest Melody

(PRC Pictures)

Musical With Message

With Rosemary Lane and Johnny Downs topping a cast that includes the Radio Rogues and Eddie LeBaron's orchestra, this first Walter Colmes production for PRC packs an adequacy of light entertainment into its running time and manages the while to put across the government's message about the farmers' need for city help with the harvesting of the crops.

Miss Lane plays a film star, out of work, whose press agent persuades her to go to a farm and pretend to help with the harvest as a means of getting newspaper publicity. She gets so much of it, from so many sincere farm groups across the nation, that she gives up the screen to carry on her leadership in this work for the duration. The story is by Martin Mooney and Andre Lamb, the script by Allan Gale. Direction by Sam Newfield does right by it.

Four songs are sung during the progress of the story, LeBaron's orchestra supplies incidental music, and the Radio Rogues perform their routines at intervals. The film is a solid entry in its musical class.

Previewed in a Hollywood projection room. Reviewer's Rating: Fair.

Release date, November 22, 1943. Running time, 70 min. PCA No. 9561. General audience classification.

Gilda Parker .....Rosemary Lane
Tommy .....Johnny Downs
Sheldon Leonard, Charlotte Wynters, Luis Alberni, Claire Rochelle, Syd Taylor, Marjorie Manners.

THREE REISSUES SET, ONE WITHDRAWN

Twentieth Century-Fox has announced the reissue of two films, "The Rains Came" and "Under Two Flags" for release on October 29th.

Republic has set a release date of October 15th on its seventh Gene Autry reissue, "The Old Barn Dance."

One of 20th-Fox's September reissues, "Call of the Wild," has been withdrawn indefinitely. "In Old Chicago" will be released singly.

"The Rains Came," originally released in September, 1939, features Myrna Loy, Tyrone Power, George Brent and Brenda Joyce in a story of the regeneration of a woman amid earthquake, flood and pestilence in India. The review in the September 9, 1939, issue of Motion Picture Herald said in part: "Drawing his talent from hither and yon and pouring into the film all the technical skill of a picked staff, Darryl Zanuck has made of Louis Bromfield's best-selling novel an always solid and sometimes tremendous entertainment."

In the same package is "Under Two Flags," an adaptation of the Ouida novel released in 1936 and starring Ronald Colman, Claudette Colbert, Victor McLaglen and Rosalind Russell. It is a romantic story of the French Foreign Legion in Africa, and of the love of two widely differing women for the same man. In Motion Picture Herald issue of May 9, 1936, the reviewer said in part: "On strength of cast, quality of story and excellence of production, 'Under Two Flags' is entertainment for any audience."

Republic's latest Autry reissue, "The Old Barn Dance", gives the Western star an opportunity to sing and Smiley Burnette several comedy situations. The story is of the effect of tractors on the honored profession of horse-trading and the effect of radio on business profits. It was released originally in January, 1938.

Doughboys in Ireland

(Columbia)

Irish Night with Kenny Baker

This presentation of the popular singer Kenny Baker as a feature screen attraction makes full use of his tenor voice and ready smile without demanding much in the way of dramatic ability. Ten songs, including old and new favorites, alternate with a slight romantic story and some barracks comedy, with a breath of Old Ireland added for good measure. The film is another of the minor musicals which have become a major entertainment factor in the past few seasons.

Despite the title, there is no attempt to portray the life of American soldiers in Northern Ireland. The characters are American Rangers and the only spot of action is a brief raid on an unidentified coast, but the chief use of the setting is romantic. The young tenor renders such numbers as "Mother Machree," "My Wild Irish Rose" and "When Irish Eyes Are Smiling" while courting a colleen in a donkey cart, arouses the ire of the Callahan's and promotes the cause of the Irish American Canteen for more musical interludes.

Two attractive players provide the heart interest—Jeff Donnell as the Irish lass and Lynn Merrick as a heartless night club singer.

The current Hit Parade leader, "All or Nothing at All" tops the modern ballads, including "I Have Faith," "I Knew" and "Little American Boy." The Jesters give routine accounts of "McNamara's Band" and "There Must Be an Easier Way to Make a Living."

Jack Fier produced and Lew Landers directed.

Seen in New York. Reviewer's Rating: Fair.—E. A. C.

Release date, October 7, 1943. Running time, 61 min. PCA No. 9512. General audience classification.

Danny O'Keefe.....Kenny Baker
Molly Callahan .....Jeff Donnell
Gloria Gold.....Lynn Merrick
Guy Bonham, Red Latham, Wamp Carlson, Bob Mitchum, Buddy Yarus, Harry Shannon, Dorothy Vaughan, Larry Thompson, Syd Saylor, Herbert Rawlinson.

The Underdog

(PRC Pictures)

Boy and Dog

The part of this offering which concerns a small boy and the dog which he gives to the Army for training and service is beneficiary of the basic appeal inherent in the boy-and-dog formula. This makes the picture a natural for the children's matinee crowd. But the attempt to work into that story a number of others, about saboteurs, war workers' idle wives and delinquent children, dislocations of populations and transfers of employment, runs aground on so many shoals that the film is without apparent usefulness for other than children's matinee purposes.

Barton MacLane's is the single name to draw to, and his role is not heroic. Bobby Larson has some good moments, as the boy who owns the dog and is himself the prey of the neighborhood tough guys, and the dog is well trained.

Methods used by the military in training dogs for combat are shown in some interesting footage.

Production by Max Alexander and direction by William Nigh suffer from oversupply of plots and undersupply of skills. The script is by Ben Lithman, from a story by Lawrence E. Taylor and Malvin Wald.

Previewed in a Hollywood projection room. Reviewer's Rating: Poor.

Release date, October 10, 1943. Running time, 65 min. PCA No. 9582. General audience classification.

John Tate.....Barton MacLane
Henry Tate.....Bobby Larson
Jan Wiley, Charlotte Wynters, Conrad Binyon, Elizabeth Valentine, Kenneth Harlan, George Anderson, Jack Kennedy, Hobo, the dog.

SERVICE DATA *on features*

Above Suspicion (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 7, '43, p. 53; Oct. 2, '43, p. 61.

Aerial Gunner (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 4, '43, p. 75.

Appointment in Berlin (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 17, '43, p. 77; Oct. 2, '43, p. 60.

Behind the Rising Sun (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—134%
Round Table Exploitation—Aug. 21, '43, p. 51.

Cabin in the Sky (MGM)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—113%
Round Table Exploitation—Apr. 24, '43, p. 52; May 29, '43, p. 56; June 5, '43, p. 56; June 19, '43, p. 72; July 10, '43, p. 54, 58; July 17, '43, p. 75, 79; Sept. 25, '43, p. 57.

Claudia (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—124%
Round Table Exploitation—Sept. 11, '43, p. 46; Sept. 18, '43, p. 70; Oct. 2, '43, p. 61.

Destroyer (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 28, '43, p. 47; Oct. 2, '43, p. 62, 63.

Dixie (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—124.2%
Round Table Exploitation—July 10, '43, p. 58; Aug. 28, '43, p. 44; Sept. 25, '43, p. 56; Oct. 2, '43, p. 60.

DuBarry Was a Lady (MGM)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—122.8%
Round Table Exploitation—July 10, '43, p. 58; Aug. 7, '43, p. 54; Aug. 14, '43, p. 55; Aug. 28, '43, p. 46; Sept. 4, '43, p. 72, 76; Sept. 11, '43, p. 46.

First Comes Courage (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—116.3%

For Whom the Bell Tolls (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 25, '43, p. 54, 57.

References to Round Table Exploitation, Picture Gross final percentages, and Legion of Decency ratings with audience classifications are listed in this department.

Index to Service Data may be found in the Release Chart, starting on page 1580.

Heaven Can Wait (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—127.5%
Round Table Exploitation—July 31, '43, p. 52.

Hers to Hold (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—129.5%
Round Table Exploitation—Aug. 7, '43, p. 53; Aug. 28, '43, p. 45; Sept. 18, '43, p. 70, 73.

Hi Diddle Diddle (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 7, '43, p. 52; Aug. 28, '43, p. 46; Sept. 11, '43, p. 46, 48; Sept. 18, '43, p. 71, 73; Sept. 25, '43, p. 57.

Hit the Ice (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—120.1%
Round Table Exploitation—Aug. 21, '43, p. 50; Aug. 28, '43, p. 46.

Hitler's Madman (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 28, '43, p. 44; Sept. 18, '43, p. 70.

Holy Matrimony (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 28, '43, p. 46.

Johnny Come Lately (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 18, '43, p. 71.

Let's Face It (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 25, '43, p. 56.

My Kingdom for a Cook (Col.)
Audience Classification—
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 11, '43, p. 46.

LEGION of DECENCY Ratings

Class A-1	**Unobjectionable**
Class A-2	**Unobjectionable for Adults**
Class B	**Objectionable in Part**
Class C	**Condemned**

Salute to the Marines (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 25, '43, p. 56; Oct. 2, '43, p. 63.

So Proudly We Hail (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—129.3%
Round Table Exploitation—July 17, '43, p. 77; Sept. 25, '43, p. 58; Oct. 2, '43, p. 61.

Stage Door Canteen (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—136.3%
Round Table Exploitation—June 19, '43, p. 74; July 3, '43, p. 54; July 10, '43, p. 59; July 17, '43, p. 77, 78; July 24, '43, p. 72, 74; July 31, '43, p. 53; Aug. 7, '43, p. 55; Aug. 21, '43, p. 55; Aug. 28, '43, p. 45; Sept. 11, '43, p. 47; Sept. 25, '43, p. 57, 58; Oct. 2, '43, p. 62.

Stormy Weather (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—121.9%
Round Table Exploitation—June 26, '43, p. 57; July 17, '43, p. 76; July 24, '43, p. 72; Aug. 7, '43, p. 54, 56; Aug. 21, '43, p. 53.

Thank Your Lucky Stars (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 25, '43, p. 56.

This Is the Army (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—174.5%
Round Table Exploitation—Aug. 7, '43, p. 51, 52; Aug. 28, '43, p. 47; Sept. 4, '43, p. 72, 75.

Victory Through Air Power (UA-Disney)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 3, '43, p. 53; July 17, '43, p. 75; July 31, '43, p. 54; Sept. 18, '43, p. 73.

Watch on the Rhine (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 28, '43, p. 46.

We've Never Been Licked (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 28, '43, p. 44.

Wintertime (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 18, '43, p. 71; Sept. 25, '43, p. 54.

The Youngest Profession (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—121.2%
Round Table Exploitation—May 8, '43, p. 62; Aug. 28, '43, p. 45; Sept. 25, '43, p. 57.

SHORT SUBJECTS
reviews and synopses

THE MASKED MARVEL (Rep.)
Serial (381)

Republic has injected the current theme of Japanese spies and sabotage into the accustomed serial pattern of masked identity in this 12-chapter serial thriller. While the villains are fairly well established from the beginning, the leader of the masked heroes is not revealed until the final chapter.

In the meantime there have been hair-raising adventures and escapes as "Sakima" lays his plans and the "Marvel" and his aides thwart them. There are four men and a girl working against the combined efforts of the former Japanese envoy and an insurance company official to disrupt the country's wartime industry. Contaminated gasoline, stolen diamonds, plant explosions, truck shipments and periscopes figure in the enterprises, as all serious damage is avoided by the courage and persistence of the masked group.

The screenplay was the result of the combined efforts of Royal Cole, Ronald Davidson, Basil Dickey, Jesse Duffy, Grant Nelson, George Plympton, Joseph Poland. Spencer Bennet directed, with W. J. O'Sullivan in charge of production.

The cast includes William Forrest, Louise Currie, Johnny Arthur, Rod Bacon, Richard Clarke, Anthony Warde, David Bacon, Bill Healy, Howard Hickman, Kenneth Harlan, Thomas Louden, Eddie Parker, Duke Green, Dale Van Sickel, Wendell Niles and Lester Dorr.

The first chapter will run 26 minutes, and succeeding chapters 16 minutes each.

Release date, November 14, 1943 12 *episodes*

UNUSUAL OCCUPATIONS, NO. 6 (Para.)
(*L2-6*)

The four varied and unusual features which comprise this subject, filmed in color under the direction of Jerry Fairbanks, are the trolley which carries non-mountain-climbing tourists to the top of the Sugar Loaf Mountain which overlooks the harbor of Rio de Janeiro, a mender of the old wooden symbol of cigar stores, the center of American flag production and something new in cartoon sculpture.

Release date, September 17, 1943 10 *minutes*

FLICKER FLASHBACKS, NO. 2 (RKO)
(44,202)

The second of Richard O. Fleicher's series of screen gems from 'way back includes that old favorite, the bathing beauty parade, vintage of 1900 and clips from two early features—"Goodness Gracious," with Clara Kimball Young and Sidney Drew, and "A Drunkard's Reformation," directed by D. W. Griffith. The commentary is in the usual mocking pattern and the musical accompaniment is an amusing accessory.

Release date, October 1, 1943 9 *minutes*

THE EARLY WORM GETS THE BIRD (WB)
Blue Ribbon Merrie Melodies (9302)

A sidelight on the old adage, this Leon Schlesinger cartoon suggests that a bird can't be too careful. It reinforces, too, the primary lesson that Mama knows best. For the young one, "Butchie," was warned of the early rising habits of foxes and their interest in birds for breakfast. But he started out boldly and had to rely on his arch-enemy for protection.

Release date, October 2, 1943 7 *minutes*

Reviews and synopses of short sujects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1577-1578.

AGE OF FLIGHT (RKO)
(*This Is America*)

This brief survey of the past, present and future of aviation is interesting commentary on the strong imprint air travel has made on the 20th Century. It traces the growing awareness of its influence on the lives of people and the accompanying progress in air speed, distance and safety. Young Fred Parker, a boy who built model planes and flew them in the country's fields, goes to high school where he learns the basic principles of flight, attends a technical flying school where he studies the mechanics of planes, pilots a commercial transport and finally joins the armed forces—all within a time span of less than ten years.

The film, produced by Frederic Ullman, includes also a glimpse of man's early attempts to conquer the sky and poses a question as to the future of aviation in our daily living. It suggests the helicopter for the family plane, and shows its advantages in ease of handling, space requirements and convenience for general traffic.

The subject is one of general interest to the average audience, and the production is direct, informative and photographically striking.

Release date, October 1, 1943 17 *minutes*

YOURS TRULY (Para.)
Headliner (*A2-12*)

The familiar radio signature of Johnny Long and his orchestra serves as the title of this musical short featuring "One Dozen Roses," "Don't Worry," "If You Please," "One O'Clock Jump" and Chopin's "Minute Waltz." Marilyn Day is heard in the vocal choruses.

Release date, September 3, 1943 10 *minutes*

ROOM AND BORED (Col.)
Fox and Crow (5751)

The usually crafty Fox makes the mistake of renting an apartment to the Crow. He soon finds the jitterbug music on player-piano, saxaphone, juke-box and other instruments of torture unbearable. Mr. Crow is ordered to leave, and succeeds in remaining intact by some very wily maneuvers.

Release date, September 30, 1943 7½ *minutes*

LAST WILL AND TESTAMENT OF TOM SMITH (OWI)
Victory Film

Walter Abel and Lionel Barrymore are featured in this short produced for the benefit of the National War Fund. It describes the thoughts of an American aviator under sentence of execution by the Japanese. He leaves to his fellow Americans the things that seem most important in his last moments—the delights of his childhood and youth in his home town. The film is being handled by RKO.

11 *minutes*

CUE WIZARDS (Col.)
World of Sports (5802)

The time-honored art of billiards is demontrated in a skillful performance by Champion Andrew Ponzi. Charles Paterson adds some trick shots to the lesson, as Bill Stern gives the commentary.

Release date, September 30, 1943 9¾ *minutes*

RHYTHM ON THE RAMPAGE (RKO)
Headliner Revivals (43,202)

The second in RKO's revivals of band shorts with a comedy background features the music of Ted Fiorito and his orchestra, quite as popular now as when the film was originally released over six years ago. Among the songs played are "Mickey Mouse's Birthday Party" and "Reflection."

Release date, October 8, 1943 18 *minutes*

BARNYARD GOLF (RKO)
Sportscope (34,313)

There is little of the barnyard in this sports release, except for the reference to horseshoe pitching as the farmer's golf game. The game is caught in New York and at the Washington Monument where a friendly match between the armed forces is won by the expert pitching of Corporal Wayne Nelson. There's a brief glimpse of the woman's angle, too.

Release date, August 13, 1943 8 *minutes*

DIZZY PILOTS (Col.)
Three Stooges (5402)

The Three Stooges have discovered the war and join the victory effort with their usual misguided enthusiasm. Accepting no menial position, they take up inventing, hoping to change the whole course of the struggle. Their airplane is a characteristically ambitious project and accomplishes expected results.

Release date, September 24, 1943 17 *minutes*

ALADDIN'S LAMP (20th-Fox)
Terry Toon (4505)

After their highly successful adventures in Egypt, Gandy Goose and the Cat dream themselves into old China where they meet the celebrated Alladin. He offers them a try at the trusty lamp and they are soon enjoying an enormous meal served by exotic beauties. They wake up reluctantly but without resentment.

Release date, October 22, 1943 7 *minutes*

BABIES BY BANNISTER (Col.)
Panoramic (5902)

The subject of this appealing short is the studio of Constance Bannister whose specialty is babies through the eye of the camera. In addition to a glimpse of the working arrangements and skill of the photographer, the reel includes many samples of her expert work.

Release date, October 1, 1943 8½ *minutes*

SPORT STARS IN WAR (20th-Fox)
Sports Review (4302)

The long list of sports personalities now serving in the armed forces is represented by many old favorites in this patriotic reel. Boxing has given Joe Louis, Gene Tunney, Jack Dempsey; baseball is represented by Joe DiMaggio and Bobby Feller, golf by Lawson Little, tennis by Helen Jacobs, polo by Tommy Hitchcock and Pete Bostwick, horse-racing by Basil James.

Release date, October 29, 1943 9 *minutes*

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1942-43 short subject releases, prior to May, 1943, see pages 1510, 1511 and 1512.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES (Averags 17 Min.)		
4412	His Girl's Worst Friend (Gloveslinger)	5-14-43	1329
4406	Back from the Front (Stooges)	5-28-43	1329
4434	My Wife's an Angel (Allen Jenkins)	8-11-43	1329
4435	Boobs in the Night (Brendel)	8-25-43	1390
4407	Three Little Twirps (Stooges)	7-9-43	1390
4438	Here Comes Mr. Zerk (Langdon)	7-23-43	1415
4406	Higher than a Kite	7-30-42	1472
	1943-44		
5425	Shot in the Escape (Gilbert & Nazarro)	6-6-43	1535
5401	I Can Hardly Wait (Stooges)	6-13-43	1535
5428	Farmer for a Day (Clyde)	8-20-43	1535
5427	Quack Service (Una Merkel)	9-3-43	1534
5409	Pitchin in the Kitchen (Herbert)	9-10-43	1543
5402	Dizzy Pilots (Stooges)	9-24-43	1576
5421	A Rookie's Cookie	10-8-43	....
5428	Garden of Eatin'	10-22-43	....
5429	You Dear Boy	11-4-43	....
	COLOR RHAPSODIES (7 Minutes)		
4508	Plenty Below Zero	5-14-43	1329
4509	Tree for Two	6-21-43	1387
4510	He Can't Make It Stick	7-23-43	1415
4511	A Hunting We Won't Go	8-23-43	1472
	1943-44		
5501	The Rocky Road to Ruin	9-16-43	1535
5502	Imagination	10-29-43	....
	PHANTASIES CARTOONS (Average 9 Min.)		
4708	Duty and the Beast	5-26-43	1329
4709	Mass Mouse Meeting	8-25-43	1390
4710	The Fly in the Ointment	7-23-43	1415
4711	Dizzy Newsreel	8-27-43	1472
	1943-44		
5701	Nursery Crimes	10-8-43	....
5702	Black and Blue Market	11-12-43	....
	FOX & CROW		
5751	Room and Bored	9-30-43	1576
	FILM VODVIL		
5951	No. 1 Mousie Powell	9-10-43	....
5952	No. 2 Cootie Williams	10-8-43	....
5953	No. 3 Featuring Zeb Carver	11-19-43	....
	COMMUNITY SING (Series 7) (9 Minutes)		
4659	No. 9—Rosie the Riveter	5-14-43	1281
4660	No. 10—As Time Goes By	6-25-43	1415
	1943-44		
5651	No. 1 On a Wing and a Prayer	7-9-43	1472
5652	No. 2 Delta Rhythm Boys	8-27-43	1535
5653	No. 3 Patriotic Songs	9-24-43	1543
5654	No. 4 Baby Smiles at Me	10-22-43	....
	PANORAMICS (10 Minutes)		
4904	Merchant Convoy	8-11-43	1387
	1943-44		
5901	Birds on the Wing	8-26-43	1535
5002	Babies by Bannister	10-1-43	1576
	SCREEN SNAPSHOTS (Series 22) (10 Minutes)		
4859	No. 9	5-21-43	1387
4860	No. 10	8-25-43	1415
	1943-44		
5851	No. 1	6-15-43	1534
5852	No. 2	9-17-43	1543
5853	No. 3	10-15-43	....
	WORLD OF SPORTS (10 Minutes)		
4807	Aqua Thrills	5-28-43	1329
4808	Jump, Fish, Jump	8-25-43	1390
4809	Sweeping Oars	7-29-43	1472
	1943-44		
5801	Kings of Basketball	8-27-43	1535
5802	Cue Wizards	9-30-43	1578
5803	Champ of Champions	10-29-43	....
	AMERICA SPEAKS		
4963	Men Working Together	7-1-43	1387

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (Averags 20 Minutes)		
	1942-43		
A-402	Heavenly Music	5-1-43	1291
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes)		
T-419	Motoring in Mexico	5-22-43	1329
T-420	Scenic Oregon	6-26-43	1387
T-421	Glimpses of Mexico	8-21-43	1535
T-422	Over the Andes	9-25-43	....
	PETE SMITH SPECIALTIES (10 Minutes)		
S-467	Dog House	6-12-43	1365
S-468	Seeing Hands	7-3-43	1460
S-469	Seventh Column	7-31-43	1472
S-470	Scrap Happy	9-4-43	1535
S-471	Fixin Tricks	9-18-43	....
S-472	Football Thrills of 1942	9-25-43	....
	PASSING PARADE (10 Minutes)		
K-482	Who's Superstitious	5-1-43	1291
K-483	That's Why I Left You	8-12-43	1365
K-464	Don't You Believe It	7-3-43	1460
K-485	Trifles That Win Wars	7-17-43	1430
K-486	Forgotten Treasure ...	7-24-43	1460
K-487	Nursery Rhyme Mysteries 7	31-43	1460
K-488	To My Unborn Son	10-30-43	....
	MINIATURES (10 Minutes)		
M-436	Wood Goes to War	5-8-43	1340
M-437	Here at Home	5-22-43	1365
M-436	Memories of Australia	8-12-43	1387
M-439	Journey to Yesterday	7-17-43	1460
M-440	Ode to Victory	7-31-43	1512
	OUR GANG COMEDIES (Averags 11 Min.)		
C-495	Farm Hands	8-19-43	1387
C-498	Election Daze	7-31-43	1535
C-497	Little Miss Pinkerton	9-18-43	....
	TECHNICOLOR CARTOONS (8 Minutes)		
W-448	Red Hot Riding Hood	5-8-43	1340
W-447	The Lonesome Mouse	5-22-43	1350
W-448	Who Killed Who	6-5-43	1387
W-449	Yankee Doodle Mouse	6-26-43	1460
W-450	The Uninvited Pest	7-17-43	1442
W-451	One Ham's Family	8-14-43	1535
W-452	War Dogs	10-9-43	....
	SPECIAL RELEASE		
X-460	These Are the Men	9-1-43	1498

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color) (Average 10 Minutes)		
L2-5	No. 5	7-9-43	1430
L2-6	No. 6	9-17-43	1576
	1943-44		
L3-1	No. 1	11-12-43	....
	SUPERMAN COLOR CARTOONS (Averags 8 Minutes)		
W2-4	Superman in the Underground World	6-18-43	1340
W2-5	Superman, Secret Agent	7-30-43	1430
	HEADLINERS (Average 10 Minutes)		
A2-7	Letter from Ireland	5-14-43	1094
A2-8	Rationed Rhythm	8-10-43	1390
A2-9	A Revival of Moments of Charm	6-18-43	1430
A2-10	Sing, Helen, Sing	6-6-43	1512
A2-11	Three Bears in a Boat	8-20-43	1535
A2-12	Yours Truly	9-3-43	1576
A2-13	Down with Everything	9-24-43	....
	MADCAP MODELS (Color) (Average 8 Minutes)		
U2-5	Jasper's Music Lesson	5-21-43	1340
U2-6	The Truck That Flew	8-6-43	1430
	1943-44		
U3-1	Jasper Goes Fishing	10-8-43	1543
	POPEYE THE SAILOR (Average 6 Minutes)		
E2-6	Ration for the Duration	5-28-43	1374
E2-9	The Hungry Goat	6-25-43	1415
E2-10	Happy Birthdaze	7-16-43	1535
E2-11	Wood Peckin'	8-6-43	1535
E2-12	Cartoons Ain't Human	9-3-43	1543
	1943-44		
E3-1	Her Honor the Mare	11-5-43	....
	POPULAR SCIENCE (Color) (10 Minutes)		
J2-5	No. 5	6-11-43	1390
J2-6	No. 6	6-13-43	1508
	1943-44		
J3-1	No. 1	10-15-43	....
	SPEAKING OF ANIMALS (Average 9 Minutes)		
Y2-3	Speaking of Animals in Current Events	5-7-43	1340
Y2-4	Speaking of Animals at the Cage Door Canteen	6-25-43	1430
Y2-5	Speaking of Animals in The Garden	8-20-43	1543
Y2-6	Speaking of Animals in The Desert	9-24-43	....
	SPORTLIGHTS (Average 10 Minutes)		
R2-7	Tumble Bugs	5-14-43	1340
R2-8	Amphibious Fighters	7-2-43	1390
R2-9	Where Cactus Grows	7-30-43	1430
R2-10	All Sails Set	9-10-43	1506
	1943-44		
R3-1	Mermaids on Parade	10-22-43	....
R3-2	Ozark Sportsmen	11-19-43	....
	MUSICAL PARADE		
FF3-1	Mardi Gras	10-1-43	1508
	NOVELTOON		
P3-1	No Mutton for Nuttin'	11-26-43	....

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color) (7 Minutes)		
34,106	Victory Vehicles	7-30-43	1430
34,107	Reason and Emotion	8-27-43	1535
	SPORTSCOPE (Average 6 Min.)		
34,310	Racing Royalty	7-21-43	1374
34,311	Cloud Chasers	8-18-43	1415
34,312	Champion Maker	7-16-43	1472
34,313	Barnyard Golf	8-13-43	1576
	HEADLINER REVIVALS		
43,201	Harris in the Spring	9-10-43	1543
43,202	Rhythm on the Rampage	10-8-43	1576
	EDGAR KENNEDY (Average 17 Min.)		
33,408	Hot Foot	5-14-43	1340
	LEON ERROL (Average 18 Min.)		
33,708	Radio Runaround	5-7-43	1340
	JAMBOREES (Average 9 Min.)		
34,407	Duke Ellington & Orch.	7-9-43	1472
	VICTORY SPECIALS		
34,203	North African Album	6-3-43	1390
	FLICKER FLASH BACKS		
44,201	No. 1	9-3-43	1535
44,202	No. 2	10-1-43	1576
	THIS IS AMERICA (Average 19 Min.)		
33,107	Merchant Seamen	5-7-43	1315
33,108	Lieutenant Smith	8-4-43	1365
33,109	Pacific Island No. 43	7-2-43	1415
33,110	Broadway Dim-Out	7-30-43	1472
33,111	Arctic Passage	8-28-43	1522
33,112	Age of Flight	10-1-43	1576

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color)		
4251	Flying Gunners	9-24-43	1543
4252	Snowland Sentinels	11-19-43	1543
	MAGIC CARPET (Color) (9 Minutes)		
	1943-44		
4151	Mormon Trails	8-20-43	1534
4152	Coast of Strategy	10-15-43	1543
	SPORTS REVIEWS (Average 9 Min.)		
3305	Streamline and Stamina	7-2-43	1535
	1943-44		
4301	Dog Sense	9-3-43	1543
4302	Sport Stars in War	10-29-43	1576
	TERRYTOONS (TECHNICOLOR) (7 Minutes)		
3569	The Last Roundup	5-14-43	1340
3570	Mopping Up	6-25-43	....
3571	Pandora's Box	8-11-43	1387
3572	Keep 'Em Growing	5-28-43	1365
	1943-44		
4501	Mighty Mouse Rides Again	8-6-43	1535
4502	Camouflage	8-27-43	1534
4503	Somewhere in Egypt	9-17-43	1543
4504	Down with Cats	10-7-43	1543
4505	Aladdin's Lamp	10-22-43	1576
4506	Lion and the Mouse	11-12-43	....
4507	Yokel Duck Makes Good	11-26-43	....
	THE WORLD TODAY (9 Minutes)		
3402	Accent on Courage	4-30-43	1365
	MARCH OF TIME (Average 19 Minutes)		
V9-9	Inside Fascist Spain	4-23-43	1263
V9-10	Show Business at War	5-21-43	1315
V9-11	Invasion	6-18-43	1362
V9-12	Bill Jack vs. Adolf Hitler	7-16-43	1430
V9-13	And Then Japan	6-13-43	1472
	1943-44		
V10-1	Airways to Peace	9-10-43	1543
V10-2	Europe's Crossroads	10-8-43	1566

Prod. No.	Title	Rel. Date	P.D. Page
	DRIBBLE PUSS PARADE (9 Minutes)		
3902	Jungle Land	6-4-43	1387
	1943-44		
4901	Fuss and Feathers		
	AMERICA SPEAKS		
3851	Weapons for Victory	5-7-43	1304
3852	Women In Blue	7-16-43	1535

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	WORLD IN ACTION (Twe Reels)		
....	Invasion of Europe	5-7-43	1304
....	War for Men's Minds	8-13-43	1512
	SPECIAL		
....	Don't Heok Now	4-30-43	1171

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	COLOR CARTUNE (Average 7 Min.)		
7246	The Dizzy Acrobat	5-31-43	1329
7247	Canine Commandos	6-28-43	1430
7248	Ration Bored	7-26-43	1512
	1943-44		
8237	Meatless Tuesday	10-25-43	....
	SWING SYMPHONIES (Average 7 Min.)		
7235	Pass the Biscuits Mirandy	8-23-43	1512
	1943-44		
8231	Boogie Woogie Man	9-27-43	1557
8232	Barber of Seville	11-29-43	....
	PERSON—ODDITIES (Average 9 Min.)		
7380	Tom Thumb In Person	5-24-43	1304
7381	The Armless Dentist	6-26-43	1415
7382	Western Cowgirl	7-19-43	1472
7383	Cactus Artist	8-23-43	1472
	1943-44		
8371	Wizard of Autos	9-20-43	1557
8372	Farmer Gene Sarazen	10-25-43	....
8373	Fannie Hurst and Her Pets	11-22-43	....
	VARIETY VIEWS (9 Minutes)		
7360	Mirror of Sub-marine Life	5-31-43	1329
7361	Confusion In India	6-21-43	1365
7362	Any Chickens Today?	7-26-43	1512
7363	Yukon Outpost	8-30-43	1512
	1943-44		
8351	Who's Next	9-27-43	1535
8352	I-A Dogs	10-18-43	1557
8353	Mister Chimp Raises Cain	11-29-43	....
	MUSICALS (Average 15 Min.)		
7129	Dancing on the Stars	5-26-43	1291
7130	Russian Revels	6-23-43	1385
7131	Smoke Rings	7-28-43	1472
7132	South Sea Rhythms	8-25-43	1472
	1943-44		
8121	Hit Tune Serenade	9-29-43	1543
8122	Sweet Jam	10-27-43	....
8123	Choo-Choo Swing	11-24-43	....
	VICTORY FEATURETTES		
0997	What We Are Fighting For	5-24-43	1291

VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR SPECIALS (Average 20 Min.)		
8005	Mountain Fighters	8-7-43	1460
8006	Champions Training Champions	6-26-43	1390
	1943-44		
9001	Women at War	10-2-43	1543
9002	Behind the Big Top	11-27-43	....
	BROADWAY BREVITIES (10 Minutes)		
8111	Three Cheers for the Girls	5-8-43	1329
8112	Happy Times and Jolly Moments	7-10-43	1442
	SPORTS PARADE (10 Minutes)		
8409	With Rod and Reel on Anticosti Island	5-1-43	1315
8410	Rover's Rangers	5-22-43	1340
8411	Gray, White & Blue	6-19-43	1390
8412	Snow Sports	7-24-43	1460
8413	Dude Ranch Buckaroos	8-14-43	1543
	1943-44		
9501	Tropical Sport Land	10-9-43	....
9502	Desert Playground	11-13-43	....
	MELODY MASTER BANDS (10 Minutes)		
8508	All American Band	5-22-43	1340
8500	Childhood Days	6-5-43	1390
8510	U. S. Service Bands	7-24-43	1442
	1943-44		
9601	Hit Parade of the Gay Nineties	9-18-43	....
	LOONEY TUNES CARTOONS (7 Minutes)		
8607	The Wise Quacking Duck	5-1-43	1291
8608	Tokio Jokio	5-15-43	1340
8609	Yankee Doodle Daffy	7-3-43	1460
8610	Scrap Happy Daffy	8-21-43	1535
8611	Porky Pig's Feat	7-17-43	1460
8612	Daffy the Commando	11-6-43	....
	BLUE RIBBON MERRIE MELODIES		
9301	A Feud There Was	9-11-43	1543
9302	Early Worm Gets the Bird	10-2-43	1576
9303	My Little Buckaroo	11-6-43	....
	MERRIE MELODIES CARTOONS (Color) (7 Minutes)		
8714	Greetings Bait	5-15-43	1340
8715	Jack Rabbit and Beanstalk	6-12-43	1390
8716	The Aristo Cat	6-19-43	1390
8717	Tin Pan Alley Cats	7-17-43	1460
8718	Wackiki Wabbit	7-3-43	1460
8719	Hiss and Make Up	9-11-43	1460
8720	Corny Concerto	9-25-43	1535
8721	Fin-n-Catty	10-23-43	1535
8722	Falling Hare	10-30-43	....
8723	Inky and the Mina Bird	11-20-43	....
8724	An Itch in Time		....
	SANTE FE TRAIL WESTERNS		
9107	Oklahoma Outlaws	9-4-43	1543
9108	Wagon Wheels West	10-30-43	....
	VITAPHONE VARIETIES		
9401	Alaskan Frontier	11-13-43	....
9402	Bees A'Buzzin	9-18-43	....
	OFFICIAL U. S. VICTORY FILMS (Distributed by Various Major Exchanges)		
	Farmer at War		1206
	Right of Way		1239
	Doctors at War		1315
	Food for Fighters		1239
	Wings Up		1315
	Mission Accomplished		1329
	Message from Malta		1387
	War Town		1387
	Black Marketing		1535
	Glamour Girls of 1943		1557
	Last Willl and Testament of Tom Smith		1576
	WAR ACTIVITIES COMMITTEE (Released Through Warner Bros.)		
	At the Front		1190
	BRITISH MINISTRY OF INFORMATION		
	Silent Village		1415
	In the Drink		1496
	These Are the Men		1496
	The Last Hazard		1496
	Common Cause		1534
	Women of Britain		1534
	MISCELLANEOUS		
	War in the Mediterranean (English Films)		1415

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1943-44		
5120	The Batman (15 episodes)	7-16-43	1415
5160	The Phantom (15 episodes)	12-10-43	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
284	Secret Service In Darkest Africa (15 episodes)	7-24-43	1365
	1943-44		
381	The Masked Marvel (12 episodes)	11-14-43	1576

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	1943-44		
8681-93	Don Winslow of the Coast Guard (13 episodes)	3-30-43	1227
8781-93	Adventures of the Flying Cadets (13 episodes)	9-3-43	1557

True to Life

(Paramount)

Comedy with Music

This is family comedy of the "You Can't Take It With You" order. Its strong cast—including Mary Martin, Dick Powell, Franchot Tone and Victor Moore—and light theme should establish its success in a season for comedy, in spite of listless handling.

Two radio writers in search of a script happen upon a completely zany family whose antics, transferred to a daytime serial, satisfy the sponsors' demand for "true to life" drama. One (Dick Powell) boards with the family, pretending to be down on his luck, while the other (Franchot Tone) creates a diversion as the rich suitor of the attractive daughter of the house, played by Mary Martin.

The family—"Pop" who invents, "Mom" who sniffs, a young son who is starting his medical career at 14, an adolescent daughter, an uncle who takes care of his health and "Bonnie," who works in a diner and just loves people—finally becomes aware of the deception and threatens suit.

Three songs have been unobtrusively set into the story for the musical talents of Miss Martin and Dick Powell.

Reviewer's Rating: Fair.

Bonnie Porter .....Mary Martin
Fletcher Marvin .....Franchot Tone
Link Ferris .....Dick Powell
Pop Porter .....Victor Moore
Mabel Paige, Beverly Hudson, Raymond Roe, Bill Demarest, Ernest Truex, Clarence Kolb.

Complete review published August 14, 1943, page 1481

TABLOID REVIEWS

Reviews on pages 1578 and 1579 are condensed versions of reviews of 1943-44 product appearing in Product Digest prior to the issue of September 4, 1943. They are carried for their reference value.

Young Ideas

(Metro-Goldwyn-Mayer)

Farce Comedy

Sophisticated farce, this is handled with such deftness and warmth that the popular chord is struck repeatedly. The story is a series of situations, arising out of the desire by writer Mary Astor's youngsters, Susan Peters and Elliott Reid, to rid their mother of an unwelcome marriage.

That marriage is to Herbert Marshall, chemistry professor. The youngsters, sophisticated, smart, and carefree, feel Marshall is stuffy, that he will end Miss Astor's writing career, and that life in the small college town will keep them away from New York forever. So they plant in Marshall's mind jealousy of his wife, fed by suspicious situations which they create.

But they regret it. Susan has fallen in love with Richard Carlson, instructor. Her brother breaks that up, with the same methods.

The picture's success is to a large extent based on convincing characterizations, especially by Reid and Miss Peters, as intolerant and clever adolescents; and from the situations and fast dialogue in the original screenplay.

Reviewer's Rating: Good.

Susan Evans .....Susan Peters
Michael Kingsley .....Herbert Marshall
Jo Evans .....Mary Astor
Jeff Evans .....Elliott Reid
Richard Carlson, Allyn Joslyn, Dorothy Morris, Frances Rafferty, George Dolenz, Emory Parnell.

Complete review published July 31, 1943, page 1455

Heaven Can Wait

(Twentieth Century-Fox)

Family Study, 1887 - 1942

Four generations of the Van Cleves, portrayed by a roster of players to crowd the most critical marquee, are herewith placed under producer-director Ernst Lubitsch's Technicolor microscope and examined with keen but kindly eye. The picture is, on all points, the best to come from the Lubitsch talent.

The Van Cleves happen to be wealthy and New Yorkers, but they could be poor and live anywhere, for the story is no more nor less than a recital of the domestic events in the life of the family, the romances, weddings, births, deaths, making the point that the passage of time—in this case taking a baby in arms through the stages that eventuate in death at 70—changes only the individuals, never the family unit.

The conclusions drawn—effectively registered by an opening and closing in which the central character, who believes he belongs in hell, is turned away from the gates of that place—is that the Van Cleves, and all families like them, are all right for paradise.

The film is full of fine performances. Don

Ameche is better than his past best as the principal Van Cleve, who progresses from irresponsible young manhood through responsible middle age to irresponsible venerability in the course of the picture. Gene Tierney establishes herself as an actress of ability in the role of his wife.

The picture is escapist without being frivolous, a solid piece of entertainment.

Reviewer's Rating: Excellent.

Martha .....Gene Tierney
Henry Van Cleve .....Don Ameche
Hugo Van Cleve .....Charles Coburn
Marjorie Main, Laird Cregar, Spring Byington, Allyn Joslyn, Eugene Pallette, Signe Hasso, Louis Calhern.

Complete review published July 24, 1943, page 1441

Murder on the Waterfront

(Warner Bros.)
48-Minute Feature

Possibly with a view to finding program room beside some of the more protracted features coming off the production line at this time, this little number has been foreshortened to 48 minutes. That is its claim to attention.

The picture opens in a Navy yard to which has come the inventor of a device to protect gun sights against temperatures, also a troupe of entertainers. The inventor is murdered and a member of the troupe is suspected, but the investigation reveals an officer in the uniform of the U. S. Navy or Merchant Marine (the point is not made clear) as the traitorous killer.

The picture differs from norm in two respects. One is its length. The other is its fixing of traitorous guilt upon a man in uniform.

Reviewer's Rating: Poor.

Joe Davis .....Warren Douglas
Gloria .....Joan Winfield
John Loder, Ruth Ford, Bill Crago, Bill Kennedy, William B. Davidson, Don Costello, James Flavin, Bill Edwards, Ross Ford, DeWolf Hopper.

Complete review published July 31, 1943, page 1454

Spotlight Scandals

(Monogram)
Monogram Marches On

The House of Monogram presents now for your consideration, Ladies and Gentlemen of show business, a pair of comedians equipped with all the prerequisites of popularity. They are Frank Fay and Billy Gilbert, each a known equation, both experts in and veterans of the art of comedy. The pair is, in this first offering, a force for merriment that can be compared with any other pair you are likely to think of off-hand, on the basis of first offerings.

Fay and Gilbert play themselves, the former as a stranded actor who hooks up with the latter, as a barber, to do a vaudeville act which turns out a hit.

On this framework is hung various other items of entertainment. Bonnie Baker sings several songs, from her repertoire, and the Radio Rogues do their impersonations. Henry King and his orchestra supply their brand of music. So do Butch and Buddy. Eddie Parks entertains virtually *en solo* for a memorable sequence, and Harry Langdon amuses in a semi-straight performance.

Reviewer's Rating: Good.

Billy Gilbert .....Himself
Frank Fay .....Himself
Bonny Baker, Butch and Buddy, Harry Langdon, Iris Adrian, the Radio Rogues, James Bush, Claudia Dell, Betty Blythe, Henry King and orchestra, Herb Millwe.

Complete review published July 24, 1943, page 1442

Salute to the Marines

(Metro-Goldwyn-Mayer)
Marine Corps Forever

This is another war story told in Technicolor with Wallace Beery cast in the role of a tough sergeant major of the Marines and brings to the screen a newcomer, Marilyn Maxwell. The story is set in the Philippines just before Pearl Harbor and marches on to the day the Japs blast the islands with overwhelming forces led by fifth columnists.

Beery as Sergt. Maj. William Bailey, is a typical Marine non-com with 30 years' service. Bailey's wife, Jennie, is sold on brotherly love stuff by a clique in Balligan where Bailey is sent to train the natives. When he promises to retire and does she is happy, but not for long.

The sneak attack of the Japs catches the village unawares on a Sunday morning, killing women and children indiscriminately and Mr. Caspar, a leader of the brotherly love sect, displays his Axis colors, as do the local Japs. Bailey takes over the defense of the town with his native irregulars.

He and his fighting Filipinos hold the Japs back long enough for the Marine regulars to blow up the bridge.

Beery's handling of the role leaves nothing to be desired while Fay Bainter as his wife does an excellent acting job, and Miss Maxwell is lovely.

Reviewer's Rating: Good.

Sergt. Maj. William Bailey.....Wallace Beery
Jennie Bailey .....Fay Bainter
Colonel Mason .....Ray Collins
"Flashy" Logaz.....Keye Luke
Helen Bailey .....Marilyn Maxwell
Reginald Owen, William Lundigan, Donald Curtis, Noah Beery, Sr., Dick Curtis, Russell Gleason.

Complete review published July 31, 1943, page 1454

Watch on the Rhine

(Warner Bros.)
Portrait of an Anti-Fascist

Packed with the power of strong, simple words firmly spoken in the telling of a straight story revealing the stout heart of a man who sacrifices self and family in the urgency of his impulse to fight Fascism to the death, this filming of the Lillian Hellman stage success of the same name commands its own place of prominence among the great screen attractions of its time.

The top name to bill the picture with is Bette Davis, and the top thing to say about her performance in the picture is that she subordinates it completely to the role of the man of courage who is the key character. This man is portrayed by Paul Lukas, and the Lukas performance rates with the all-time bests of screen or stage.

Lukas enacts an anti-Fascist native of Germany, who brings to America at the start of the picture his American wife of 17 years and their three children.

What he does about Fascism while in Washington requires the killing of a Roumanian renegade, house guest of his wife's mother, who has discovered his identity, has blackmailed the family under threat to expose it and who, he knows, will reveal it to the Nazi agents in Washington in exchange for a visa enabling him to return to Europe.

There is little humor in the picture, but that little is superb.

There is much of solid drama in it, much food for thought and study.

Reviewer's Rating: Excellent.

Kurt Muller .....Paul Lukas
Sara Muller .....Bette Davis
Geraldine Fitzgerald, Lucile Watson, Beulah Bondi, George Coulouris, Donald Woods, Henry Daniell, Donald Bucks, Eric Roberts, Janis Wilson, Kurt Katch.

Complete review published July 31, 1943, page 1454

I Dood It

(Metro-Goldwyn-Mayer)
Skelton Starts Here

If you've thought Red Skelton was a pretty good comedian, even an extra good comedian, or the tip-top comedian of his generation, forget it—because you haven't seen Comedian Skelton until you've seen "I Dood It." Give him plenty of playing time, plenty of challenge in the billing, then batten down the benches.

He's no less than sensational, and not to be compared with anybody in pictures, in straight stretches of pantomime without a word spoken for minutes on end.

But the Skelton pantomime is not the whole of "I Dood It."

Opposite Skelton in the billing and the story is Eleanor Powell, dancing her head off in a series of production numbers, acting over her previous best as the actress he's in love with, and—in the first of the Skelton pantomimes—turning in a mute and limp portrayal of a sleeping bride which calls for more trouping than most stars pack into a career.

Alongside these are Jimmy Dorsey and his orchestra, dishing up music the way the youngsters like it, and Bob Eberly, singing the songs the kids like the way they like them sung.

Set into the picture are Hazel Scott, who does with a piano all the things there are to do and some that approach the impossible, and Lena Horne, leading a Negro chorus.

Reviewer's Rating: Excellent.

Joe Reynolds .....Red Skelton
Constance Shaw .....Eleanor Powell
Richard Ainley, Patricia Dane, Sam Levene, Thurston Hall, Lena Horne, Hazel Scott, Joan Hodiak.

Complete review published July 31, 1943, page 1453

Hostages

(Paramount)
Czech Underground Drama

It would be unfortunate if the several films concerning underground movements in occupied Europe have dulled the public's taste for a superior production like Paramount's "Hostages." Taken by itself, it is a tightly directed and excellently acted account of the temper of a people who have suffered longest under the Nazi rule.

The motion picture possibilities of Stefan Heym's best-selling novel were fairly appraised, and generous casting has brought out memorable performances. Foremost is William Bendix's "Janoshik," the washroom attendant whose guilelessness cloaks the identity of a Czech underground leader beloved by the people. After him come Luise Rainer as the collaborationist's daughter, Katina Paxinou as the calm but relentless director of the saboteurs, Paul Lukas as the arrogant police commissioner, Arturo de Cordova as the underground agent in the Nazis' confidence and Oscar Homolka as the groveling head of the coal syndicate.

Their lives become entangled when 26 hostages are summarily taken from a cafe in which a German lieutenant met his death. Among these are the industrialist and the washroom attendant. Forces working for their release meet and merge for a time, as the collaborationist's daughter joins the other side, but "Janoshik" contrives his own escape in a sequence of unusual excitement and tension.

Reviewer's Rating: Excellent.

Janoshik .....William Bendix
Paul Breda .....Arturo de Cordova
Milada Preissinger .....Luise Rainer
Roland Varno, Oscar Homolka, Katina Paxinou, Paul Lukas, Reinhold Schunzel, Felix Basch.

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Tornado

(Paramount)
Dramatic Action

Bill Pine and Bill Thomas have done it again. They've packed plenty of action, drama, a dash of comedy and two song numbers into an item of good entertainment on a low budget.

In "Tornado" there is also a lot of psychological punch in the damage the twister does in a mining town in Illinois and the freakish manner in which it passes up some homes only to level others next door.

Chester Morris, the coal miner who rises to become a coal baron, gives a good account of himself as the lover reluctant to believe his ambitious wife has sold him out to his worst enemy. Nancy Kelly does her best job of acting in some time and makes the faithless wife character one to arouse hate and sympathy at the same time.

William Berke does a fine job of direction.

Reviewer's Rating: Good.

Pete Ramsey .....Chester Morris
Victory Kane .....Nancy Kelly
Bill Henry, Joe Sawyer, Gwen Kenyon, Marie McDonald, Morgan Conway, Frank Reicher, Nestor Paiva.

Complete review published August 14, 1943, page 1481

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1577-1578.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1567.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	(tent.) Sept.,'43	91m	May 1,'43	1546	1081	1575
•Action in the North Atlantic	WB	221	Humphrey Bogart-Raymond Massey	June 12,'43	127m	May 22,'43	1325	983	1507
Adventure in Blackmail (British) (formerly Breach of Promise)	English	....	Clive Brook-Judy Campbell	Aug. 5,'43	70m	July 17,'43	1426	....	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1,'43-44	64m	Aug. 21,'43	1547	1471	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Adventures of Tartu (formerly Tartu)	MGM	406	Robert Donat-Valerie Hobson	(tent.) Oct.,'43	104m	Aug. 7,'43	1546	....	....
•Aerial Gunner	Para.	4223	Chester Morris-Richard Arlen	Block 5	78m	Mar. 27,'43	1226	1091	1575
•Air Raid Wardens, The	MGM	326	Laurel and Hardy	Apr.-May,'43	67m	Mar. 20,'43	1214	1091	....
Ali Baba and the 40 Thieves	Univ.	....	Jon Hall-Maria Montez	Not Set	....	.....	....	1457	....
•Alaska Highway	Para.	4227	Richard Arlen-Jean Parker	Block 6	66m	June 26,'43	1387	1192	....
•All by Myself	Univ.	7043	Patric Knowles-Evelyn Ankers	June 11,'43	63m	June 5,'43	1350	1277	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	62m	Oct. 2,'43	1566	1192	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	.....	....	1457	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	.....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	.....	....	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Haviland	Not Set	....	.....	....	1431	....
•Appointment in Berlin	Col.	4011	George Sanders-Marguerite Chapman	July 15,'43	77m	July 24,'43	1441	1305	1575
Arizona Trail	Univ.	B081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	....	.....	....	1545	....
Around the World	RKO	....	Kay Kyser-Joan Davis	Not Set	....	.....	....	1457	....
•Assignment in Brittany	MGM	327	Pierre Aumont-Susan Peters	Apr.-May,'43	98m	Mar. 13,'43	1201	1019	1432
•BACKGROUND to Danger	WB	222	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	1058	1507
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	55m	July 24,'43	1559	....	....
•Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	1507
•Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17,'43	1425	1362	1575
Bells Go Down, The (British)	Ealing-UA	....	Tommy Trinder-James Mason	Not Set	89m	May 22,'43	1326	....	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	(tent.) Oct.,'43	94m	July 3,'43	1532	1191	1507
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
•Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16,'43	....	.....	....	1531	....
•Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	58m	Aug. 28,'43	1506	1305	....
•Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	59m	June 12,'43	1362	1276	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
•Black Market Rustlers	Mono.	....	The Range Busters	Aug. 27,'43	58m	Sept. 4,'43	1522	1391	....
•Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Sea Fighters	Artkino	....	Documentary	July 27,'43	64m	July 31,'43	1455	....	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	....	.....	....	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct 8,'43	55m	Sept. 18,'43	1542	1509	....
•Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	1507
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Bombsight Stolen (British)	Gains.	....	Leslie Banks-Jeanne Casalis	Not Set	72m	May 15,'43	1315	....	....
•Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	59m	Aug. 7,'43	1471	1276	....
•Bordertown Gunfighters	Re.	2313	Bill Elliott-Gabby Hayes	July 8,'43	55m	July 3,'43	1402	1375	....
•Boy from Stalingrad	Col.	4025	Bobby Samarzich-Conrad Binyon	May 20,'43	70m	July 10,'43	1414	1191	....
•Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	.....	....	1531	....
Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	52m	Oct. 9,'43	1573	1531	....
•CABIN in the Sky	MGM	323	"Rochester"-Ethel Waters	Apr.-May,'43	98m	Feb. 13,'43	1157	1019	1575
Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
•Captive Wild Woman	Univ.	7014	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
City That Stopped Hitler—Heroic Stalingrad	Para.	4331	Russian Documentary	Sept. 4,'43	58m	Sept. 4,'43	1521	....	....
Chance of a Lifetime, The	Col.	....	Chester Morris-Jeanne Bates	Oct. 26,'43	....	.....	....	1545	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
•China	Para.	4222	Loretta Young-Alan Ladd	Block 5	78m	Mar. 27,'43	1226	1091	1432
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1575
Coastal Command (British)	RKO	....	War Documentary	Not Set	60m	Nov. 14,'42	1532	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	Nov. 12,'43	....	.....	....	1457	....
•Colt Comrades	UA	....	William Boyd	June 18,'43	67m	June 26,'43	1386	1339	....
•Coney Island	20th-Fox	343	Betty Grable-George Montgomery	June 18,'43	96m	May 22,'43	1325	995	1507
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	....
•Constant Nymph, The	WB	223	Charles Boyer-Joan Fontaine	July 23,'43	112m	July 3,'43	1401	1391	1507
Corvette K-225	Univ.	....	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Cover Girl, The (color)	Col.	....	Rita Hayworth-Jinx Falkenberg	Not Set	....	.....	....	1416	....
•Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	52m	July 3,'43	1402	1277	....
•Cowboy in Manhattan	Univ.	7036	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
•Crash Dive (color)	20th-Fox	340	Tyrone Power-Anne Baxter	May 14,'43	105m	Apr. 24,'43	1273	962	1507
Crazy House	Univ.	....	Olsen and Johnson	Oct. 8,'43	....	.....	....	1531	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
•Crime Doctor	Col.	4017	Warner Baxter-Margaret Lindsay	June 22,'43	66m	June 12,'43	1361	1305	....
Cross of Lorraine, The	MGM	....	Pierre Aumont-Gene Kelly	Not Set	....	.....	....	1457	....
Cry Havoc	MGM	....	Margaret Sullavan-Ann Sothern	Not Set	....	.....	....	1555	....
DANCING Masters, The	20th-Fox	....	Laurel and Hardy	Not Set	....	.....	....	1555	....
•Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	....	.....	....	1509	....
Dangerl Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
•Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	....	.....	....	1555	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Destination, Tokyo	WB	....	Cary Grant-John Garfield	Not Set	....	.....	....	1530	....
•Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sept.2,'43	99m	Aug. 21,'43	1496	1162	1575
Devil Riders, The	PRC	....	Buster Crabbe-Al St. John	Nov. 5,'43	....	.....	....	1566	....
•Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26,'43	1385	1091	1575
Doughboys in Ireland	Col.	....	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	(tent.) Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	.....	....	....	....
•DuBarry Was a Lady (color)	MGM	333	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	1575
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	.....	....	....	....
•FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17,'43	1426	1362	....
•Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	Block 5	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1,'43-44	94m	Aug. 21,'43	1547	1182	....
False Colors	UA	....	William Boyd	Not Set	....	.....	....	1431	....
•False Faces	Rep.	222	Rex Williams-Bill Henry	May 26,'43	56m	May 29,'43	1338	1277	....
•Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1,'43	....	.....	....	1391	....
Find the Blackmailer	WB	....	Faye Emerson-Jerome Cowan	Oct. 18,'43	....	.....	....	....	....
Fire in the Straw (French)	Rosner	....	Lucien Baroux-Jean Fuller	July 2,'43	90m	July 17,'43	1427	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Fires Were Started (British)	Crown	....	War Documentary	Not Set	63m	Apr. 17,'43	1261	....	....
•First Comes Courage	Col.	4008	Merle Oberon-Brian Aherne	July 29,'43	86m	Sept. 11,'43	1529	1362	1575
•Five Graves to Cairo	Para.	4224	Franchot Tone-Anne Baxter	Block 5	96m	May 8,'43	1301	1192	1432
Flemish Farm (British)	Two Cities-Gen'l	....	Clive Brook-Clifford Evans	Not Set	82m	Aug. 21,'43	1495	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	....
•Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Block 5	101m	Feb. 6,'43	1145	983	1392
•Follies Girl	PRC	306	Wendy Barrie-Gordon Oliver	July 26,'43	74m	Sept. 18,'43	1542	1104	....
•Follow the Band	Univ.	7033	Leon Errol-Mary Beth Hughes	May 14,'43	61m	May 1,'43	1290	1241	....
•Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	70m	Oct. 9,'43	1573	1531	....
Fortress on Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For the Love of Mike	MGM	....	Margaret O'Brien-James Craig	Not Set	....	.....	....	1555	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1575
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	.....	....	1416	....
•Frontier Bad Men	Univ.	7011	Diana Barrymore-Robert Paige	Aug. 6,'43	77m	Aug. 7,'43	1470	1375	....
•Frontier Fury	Col.	4205	Charles Starrett-Arthur Hunnicutt	June 24,'43	53m	July 17,'43	1427	1305	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	57m	July 10,'43	1532	1375	....
•GALS, Incorporated	Univ.	7046	Leon Errol-Grace McDonald	July 9,'43	61m	July 10,'43	1414	1375	....
Gang's All Here, The (color)	20th-Fox	....	Alice Faye-Carmen Miranda	Not Set	....	.....	....	1530	....
•Gangs, Inc. (Reissue)	PRC	123	Alan Ladd-Joan Woodbury	June 15,'43	72m	June 7,'41	1386	....	....
Gangway for Tomorrow	RKO	....	Margo-Robert Ryan	Not Set	....	.....	....	1566	....
•Gentle Gangster, A	Rep.	220	Barton MacLane-Molly Lamont	May 10,'43	57m	May 15,'43	1314	1276	....
Gentle Sex (British)	Two Cities-Gen'l	....	Rosamund John-Joyce Howard	Not Set	93m	May 8,'43	1303	....	....
•Get Going	Univ.	7045	Grace McDonald-Robert Paige	June 25,'43	60m	June 26,'43	1386	1375	....
•Ghosts on the Loose	Mono.	....	East Side Kids	July 30,'43	65m	June 19,'43	1374	1351	....
Gildersleeve on Broadway	RKO	....	Harold Peary-Billie Burke	Not Set	....	.....	....	1566	....
•Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	(tent.) Nov.,'43	100m	Aug. 7,'43	1558	1191	....
Girl From Leningrad, The	UA	....	Anna Sten-Kent Smith	Not Set	....	.....	....	1457	....
Girl from Monterey	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	59m	Sept. 25,'43	1554	1509	....
•Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker.	Block 1,'43-44	70m	Aug. 14,'43	1559	1191	....
•Good Luck, Mr. Yates	Col.	4014	Claire Trevor-Edgar Buchanan	June 29,'43	70m	June 19,'43	1374	1351	....
•Good Morning, Judge	Univ.	7044	Dennis O'Keefe-Louise Allbritton	May 7,'43	67m	Apr. 24,'43	1274	1240	....
Government Girl	RKO	....	Olivia de Havilland-Sonny Tufts	Not Set	....	.....	....	1416	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	....
Guadalajara (Mexican)	Maya	....	Pedro Armendariz-Chaflin	June 11,'43	100m	June 26,'43	1386	....	....
Guadalcanal Diary	20th-Fox	....	Preston Foster-Lloyd Nolan	Not Set	....	.....	....	1457	....
Gun Master, The	UA	....	Albert Dekker-Claire Trevor	Oct. 29,'43	....	.....	....	1531	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	.....	....	....	....
Guy Named Joe, A	MGM	....	Spencer Tracy-Irene Dunne	Not Set	....	.....	....	1431	....
Gyandev of India	Ram Bagai	....	Indian Feature	Apr. 9,'43	63m	Apr. 24,'43	1275	....	....
HAIL to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	....	.....	....	1055	....
•Hands Across the Border	Rep.	....	Roy Rogers-Ruth Terry	Not Set	....	.....	....	1545	....
Happy Land	20th-Fox	....	Don Ameche-Frances Dee	Not Set	....	.....	....	1555	....
•Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	....
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	70m	Oct. 9,'43	1574	1545	....

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•Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26,'43	78m	July 31,'43	1455	1339	....
Heart of a Nation (French)	Graetz	....	Raimu-Michele Morgan	Not Set	101m	Apr. 3,'43	1239	....	....
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1575
Heavenly Body, The	MGM	....	William Powell-Hedy Lamarr	Not Set	....	.....	....	1555	....
Henry Aldrich Haunts a House	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1566	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1431	....
•Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26,'43	1386	1104	....
•Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Sept. 10,'43	64m	July 31,'43	1456	1391	....
•Hers to Hold	Univ.	7006	Deanna Durbin-Joseph Cotten	July 16,'43	94m	July 17,'43	1425	1375	1575
Hi Diddle Diddle	UA	....	Martha Scott-Adolph Menjou	Aug. 20,'43	71m	July 31,'43	1559	1375	1575
•High Explosive	Para.	4221	Chester Morris-Jean Parker	Block 5	62m	Mar. 27,'43	1226	983	....
His Butler's Sister	Univ.	....	Deanna Durbin-Pat O'Brien	Not Set	....	.....	....	1555	....
•Hit the Ice	Univ.	7003	Abbott and Costello	July 2,'43	82m	July 3,'43	1401	1162	1575
•Hitler's Madman (formerly Hitler's Hangman)	MGM	334	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	1575
Hi Ya Sailor	Univ.	....	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1575
•Honeymoon Lodge	Univ.	7047	David Bruce-Harriet Hilliard	July 23,'43	63m	July 31,'43	1455	1375	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1,'43-44	88m	Aug. 14,'43	1579	1277	....
Hour Before the Dawn, The	Para.	....	Mickey Rooney-Frank Morgan	June-Aug.,'43	....	.....	....	1555	....
•Human Comedy, The	MGM	380	Veronica Lake-Franchot Tone	Not Set	115m	Mar. 6,'43	1190	1019	1432
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	(tent.) Sept.,'43	103m	July 31,'43	1579	1192	....
•I Escaped from the Gestapo	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Sept. 24,'43	94m	Jan. 8,'38	1542	....	....
•In Old Monterey (Reissue)	Rep.	2306	Gene Autry	Sept. 1,'43	74m	Aug. 12,'39	1494	....	....
In Our Time	WB	....	Ida Lupino-Paul Henreid	Not Set	....	.....	....	1416	....
Iron Major, The	RKO	....	Pat O'Brien-Ruth Warrick	Not Set	....	.....	....	1555	....
Is Everybody Happy?	Col.	....	Ted Lewis-Nan Wynn	Oct. 28,'43	....	.....	....	1545	....
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	....
•It's a Great Life	Col.	4018	Penny Singleton-Arthur Lake	May 27,'43	68m	July 10,'43	1414	1241	....
•I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Block 5	68m	Mar. 20,'43	1214	1057	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Not Set	....	.....	....	1554	....
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	1240	....
•Jitterbugs	20th-Fox	342	Laurel and Hardy	June 11,'43	74m	May 29,'43	1338	1305	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1575
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
•LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Block 5	62m	Mar. 20,'43	1213	962	....
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1,'43-44	86m	Aug. 21,'43	1547	1240	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	(tent.) Dec.,'43	90m	Aug. 21,'43	1546	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
•Law of the Northwest	Col.	4204	Charles Starrett-Shirley Patterson	May 27,'43	59m	May 29,'43	1338	1018	....
•Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	Aug. 6,'43	58m	Aug. 21,'43	1496	1339	....
•Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
•Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	66m	May 8,'43	1303	1241	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1,'43-44	76m	Aug. 7,'43	1559	1277	1575
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Life of Simon Bolivar, The (Mexican)	Grovas-Mohme	....	Mexican Historical Feature	June 17,'43	152m	June 26,'43	1386	....	....
•Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	May 7,'43	....	.....	....	1277	....
•Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 28,'43	....	.....	....	1509	....
•Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	....	.....	....	....	....
•Lone Rider in Wolves of Range	PRC	366	Bob Livingston-Al St. John	June 21,'43	60m	.....	....	1362	....
•Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6,'43	58m	June 19,'43	1373	1019	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	....	....
MADAME Curie	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	.....	....	1416	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	(tent.) Dec.,'43	103m	Aug. 7,'43	1547	....	....
•Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
•Man from Thunder River	Rep.	2312	Bill Elliott-George Hayes	June 11,'43	59m	May 22,'43	1325	1277	....
Man in Grey, The (British)	Gains.	....	Margaret Lockwood-James Mason	Not Set	116m	Aug. 14,'43	1482	....	....
Masquerade (Russian)	Artkino	....	Nikolai Mordvinov-Tamara Makarova	May 15,'43	102m	May 22,'43	1326	....	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	.....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27',43	73m	Aug. 7,'43	1559	1339	....
•Mexicali Rose (Reissue)	Rep.	2305	Gene Autry	July 15,'43	58m	Apr. 1,'39	1373	....	....
•Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17,'43	1426	1402	....
Miracle of Morgan's Creek, The	Para.	...	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
•Mission to Moscow	WB	220	Walter Huston-Ann Harding	May 22,'43	123m	May 8,'43	1304	1058	1507
Miss London Limited (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	99m	May 29,'43	1339	....	....
•Mister Big	Univ.	7009	Gloria Jean-Donald O'Connor	May 28',43	74m	May 29,'43	1338	1277	1507
•More the Merrier, The	Col.	4001	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	1392
•Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	1507
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	....	.....	....	1555	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	48m	July 31,'43	1579	....	....

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•My Kingdom for a Cook (formerly Without Notice)	Col.	4010	Charles Coburn-Isobel Elsom	Aug. 31,'43	82m	.....	....	1391	....
•Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	....	.....	....	....	....
NEARLY Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	....	.....	....	1545	....
Never a Dull Moment	Univ.	....	Ritz Bros.-Frances Langford	Nov. 19,'43	....	.....	....	1351	....
•Next of Kin, The (British)	Univ.	7052	Basil Sydney-Nova Pilbeam	May 7,'43	86m	Apr. 17,'43	1262	....	1392
•No Escape (reviewed as I Escaped from the Gestapo)	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
•Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27,'43	71m	Aug. 14,'43	1481	1431	....
Northern Pursuit	WB	....	Errol Flynn-Julie Bishop	Oct. 18,'43	....	.....	....	1471	....
No Time for Love	Para.	....	Claudette Colbert-Fred McMurray	Not Set	....	.....	....	855	....
North Star, The	Goldwyn	....	Walter Huston-Anne Baxter	Not Set	....	.....	....	1305	....
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Old Acquaintance	WB	....	Bette Davis-Miriam Hopkins	Not Set	....	.....	....	1192	....
Old Barn Dance, The (Reissue)	Rep.	....	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
•Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15,'43	55m	Oct. 2,'43	1566	1402	....
•Ox-Bow Incident, The	20th-Fox	336	Henry Fonda-Dana Andrews	May 21,'43	75m	May 8,'43	1302	872	1507
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
•Passport to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19,'43	....	.....	....	1457	....
•Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17,'43	1426	1240	....
•Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27,'43	91m	Aug. 21,'43	1493	1192	....
•Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	1432
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	.....	....	1531	....
•Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	May 21,'43	47m	July 17,'43	1427	986	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
•Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 8,'43	1290	....	....
•Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	1432
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	....
•RAIDERS of San Joaquin	Univ.	7076	Johnny Mack Brown	June 4,'43	59m	June 5,'43	1349	1009	....
Raiders of Sunset Pass	Rep.	....	John Paul Revere-Smiley Burnette	Not Set	....	.....	....	1457	....
Rains Came, The (Reissue)	20th-Fox	....	Myrna Loy-Tyrone Power	Oct. 29,'43	....	Sept. 9,'39	1574	....	....
•Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Ravaged Earth, The	St. Rts.	....	Documentary	July 30,'43	68m	Dec. 4,'42	1043	....	....
•Redhead from Manhattan	Col.	4024	Lupe Velez-Michael Duane	May 6,'43	63m	May 29,'43	1338	1241	....
Report from the Aleutians	WAC	....	Documentary	July 30,'43	47m	July 31,'43	1456	....	....
Return of the Rangers	PRC	....	Dave O'Brien-Jim Newill	Oct. 15,'43	....	.....	....	1545	....
•Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
•Ride, Tenderfoot, Ride (Reissue)	Rep.	2304	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
•Riders of the Rio Grande	Rep.	266	Three Mesquiteers	May 21,'43	55m	May 15,'43	1315	1276	....
Riding High (color)	Para.	....	Dorothy Lamour-Dick Powell	Not Set	....	.....	....	1431	....
Right About Face	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	....	.....	....	1241	....
•Robin Hood of the Range	Col.	4206	Charles Starrett-Kay Harris	July 29,'43	57m	Aug. 14,'43	1482	1057	....
Roger Touhy, Last of the Gangsters	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	.....	....	1362	....
Russian Story, the	Artkino	....	Historical Feature	June 8,'43	73m	June 5,'43	1349	....	....
Russians at War (Russian)	Artkino	....	Documentary	Not Set	61m	May 1,'43	1290	....	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	....
Saint Meets Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillie	July 29,'43	70m	Aug. 7,'43	1558	....	....
•Salute for Three	Para.	4225	Macdonald Carey-Betty Rhodes	Block 5	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	(tent.) Sept.,'43	102m	July 31,'43	1579	1057	1575
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
•Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	62m	May 15,'43	1314	1277	....
Schweik's New Adventures (British)	Eden-Coronel	....	Lloyd Pearson-Julien Mitchell	Not Set	80m	Sept. 25,'43	1554	....	....
•Scream in the Dark, A	Rep.	....	Robert Lowery-Marie McDonald	Oct. 15,'43	....	.....	....	1531	....
Seeds of Freedom (Russian)	Artkino	....	Revival of "Potemkin"	Aug. 24,'43	69m	Sept. 4,'43	1522	....	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1,'43-44	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	.....	....	1457	....
Shrine of Victory (British)	20th-Fox	....	Documentary on Greece	Not Set	45m	Aug. 21,'43	1558	....	....
•Silver Spurs	Rep.	256	Roy Rogers	Aug. 12,'43	68m	July 24,'43	1442	1351	....
•Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 3,'43	55m	Sept. 4,'43	1521	1391	....
•Sky's the Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17,'43	1425	1162	....
•Sleepy Lagoon	Rep.	228	Judy Canova-Dennis Day	Sept. 5,'43	65m	Aug. 21,'43	1496	1391	....
•Slightly Dangerous	MGM	325	Lana Turner-Robert Young	Apr.-May,'43	94m	Mar. 6,'43	1189	1057	1432
•Someone to Remember	Rep	225	Mabel Paige-John Craven	Aug. 21,'43	80m	Aug. 7,'43	1470	1276	....
•Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	June 11,'43	83m	Feb. 20,'43	1169	....	....
•Souls at Sea (Reissue)	Para.	4254	Gary Cooper-George Raft	Reissue	93m	Aug. 14,'37	1374	....	....
•So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26,'43	1385	1104	1575
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1,'43-44	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	....	Louise Allbritton-Lon Chaney	Nov. 5,'43	....	.....	....	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	....	.....	....	1416	....
Song of Russia	MGM	....	Robert Taylor-Susan Peters	Not Set	....	.....	....	1416	....
•Song of Texas	Rep.	255	Roy Rogers	June 14,'43	69m	May 29,'43	1337	....	....
Song of the Marimba (Mexican)	Clasa-Mohme	....	Fernando Soler-Sara Garcia	Aug. 20,'43	131m	Sept. 11,'43	1530	....	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Song to the Wind (It.)	Hoffberg	....	Giuseppe Lugo	Apr. 24,'43	76m	May 8,'43	1303	....	....
•Spitfire (British)	RKO	353	Leslie Howard-Rosamund John	Special	90m	Apr. 24,'43	1275	....	1432
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
•Spy Train	Mono.	....	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	....
•Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
•Stage Door Canteen	UA	....	Stage and Screen Stars	Special	132m	May 15,'43	1313	1115	1575
•Stormy Weather	20th-Fox	344	Bill Robinson-Lena Horne	July 16,'43	77m	May 29,'43	1337	1192	1575
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	.....	....	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
•Stranger from Pecos	Mono.	....	Johnny Mack Brown	July 16,'43	56m	July 17,'43	1427	1277	....
•Stranger in Town, A	MGM	324	Frank Morgan-Jean Rogers	Apr.-May,'43	67m	Feb. 13,'43	1158	1079	....
•Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1532	1305	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Dec. 31,'43	....	.....	....	1555	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	75m	Sept. 25,'43	1553	1305	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	(tent.) Oct.,'43	87m	May 8,'43	1546	1191	....
•Swing Your Partner	Rep.	221	Lulubelle and Scotty-Vera Vague	May 20,'43	72m	May 8,'43	1302	1276	....
TARZAN'S Desert Mystery	RKO	....	Johnny Weissmuller-Nancy Kelly	Not Set	....	.....	....	1362	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	....	.....	....	1545	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1575
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	July 1,'43	43m	June 12,'43	1546	1019	....
Theatre Royal (British)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	100m	June 5,'43	1350	....	....
•There's Something About A Soldier	Col.	....	Douglass Drake-Tom Neal	Not Set	....	.....	....	1545	....
•They Came to Blow Up America	20th-Fox	339	George Sanders-Anna Sten	May 7,'43	73m	Apr. 24,'43	1273	1162	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Aug. 14,'43	114m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	.....	....	1416	....
•This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Block 5	103m	Mar. 20,'43	1213	1162	1392
Thousands Cheer (color)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	126m	Sept. 18,'43	1541	1079	....
•Thumbs Up	Rep.	223	Brenda Joyce-Richard Fraser	July 5,'43	67m	June 19,'43	1374	1351	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	58m	Sept. 25,'43	1554	1531	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	83m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1,'43-44	80m	Aug. 14,'43	1579	1457	....
•Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	....	.....	....	....	....
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
Tropicana	Col.	....	Mae West-Victor Moore	Not Set	....	.....	....	1555	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1,'43-44	94m	Aug. 14,'43	1578	1079	....
•Two Senoritas from Chicago	Col.	4019	Jinx Falkenburg-Joan Davis	June 10,'43	68m	June 5,'43	1349	1305	....
•Two Tickets to London	Univ.	7013	Michele Morgan-Alan Curtis	June 18,'43	78m	June 19,'43	1373	1339	....
•UNDERDOG, The	PRC	....	Barton MacLane-Charlotte Wynters	Oct. 10,'43	65m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	....	Ronald Colman-Claudette Colbert	Oct. 29,'43	....	May 9,'36	1574	....	....
Uninvited, The	Para.	....	Ray Milland-Ruth Hussey	Not Set	....	.....	....	1416	....
•Union Pacific (Reissue)	Para.	4250	Barbara Stanwyck-Joel McCrea	Reissue	138m	Apr. 29,'39	1374	....	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	65m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	....	.....	....	1457	....
VICTORY Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1575
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
•WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19,'43	55m	July 31,'43	1455	1391	....
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	114m	July 31,'43	1579	986	1575
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	1326	....	....
•West of Texas	PRC	353	Dave O'Brien-Jim Newill	May 10,'43	59m	May 15,'43	1314	1277	....
•West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug 23,'43	....	.....	....	1351	....
•We've Never Been Licked	Univ.	7064	Richard Quine-Noah Beery, Jr.	July 30,'43	104m	Aug. 7,'43	1469	1115	1575
•What's Buzzin', Cousin?	Col.	4015	Ann Miller-John Hubbard	July 8,'43	75m	July 31,'43	1454	1351	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	(tent.) Dec.,'43	87m	Oct. 2,'43	1565	1431	....
•Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	July 23,'43	60m	June 26,'43	1387	1276	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1575
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Dec. 24,'43	....	.....	....	1554	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Aug. 6,'43	47m	Mar. 13,'43	1532	1019	....
You Love Me, I Love You (It.)	Hoffberg	....	Alida Valli-Amedeo Nazzari	Apr. 3,'43	95m	Apr. 17,'43	1262	....	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....
•Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1575
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	(tent.) Nov.,'43	77m	July 31,'43	1578	1240	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1567.

BETTER THAN EVER

The high quality and exceptional uniformity of Eastman motion picture films not only have been maintained, but have been improved under the tremendous pressure of wartime production—a real triumph of precision manufacturing. Eastman Kodak Company, Rochester, N. Y.

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Let every American GIVE so the National War Fund may LIVE!

On June 28th, Motion Picture Daily stated that a survey conducted by Dr. Leo Handel for Metro, proved that "Trailers are responsible for 16.4 per cent draw; attractive theatre fronts, 3.6 per cent."

NATIONAL SCREEN SERVICE CORPORATION

4.
YORK.

MOTION PICTURE HERALD

REVIEWS
(In Product Digest)

The North Star
Here Comes Elmer
Mystery of the 13th Guest
Return of the Rangers
Chance of a Lifetime
Lad from Our Town

LATE REVIEW
(In News Section)

Crazy House
Passport to Suez

¶ *Clark tells Distributors to answer exhibitor complaints; a new Decree is in the making*

¶ *Studios concentrate on timeless material; shelve 67 story properties of 113 bought*

¶ *British Quota Act dead, Council report implies; war conditions seen causing Act to fail*

¶ *OWI calls theatre vandalism most serious aspect of juvenile delinquency problem*

¶ *SMPE to stress films' war contribution as semi-annual conference opens in Hollywood*

¶ *U. S. industry should welcome competition in world market from British, Hicks says*

—in

Better Theatres

Wartime Maintenance of Lighting

VOL. 153, NO. 3 OCTOBER 16, 1943

Entered as second-class matter, January 12, 1931, at the Post Office at New York City U. S. A. under the act of March 3, 18[illegible] published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1943 by Quigley Publishing Company.*



EYES ON FAMED MUSIC HALL!

The first four days equal famed "Random Harvest" and "Mrs. Miniver" business! The World Premiere of M-G-M's Technicolorful hit "LASSIE COME HOME" is off to a flying start. It got a huge promotion campaign; it got raves from the press — and you've got another Topper in M-G-M's great group "12 Toppers".

"Champion of a Film." —*Cameron, News*

"Exciting as any thriller. Suspense and pace every bit as fine as Alfred Hitchcock's best." —*Mortimer, Mirror*

"A thorough delight." —*Crowther, Times*

"Tremendous suspense and emotional power." —*Barnes, Herald Tribune*

"Lassie is irresistible." —*McManus, PM*

"Excellent. Deeply affecting." —*Winsten, Post*

"Unusual picture. Utterly delightful." —*Pelswick, Journal-American*

"Get ready for a run of happy days at the Music Hall." —*Cook, World-Telegram*

•

"LASSIE COME HOME" with RODDY McDOWALL • DONALD CRISP • LASSIE • Dame Moy Whitty • Edmund Gwenn Nigel Bruce • Elsa Lonchester • Screen Ploy by Hugo Butler • Based Upon the Novel by Eric Knight, author of "This Above All" • Directed by FRED M. WILCOX • Produced by SAMUEL MARX • A METRO-GOLDWYN-MAYER PICTURE

Let's All Give! National War Fund—Which Gives To All!

ll Give to the National War Fund
—it gives to all!



IN EVERY ENGAGEMENT UP TO THIS MINUTE

Thank Your Lucky Stars

HAS BEEN HELD —AND HELD A 2nd TIME!

HUMPHREY BOGART
EDDIE CANTOR
BETTE DAVIS
OLIVIA de HAVILLAND
ERROL FLYNN
JOHN GARFIELD
JOAN LESLIE
IDA LUPINO
DENNIS MORGAN
ANN SHERIDAN
DINAH SHORE
ALEXIS SMITH

'HANK YOUR LUCKY STARS' with GEORGE TOBIAS · JACK CARSON · ALAN HALE
EDW. EVERETT HORTON · S Z SAKALL HATTIE McDANIEL
d SPIKE JONES and his CITY SLICKERS **Directed by DAVID BUTLER** · Screen Play by Norman Panama & Melvin Frank and James V. Kern · Fram an Original Stary by Everett Freeman and Arthur Schwartz · **Produced by MARK HELLINGER**

All the Warner Stars are in it!
All the Warner Business is in it!

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more talk about

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ROBERT
CUMMINGS



CHARLES COBURN · JANE

Ill Give to the National War Fund
—it gives to all!

"'PRINCESS O'ROURKE' is one of those laugh-explosive comedy-romances that come along too infrequently! Picture will clock upper-bracket biz in all bookings with holdovers clearly indicated! Brimming with hilarious sequences!" VARIETY

"Delicious fun! 'PRINCESS O'ROURKE' spreads a royal feast of entertainment! Delightful from first to last!" FILM DAILY

Warners!

"Brilliant! Hilarious! Excellent! 'PRINCESS O'ROURKE' cannot miss its inevitable destination as a sure boxoffice hit!" BOXOFFICE

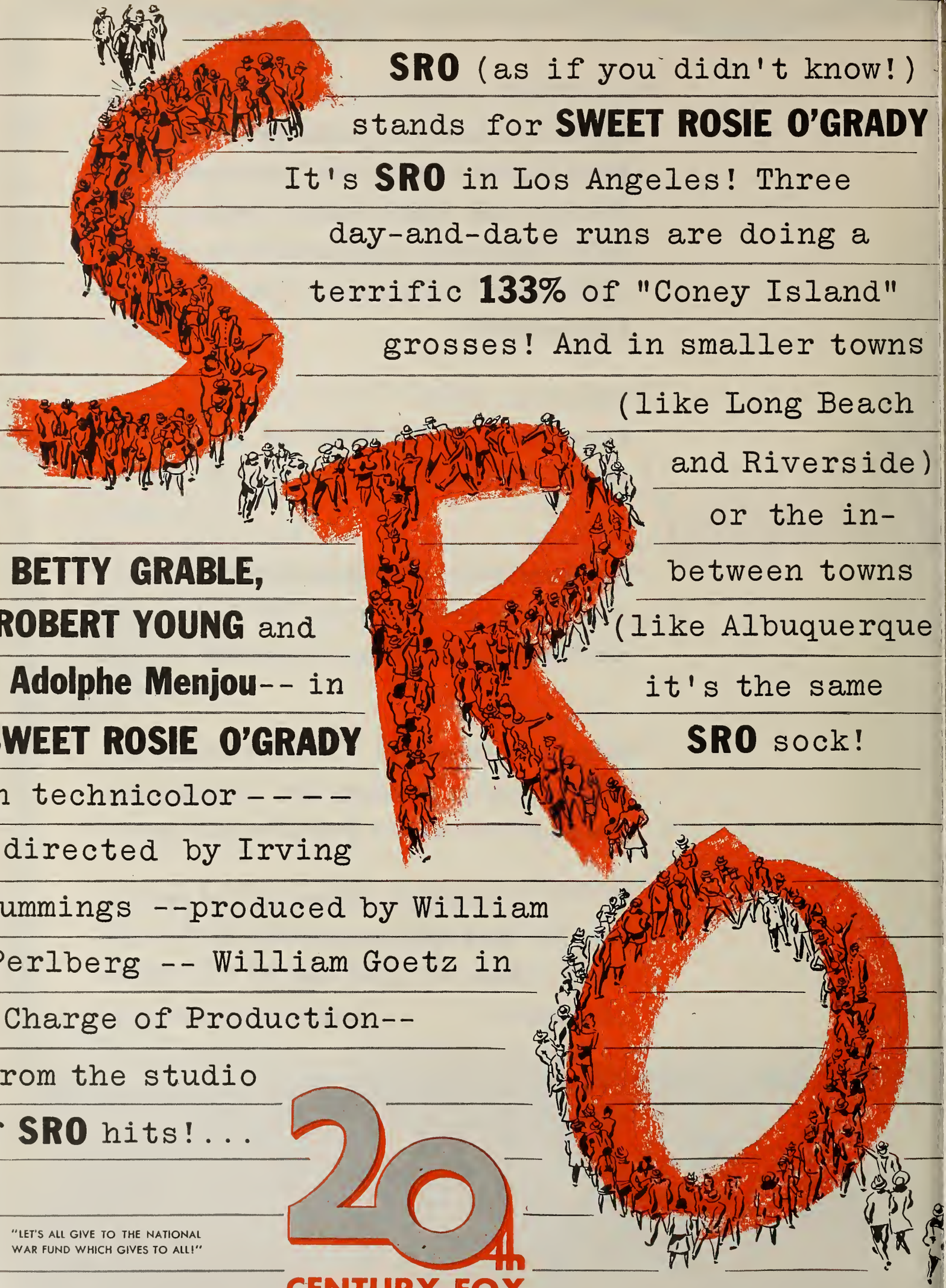
"Hilarious comedy! 'PRINCESS O'ROURKE' will be rated among the screen's top laugh pieces of the year!" DAILY VARIETY

"'PRINCESS O'ROURKE' is the sort of sparkling hit that will be greeted with wide enthusiasm to spur on its boxoffice reception." HOLLYWOOD REPORTER

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"Princess" O'ROURKE

HAL B. WALLIS
PRODUCTION
Written and Directed by NORMAN KRASNA



SRO (as if you didn't know!) stands for **SWEET ROSIE O'GRADY**

It's **SRO** in Los Angeles! Three day-and-date runs are doing a terrific **133%** of "Coney Island" grosses! And in smaller towns (like Long Beach and Riverside) or the in-between towns (like Albuquerque it's the same **SRO** sock!

BETTY GRABLE, ROBERT YOUNG and **Adolphe Menjou**-- in **SWEET ROSIE O'GRADY** .n technicolor - - - - directed by Irving Cummings --produced by William Perlberg -- William Goetz in Charge of Production-- From the studio f **SRO** hits!...

"LET'S ALL GIVE TO THE NATIONAL WAR FUND WHICH GIVES TO ALL!"

20th CENTURY-FOX

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 153, No. 3

October 16, 1943

GOOD WILL

BY REASON of its conspicuous service to the nation at war, the industry of the motion picture today stands higher in the public esteem than ever before in its intense and eventful history.

This has been achieved not so much by reason of patriotic works as by the attention it has brought to the institution of the screen. The motion picture is not importantly different from what it has been through many years. But many more people have been brought to hearing of the industry and its people in terms that are new and utterly different.

From actor to magnate the people of the motion picture have more recently been coming into recognition as citizens, able citizens, of good will.

There are many evidences. The activity of "picking on the pictures", which was once a surefire publicity device, has sharply declined. Hollywood's occasional scandals are no longer great national sensations, and the misadventures of wayward extras are not being generally credited to the industry now.

In general, the motion picture enjoys a good press. Also, it has the authoritative approval of the greatest box-office patronage that this or any other amusement enterprise has ever had.

A great mass public with money to spend on whims and fancies finds the motion picture important entertainment in larger measure than ever before. And that is what they are buying—entertainment.

ADDITIONALLY it may be observed that, as one of the fortunes of war and the showing made in the war effort, American industry and business is at a high-water mark in general public esteem. That is in spite of a lot of ideological damnation and criticism amid a welter of labour issues, regulative pressures, and anti-trust cases.

Miracles of research and production of the materiel of war have been achieved. Save for the most remote areas, all persons employable, and many who are not, have been remuneratively employed.

Obviously, there are just two basic essentials in the prosecution of the war. Soldiery of strength and numbers, and competent tools in volume. The tools, and rations, too, constitute the job which only business and industry can deliver. Most of our people think a good job is being done. Business and industry are not separate entities in our national structure. They are the American way of making a living. It seems to be a good way. It built the country and established the standards we fight to preserve.

Business might well be saying so—oftener.

△ △ △

¶ One can do without butter. One can eat cactus-fed beef. One may even face a forty-two per cent cut in cigarettes. But a protest in behalf of civilian morale must be registered at the current unfair distribution of feminine beauty. Some sort of unkind selectivity is at work. The prettier girls have for a year been disappearing from the shops, the restaurants and the cashiers' desks. They are replaced by homely and frowsy persons who could do as good a job on an assembly line, with only a Veeder counter to watch them. The pretties add nothing to the merit of cartridges and gadgets already sold. Let's have them back in town where they show.

¶ We are used to progress. We have seen the razor give way to a miniature hog scraper and then to a motor-driven double-bladed lawnmower. We have noted the arrival of General Electric's thermostatically controlled hot blanket for winter boudoirs. We have observed the arrival of the electrically powered toothbrush. But now comes advertising in a New York department store of a new gadget from Simmons, of bedding fame: a "Pulsating Box Spring and Mattress, $99.50". It is, we are informed, actuated by "A small motor . . . a rhythmic pulsation that soothes and relaxes every nerve in your body. . . . Your circulation is stimulated as though you'd walked five miles. . . . Come in and try it with a registered nurse in attendance. . . . "

Not unless she sings "Rock-a-bye Baby".

¶ By announcement from the properly prideful Mr. Ray Beal, publicity chairman for the War Activities Committee, the industry's contribution to the Third War Loan Drive has reached an official grand total of nearly two billion dollars, or more than an eighth of the nation's quota. And, if you'd like an intimation about stars and the star system, reflect on the fact that over half the motion picture total came from the attentions of the Hollywood Cavalcade. The customers are still interested. The motion picture's success, and all fame, is made of people.

△ △ △

AUBREY FLANAGAN

DEATH has abruptly taken Mr. Aubrey Flanagan, London editor of this publication. He was a patriot of skill and energy who gave so much of himself to Britain's cause that he must be set down as a casualty of war. He was zealous beyond his strength and devoted himself to the limit of endurance in works, both public and confidential, to the end.

Mr. Flanagan was born in Eire and was reared and educated in England, which he loved as a homeland is loved. His scholarly interests and researches were diverse and intensive. He was particularly a student of the life, history and people of provincial France and spent many a holiday among them. He was skilled in the French language, which he wrote and spoke with the same grace as his fluent English. He was an excellent gardener, with much botanical lore. This year he was trying to raise American sweet corn just outside London. One may hope his crop was a good one.

In the London world of the motion picture he was an international authority, often consulted in executive and high official offices. For six years his excellent and often exclusive dispatches to Motion Picture Herald have enjoyed important readership around the world. He was a good reporter.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Ax of Economy

THE NEWS division staff of the Office of War Information arrived at their offices on a morning of last week all set to grind out 50-odd news releases, only to find their mimeograph machines had disappeared. An investigation uncovered the nocturnal activities of a budget efficiency expert who had abolished the plant across Third Street from the Social Security Building, moving its 18 machines to 1111 Eighteenth Street, more than a mile away.

Trucks were sent out by the OWI to the Eighteenth Street address to pick up the releases. They found the new address was the mimeographing plant of the Office for Emergency Management. The trucks failed to return and a searching party set out for Eighteenth Street. Eventually the first dozen releases arrived and were distributed at 12:15 P.M. By 5 o'clock only 20 releases had been produced, all but a few designed for trade papers. The OWI announced it still had one machine to handle rush jobs on late stories, but it was going to fight for restoration of its plant.

Two days later President Roosevelt requested that Congress do more than restore the machines: he asked for an additional $5,000,000 for the Office of War Information.

Mary's Return

ONCE AGAIN, after 10 years, Mary Pickford is before the camera again. She is appearing in a one-reeler to aid her native Canada in its fifth Victory Loan drive.

The picture is in the making at Universal's studio in California. Oldsters will be remembering that Miss Mary was with Universal once upon a time when Carl Laemmle's Independent Motion Picture Company stole her away from the American Biograph Company in New York, when she had come to anonymous fame as "Little Mary." Biograph had an anti-star policy.

The new short will be used as a prologue to a three-reel picture which Miss Pickford made for the Canadian government in World War I. Her last appearance was in "Secrets," in 1933, her own production.

Utterly Frankly

W. R. FRANK, operating 17 theatres and producing a feature picture simultaneously, has added another chapter to what is rapidly becoming a Hollywood saga of an exhibitor who has lived up to his name. He made a production announcement, and then did everything he had announced. He also admits his picture has been made "to make a lot of money."

Last week's chapter consisted in the filming of a trailer wherein Exhibitor Frank describes Producer Frank's picture, "Dr. Paul Joseph Goebbels, His Life and Loves," to the customers of theatres which are to exhibit it. In it he appears and speaks as Exhibitor Frank, which is a first of consequence, and his message to the customers is that of an exhibitor to his patrons.

It is as Exhibitor Frank, too, that he talks to other exhibitors—all of those in the nation operating four or more theatres —in personal letters acquainting them with the nature of his picture and with his ideas for its proper and profitable presentation and exploitation.

CLARK tells Distributors to answer complaints Page 13

CONSENT Decree fails of its purpose, says Allied Page 14

STUDIOS shelve sixty-seven stories of 113 bought Page 15

ON THE MARCH — Red Kann discusses cycles in Hollywood Page 18

TREASURY reports highest salaries for 1941-42 in indsutry Page 21

GOVERNMENT studies problem of juvenile delinquents Page 22

INVITE competition of British trade, says John Hicks Page 24

SMPE convention to stress screen's war contribution Page 30

BRITISH Quota Act is dead, Film Council report implies Page 37

AUBREY FLANAGAN, London editor of Herald, dies Page 44

SERVICE DEPARTMENTS

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Jimmy (Ex-Henry) Lydon

TIME, as it is accustomed to doing, has caught up with Jimmy Lydon, who is approaching the day when he will cast his first vote. Last spring Paramount decided Jimmy was fast growing too old for the role of Henry Aldrich. This week they announced that his work before the cameras in "Henry Aldrich, Boy Scout," closed his career as an actor who brought the radio character to the screen. At the same time Republic announced they had borrowed Jimmy from Paramount to star in their forthcoming "Rhythm Revelry," musical headed for the cameras next week. Since last spring Producer Michel Kraike of the Aldrich series has been grooming a newcomer to the screen to supplant the aging Mr. Lydon.

Realism

AN AUDIENCE assembled at the Esmeralda neighborhood theatre in Santiago, Chile, got some realism along with the dramatic screen fare, "Hitler's Children" when a bomb exploded in the theatre. No one was injured.

Medal to Gable

NEW honors were won this week by Captain Clark Gable, the only motion picture star to win place among the top ten money-making stars in the MOTION PICTURE HERALD-FAME poll for the last 11 years. Captain Gable received the Air Medal for "exceptionally meritorious achievement while participating in five separate bomber combat missions" over enemy territory. According to an announcement this week from the 8th Air Force in London, the citation said his "courage, coolness and skill" during the five raids "reflect great credit" on him and on the armed forces. Captain Gable's latest raid was against Nantes, France, on September 23rd. He manned a Flying Fortress nose gun during a part of the flight and also took motion pictures for training purposes. When he completed the Nantes flight, it was announced he would leave shortly for the U. S. with a gunnery training film he directed. Since he joined the Air Force in 1942, Captain Gable made several training pictures for the corps. His last feature film for MGM was "Somewhere I'll Find You," in 1942, with Lana Turner as co-star.

Private Chaplin

CHARLES CHAPLIN, JR., 18-year-old son of the actor, producer, writer and director, became a private in the U. S. Army last week. He told Los Angeles newspapermen when he was inducted: "I feel great! I just hope they put me in the cavalry." Pvt. Chaplin and his brother, Sidney, who will be 18 next March, are sons of the actor and his second wife, the former Lita Grey.

One Willkie

WENDELL WILLKIE, the politician, sat in at a conference last week in Hollywood, at which policy was drawn for production of a feature from his book, "One World." He attended as chairman of the board of Twentieth Century-Fox, which will release it. The other conferees, Darryl F. Zanuck, producer, and Dudley Nichols and Lamar Trotti, writers, were reported to have been told that the picture must not be distributed until after the Republican convention next summer; that it must not glorify Mr. Willkie; nor may it contain newsreel pictures of him.

Mr. Zanuck was reported to have said the picture would not use film exposed by Mr. Willkie during his globe girdling, and that he would prefer to have Spencer Tracy play the role of Mr. Willkie.

It was further reported that the screen transcription would have a story continuity in which the neighbors of Mr. Willkie in Rushville, Indiana, would be shown as they are affected by and involved in the world struggle.

Literary Lion

MGM is going to underwrite publication of promising books to which they'll get the screen rights. The company announced this week an annual book contest plan, credited to Voldemar Vetluguin, former associate editor of *Red Book,* who is editorial advisor to Louis B. Mayer. Under the plan, MGM will give an annual award of $100,000, plus an additional royalty of 20 cents on each copy over 50,000 sold and up to 250,000 copies, to the author of the "best book of the year." In addition, the publisher of the winning book will receive $25,000. Film rights will go to MGM. The contest is not open to the public and only those manuscripts, fiction and non-fiction, accepted by grade-A publishing houses will be eligible for consideration. Rules of the contest and names of members of a board of experts will be announced by the company after the first of the year. According to present plans, the contest will be put into effect for publishers' spring lists.

OWI to Russia

SAMUEL SPEWACK, screen writer and playwright who headed the film bureau of the Office of War Information before Congress eliminated domestic film activities of the OWI in June, is reported preparing to go to Russia. Mr. Spewack, who wrote "World at War," the feature-length documentary which OWI produced and which War Activities Committee distributed, is now in the London Bureau of the OWI. It was learned in Washington Monday that he had been selected for the job of arranging with the Soviet Government for an OWI bureau in Moscow. Negotiations for this move have been under way for many months, it was said.

The OWI bureau in Russia would carry American news to the Russian people and gather news of Russia for the American people. According to reports, Mr. Spewack is expected to go to Moscow with W. Averell Harriman, the new American Ambassador to the USSR, if arrangements can be completed in time. The former OWI film head at one time was an American newspaper correspondent in Moscow. In 1933 he and Bella Spewack, his wife, wrote a play, "Clear All Wires," based on experiences of American newspapermen in Russia. Following its Broadway run, the play then was produced as a film by Metro-Goldwyn-Mayer.

Reunion in Newsreel

MANY mothers have had the special thrill of recognizing their sons in newsreels of camps or battle fronts. That was reversed this week when a Bronxite, Cosimo Masillo, formerly of Italy, got "a strange feeling" that sent him subway-ing to mid-Manhattan. Following his impulse, Mr. Masillo entered the Broadway Embassy Newsreel theatre, and before he could find a seat was greeted by the voice and the image of Maria Adriana Masillo, 67, giving directions to an American soldier outside her bombed home in Eboli, in the battle torn province of Salerno, Italy. It was his mother, whom he had not seeen for 10 years. He had not heard from her since America's entry into the war, and upon the Allied landing in Italy feared she was dead. An enlargement of one of the frames from the newsreel scene was given Mr. Masillo.

Navy on Horseback

THE World Championship Rodeo, featuring Roy Rogers, opened in New York's Madison Square Garden this week, bringing the city slickers a breath of the outdoors and more beef than many of them have seen in one place for some time. Annually the cowboys parade New York's streets ballyhooing their show. This year, as the ponies danced crosstown on Fiftieth Street from the Garden, the cowboy band in the lead tootled bravely through three choruses of the Navy's "Anchors Aweigh." It's their favorite, perhaps their only, song.

Going West

TIME, in the State of Ohio, is moving west. Practically the entire state has reverted to Central War Time, the only cities now maintaining Eastern time being East Liverpool, Steubenville and Bellefontaine. Transportation companies and Federal offices, however, continue to operate on "fast" time, one hour ahead of Central time.

Home Town News

CHICAGO newspapers have found good copy in the home town boys who are on trial at New York as the gangland master minds of the extortion plot through which Willie Bioff and George Browne, ex-IATSE officials, shook millions from industry bankrolls. Willie's account of the secrets of Capone gang operations were good for front page headlines, and many columns, as the trial opened last week.

Willie mentioned names, including William Pacelli, former Chicago alderman, and specified places which made interesting reading back home. Fashionable hotels, the 100 Club, popular gambling spots, and some of Chicago's best people in gang and political circles were involved by name and implication in his testimony. (See page 32).

Special correspondents crowded the press table in Judge John Bright's austere courtroom. Eddie Doherty, of the *Sun;* Roy Gibbons of the *Tribune;* Edwin A. Lahey of the *News;* Robey Parks of the *Herald American,* and Eddie Throm of the *Daily Times* kept the telegraph operator busy filing byline accounts of the choicest details of testimony.

They reported also on the after hours play in Broadway nightclubs, theatres and restaurants of the defendants, who are at liberty on bail of up to $100,000. Their stories carried prophesies that many important witnesses from city hall, union and film circles would be called to tell further details of gangster control of the film unions. Willie Bioff was giving the war and AEF a run for Chicago news space.

Sports on the Air

SPORTS events will be telecast from Madison Square Garden at New York by the National Broadcasting Company for the entertainment of men in Army and Navy hospitals in the area, John F. Royal, NBC vice-president, and Ned Irish, Garden manager, announced this week. Hockey games, track meets, basketball and special events will be transmitted by WNBT to receivers which will be placed in the wards of hospitals by the radio industry.

The television transmission of Garden events, beginning with Roy Rogers at the rodeo, marks the first time that television cameras have been permitted in the sports center since Mike Jacobs, fight promoter and chief of the Twentieth Century Sporting Club, refused to let the radio cameras transmit fight pictures to home and barroom audiences. The Jacobs fights still will not be telecast.

Unsettled, too, is the question of who owns what rights to television pictures. Lawyers were getting set for a court battle for a definition in the summer of 1941 after the Rialto theatre showed a Belmont horse race to a matinee audience. But war shelved the issue.

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THIS WEEK the Camera reports:



FIRST ANNIVERSARY of the Washington, D. C., Stage Door Canteen; and it was celebrated with ceremonies and cake. Above, John J. Payette, Warner general zone manager, accepts a slice of cake from Connecticut Representative Clare Booth Luce. Mrs. Luce expressed the Canteen's appreciation for the entertainment world's support in its work for men in the armed forces.



By Staff Photographer

FAIR COMPETITION from British film companies should be invited by Americans, John Hicks, left, Paramount foreign manager, told reporters at the New York home office, last week, after his return from England. Harry Hunter, right, manager for Australia, told of a raw stock shortage there. (See page 24.)



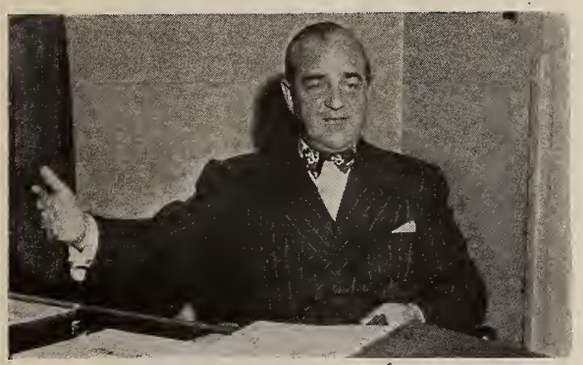
THE SECOND. Elliott D. Trotta, right, at 17 is the second son of Vincent Trotta, left, to join the Navy. He is shown above at a New York luncheon in his honor. The girl is Bonnie Beth Byler, of La Planta, Ark., "Miss Cotton Queen of 1943". Mr. Trotta, Sr., is National Screen Service art director.



WELCOME. The committee that helped publicize the "Stars at Midnight" War Bond shows at the Capitol and Earle theatres, Washington, D. C., last week, greeted Lieutenant Rudy Vallee at the station. He and his "Lucky 'Leventh" Coast Guard band played at the shows. At left are Hardie Meakin, RKO Keith's; Frank LaFalce, Warners; Jack Eagan, Coast Guard; Lieutenant Vallee; and Gene Ford, Capitol theatre.



BY CHRISTMAS, nearly 2,500 former Loew's employees in armed service will have received special packages, each with greeting from president Nicholas Schenck. Above, at preparation of the first parcels, in the New York home office, are Helen Marlin, Helen Shea and Lynne Rose.



By Staff Photographer

APPROVAL OF THE DECREE practice of licensing films in blocks of five was given publicly and emphatically, last Friday, in New York by RKO president Ned E. Depinet, at a special press interview at which he also outlined and praised forthcoming RKO product. (See page 36.)



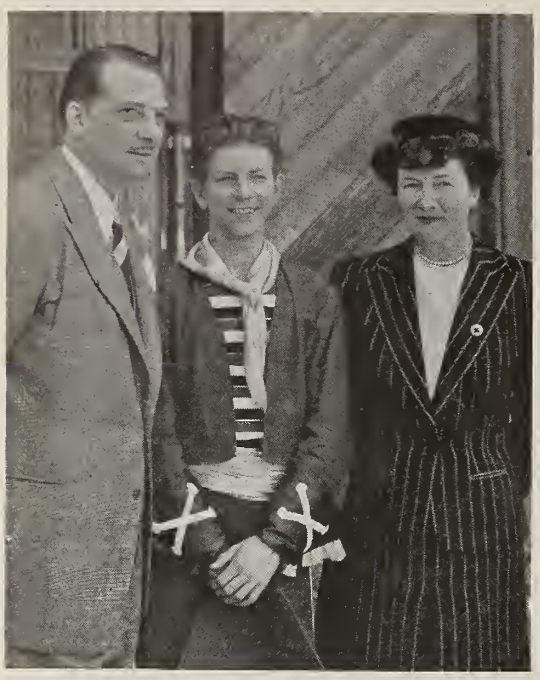
FILM SALESWOMAN. Miss Joan Bastian, selling film for PRC in the Kansas City area, had theatre experience at the Jayhawk, Atwood, Kansas, after being graduated from the University of Kansas.

AFTER TEN WEEKS, Gracie Fields greets her husband, Monty Banks, again, at the LaGuardia Airport, New York, to which she returned after entertaining troops in England, North Africa, Sicily and Italy. Miss Fields is co-star in Twentieth Century-Fox's "Holy Matrimony"; Mr. Banks is a director.



AT THE "SAHARA" screening in the Madison, Albany, N. Y., as Columbia's guests: Joe Saperstein, Fabian circuit: Charles Smakwitz, Warners; Frank Wieting, of Cobleskill; C. J. Latta, Warners; Henry Frieder, of Hudson; George Thornton, of Saugerties; Abe Stone, Upstate Theatres; Charles Gordon, of Utica; Henry Grossman, of Hudson; Al LaFlame, Warners; Edgar S. Van Olinda, Albany *Times Union*; Joe Miller, Columbia Albany branch manager; Joe Weinstein, Warners.





VISIT, on the set of Universal's "The Third Glory". Herman Kersken, Fox West Coast circuit San Francisco district manager, and Mrs. Kersken pose with Universal's young star, Donald O'Connor. Mr. O'Connor, before entering pictures, appeared many times on the stages of the Fox and Warfield theatres, San Francisco, Mr. Kersken's houses.



THREE CHECKS, for more than $190,000, are presented in Los Angeles to the California Servicemen's Overnight Housing Fund committee chairman James Mussatti, seated, by Charles P. Skouras, representing Fox West Coast; Marco Wolff, representing the city's first-run houses; and Robert H. Poole, representing independents. The ceremony closed the Southern California drive.



THE FIRST WOMAN theatre manager in Cleveland is Mrs. Gertrude L. Tracy, at the 1,250-seat Loew's Ohio. She has managed houses for the Skouras circuit in Scarsdale and Portchester, N. Y., for Loew's in Hartford, Conn., and Worcester, Mass., and for the Loew-Poli circuit.



REHEARSAL. John Cromwell, director of David O. Selznick's "Since You Went Away", coaches Claudette Colbert. Others in the cast are Joseph Cotten, Jennifer Jones, Shirley Temple, Monty Woolley.

HANDY MAN. Paul Panzer, who has appeared in pictures since 1904, who "pursued" Pearl White in "The Perils of Pauline", "The Clutching Hand" and others, and who has since met retributive hanging, strangling and divers other deaths in dozens of films. He is now a stock player at Warners. In the early New York days, Mr. Panzer starred in five-minute epics, after painting and shifting their scenery, and directing.



CLARK TELLS DISTRIBUTORS TO ANSWER COMPLAINTS

Companies Prepare Data; Open Hearings Will Be Held Before Action

The Government still has the last word on trade practices and the future of the Consent Decree. A new decree is in the making.

Tom C. Clark, Assistant Attorney General, made this clear at New York on last Friday afternoon as he reported "very satisfactory progress," following his third conference with Barney Balaban, Nicholas Schenck, N. Peter Rathvon, Harry Warner and Spyros Skouras.

At the conference the Government lawyer in charge of all motion picture trust cases asked distributors to suggest specific remedies to exhibitor complaints against decree operation.

Prepare Specific Suggestions For Submission to Clark

These Distributors returned to their offices to prepare specific suggestions during the week in response to Mr. Clark's reactions and the Department of Justice's representation of complaints on decree operation received from the field. They were to submit this first draft of proposals for a new decree at another meeting scheduled for October 15th.

Exhibitors, the public and any other interested party will be given full opportunity to make known their views on these or other suggestions for action in the still pending anti-trust suit against the major distributors, Mr. Clark promised. He said that open hearings would be held by the Department of Justice.

"Exhibitor views will weigh very heavily," Mr. Clark said. He indicated that they would probably be given a fuller opportunity to participate in discussion of a new decree than they had received during the trial of the original case.

Represent All Sides, Clark Points Out

Decision as to the course to be taken when the current compromise settlement of the New York anti-trust case reaches the end of the three-year trial period on November 20th, will be made by Mr. Clark and other officials of the Department of Justice.

"We represent all sides, the exhibitor and the distributor, as well as the public," Mr. Clark remarked. "If we think it best for the industry we will extend the decree, with some changes," he said.

He indicated that it would not matter whether the Distributors were in full agreement with the course of action the Government finally elects.

He mentioned three alternatives to agreement on a revised decree. Under the first the present document might be continued. There is little indication,, however, that the Government would accept such a course.

Secondly, the case could go back to trial in the court of original jurisdiction, the Federal District Court at New York.

Lastly, Mr. Clark said, the Department of Justice could file a new suit against the major Distributors in another jurisdiction. There were indications, however, that the Government's attorneys consider this a measure of last resort to be taken only on the complete failure to reach an understanding with Distributors.

Mr. Clark held out the hope that the Government would be able to reach its decision well in advance of the November 20th deadline. It might take longer, however, he admitted, to place a new agreement in legal form and to obtain court approval.

The extent to which the defendant distributors would go to correct the alleged abuses complained against in the three years of decree operation would be a determining factor in the speed with which the Government would select its course, Mr. Clark said. He returned to Washington last Friday to allow distributors time to prepare their written suggestions.

With Robert Wright, head of the film unit of the anti-trust division, Mr. Clark was to return to New York this Friday for further sessions with company heads. They were to be held in the motion picture hearing rooms of the American Arbitration Association at Rockefeller Center, the scene of meetings on Monday and Friday of last week.

Used Information Obtained Through Field Survey

Mr. Clark said that he had "discussed the types of things that have caused the most trouble in the decree" during his day-long conference with Distributors, behind the closed and guarded doors of the hearing. He refused to identify specific topics until the Distributors had submitted their answering memorandum.

The Texas attorney admitted, however, that he had been making important use of the information gathered by his department in field surveys and from letters and briefs filed at his invitation by exhibitor organizations and unaffiliated theatre men. These had suggested many specific points for discussion with the company heads, he indicated.

Selling terms, clearances, trade shows, arbitration and the issue of distributor ownership and operation of theatre circuits have been on the agenda for the meetings. Mr. Clark would not confirm reports that the divorcement issue had played an important part in the meetings.

Reports that specific questions of selling had figured in the conference Friday were given support by the presence of William F. Rodgers, vice-president and general sales manager of MGM. Mr. Rodgers attended both the morning and afternoon sessions.

"No Comment" Is Order On Decree Meeting

Louis Phillips, one of the chief Paramount counsel, attended the morning session. With Joseph Hazen, general counsel and vice-president of Warner Brothers, he is the only company lawyer to sit in on the meetings between the presidents and Mr. Clark.

This week the company heads and their lawyers were occupied with discussions of the terms outlined by Mr. Clark and the form in which their counter proposals should take. They would not discuss the progress of their meetings nor disclose which of the attorneys had been appointed to draft a plan for presentation at the next meeting.

"It is still strictly 'No Comment,'" one spokesman said Monday. "Any statement might be subject to misinterpretation," he added, explaining that the company officials had agreed to say nothing until the meetings progress further.

Their proposals will be made public, however, when they are presented to the Government at the end of the week.

He repeated his pledge that exhibitors would be consulted before a final agreement is reached.

"We have depended on them to tell us what their experience is under the decree," he said, pointing out that the Department of Justice had an obligation to the public, exhibitor and distributor alike.

Regional Groups Continue To Present Briefs

Letters and briefs are still being received from national and regional exhibitor groups and from many unaffiliated exhibitors, Mr. Clark said. The proposals of Allied States Association, based on its recent questionnaire would be carefully studied, he said. (See Allied story on page 14.)

Mr. Clark also indicated that he expected to confer with representatives of the Pacific Coast Conference of Independent Theatre Owners soon. Inasmuch as he will not be able to visit California himself, as planned, Mr. Clark disclosed that he had invited Robert Poole and other west coast exhibition leaders to send a delegation to Washington.

Asked again as to the status of the "Little Three," United Artists, Universal and Columbia, in the New York suit, Mr. Clark said that their case would not be taken up until the current negotiations are completed.

If agreement is reached with the Big Five, he said, the dissenting Distributors would be given an opportunity to subscribe to its provisions. If they again declined to participate in a decree the Department of Justice would consider the possibility of a renewed suit.

In sequel to reports that wholesale theatre acquistions would be discouraged until the decree fate was settled, Mr. Clark revealed that the Schine Circuit had asked, and been denied permission, to acquire the Walter Reade circuit. Loew's, similarly has been refused permission to acquire the New Jersey and New York circuit.

"DECREE SELLING IS FAIR"—DEPINET

Small blocks are "the only fair method of selling film", Ned E. Depinet, president of RKO Radio Pictures, said Friday on his return from the studio. Reporting that his company had seven blocks of five pictures scheduled for 1943-44, Mr. Depinet said RKO would never return to blind selling or block booking, unless forced to. The showing and selling of small blocks, he declared, enabled exhibitors and distributors to reach a fair agreement on terms and evoked greater cooperation in advertising and selling product to the public. Both exhibition and distributors had benefited from the decree selling system, he said.

Allied Says Decree Fails of Purpose

Myers Advises Clark on Questionnaire Replies from 385 Exhibitors

The Consent Decree has failed to accomplish the objectives sought by the Department of Justice in its anti-trust suit against the major distributors, Allied States Association charged last week in a report to Tom C. Clark, Assistant Attorney General. It summarized the results of a questionnaire asking independent exhibitors to describe their experience under three years of decree operation.

"Sterner measures calculated to curb the trust and to insure fair competitive conditions" were urged upon the Government by Abram F. Myers, general counsel of Allied, in the communication to Mr. Clark. The burden of enforcing regulation of trade practices and protecting the independent exhibitor should be assumed by the Department of Justice, he said.

Complaints of 385 Theatre Owners Summarized

Specific complaints on decree operation from 385 exhibitors who replied to the questionnaire were summarized by Mr. Myers. He said the returns represented 1,1154 theatres in 23 states and covered more than 10 per cent of the independent theatre operators.

"The unhappy truth is that the motion picture monopoly is more powerful and in general its practices are more oppressive today than when the Consent Decree was entered. The three-year test period afforded the defendants ample time in which to put their house in order, but this they have utterly failed to do," Mr. Myers said.

Exhibitors overwhelmingly declared that five-picture selling had failed to eliminate compulsory block booking, Allied said. It reported that 210 of the replies claimed unwanted features had been conditioned on desired pictures, and asserted it was "impossible for an independent exhibitor to skip a group of pictures." The exhibitors also claimed that they had lost all right to cancel.

Allied further charged that small circuit exhibitors and members of booking combines had been forced to buy product for their entire group of theatres.

Ask Stricter Supervision Of Shorts Forcing

Forcing of short subjects is less of a problem than before the decree, according to the survey. It claimed, however, that the practice was still prevalent and asked stricter supervision.

In reaction against small block selling, Allied said, most exhibitors wanted full season sale of identified pictures, with a 20 per cent cancellation right.

They are critical of the present method as having increased prices, forced theatres to play four to five times as many percentage pictures, and for placing new emphasis on exhibitor demands for preferred weekend playing time. This deprived exhibitors of control over the placement of pictures on the program and often forced theatres to play strictly adult pictures on Saturday and Sunday, the days of maximum attendance by children, Allied said.

Allocation of pictures to price brackets after sale, or after exhibition was attacked. The Allied replies favored designation in the contract, by a margin of 313 exhibitors to 46.

Charges of an artificial product shortage were renewed. Product backlogs, fewer prints and earlier withdrawal of pictures from circulation were cited as causes. Move-overs, and extended first runs often favoring affiliated theatres also had hurt independents, Allied said.

See Arbitration Providing Inadequate Relief

Arbitration provides inadequate relief for abuses, Allied concluded. Exhibitors, it said, reported the cost of legal advice was too high, that they were outnumbered by distributor counsel, and subject to long delays. It said that independents did not use arbitration because of fear of retaliation and in the belief that it took too long to obtain only a relatively small degree of relief.

Allied asserted that distributors had extended their theatre holdings despite the decree and repeated a demand for divorcement "as the only permanent and effective cure for monopolistic conditions."

But if the decree were revised, Allied said, exhibitors believed that provisions must be clear and specific. The burden of enforcement should rest also on the Government, rather than on the independent theatre operator, Mr. Myers added, citing a recommendation by the Temporary National Economic Committee.

Calling for vigorous action, the report warned that "exhibitors are being transformed from independent business men into mere agents of the distributors, with little or no voice in the operating policies of their theatres and compensated by a bare commission based on the receipts of their own box office."

Keene's Atlanta Theatres Sold to Southeastern

Lionel Keene has sold his Kirkwood and Avondale theaters in Atlanta, Ga., to W. E. Wooten, head of Southeastern Theaters, Inc. Mr. Keene formerly was with Loew's as general representative and district manager in the Atlanta area before entering theatre operation for himself. He plans to take a short vacation before announcing future plans.

WAC Awards Citation

The Princess theatre in Superior, Wis., cooperating 100 per cent in the participation of activities designed to aid the war program, has received a citation from the industry's War Activities Committee. Frank Buckley manages the Princess.

Cancels Annual Meeting

The Independent Theatre Owners of Iowa and Nebraska has cancelled its annual autumn meeting because of gas and tire rationing.

Seidelman Hits At Army Picture Service Critics

Taking issue with critics of the Army overseas motion picture service, Joseph H. Seidelman, vice-president and general foreign manager for Universal, who is special consultant to the War Department for this unit, said in New York over the weekend he was sorry that the War Activities Committee had "found it necessary to publicly criticize this Army service and to ask for an 'official investigation.' "

Recently, Francis S. Harmon, executive vice-chairman of the WAC, declared that deficiencies in the Army overseas film distribution system "demanded immediate attention" by the War Department as well as a "complete investigation by Government authorities."

Mr. Seidelman said: "If Mr. Harmon had taken the time to visit the office of the Army overseas motion picture service in the RCA Building, he could have found the answers to many questions without the need for an 'official investigation.' It is really too bad that many men of the industry who have given up their lucrative positions for the American Army uniform should be subjected to this kind of backbiting by individuals who do not take the trouble to inform themselves of the true state of affairs.

"Anyone in the industry," he said, "who is really interested to learn of the good job which the service is doing is urged to come to the Army office at Room 1611 RCA Building and learn the true facts, something very few men in our industry have done to date," he added.

A comparison of exhibition conditions at Army camps overseas with the standard commercial exhibition "as we know it, is really ridiculous," he said. "There are problems of transportation, power, equipment and movement of troops that make the service from an overseas film exchange a military project rather than a routine job. Of course mistakes have been made and breakdowns have occurred," he pointed out, "but considering that this whole service depends upon the services rendered by other components of the military forces including air, sea and ground units, I do believe the job that has been done under such circumstances has been good indeed.

"No individual except officers and men of the Special Service Division both here and abroad will ever know the complexities of distribution of both prints and equipment that exist in the combat areas."

New York Theatres Send 30,869 to Blood Banks

Theatres in New York City have sent 30,869 blood donors to the Red Cross banks, it was announced last week by Eddie Dowden who is in charge of the campaign for the industry's War Activities Committee. Following New York's success at having nurses stationed in theatre lobbies for recruiting purposes, New Haven, Los Angeles and other cities adopted similar measures.

West Virginia Unit To Meet

The annual meeting of the West Virginia Managers Association will be held on October 19th at the Prichard Hotel in Huntington, W. Va. Ed Kuykendall, president of the Motion Picture Theater Owners of America, is expected to adress the meeting.

20th-Fox Signs Cummings

Twentieth Century-Fox has signed Irving Cummings to a new one-year contract. Mr. Cummings recently directed "Sweet Rosie O'Grady" and has been assigned next to "Something for the Boys."

STUDIOS SHELVE 67 STORY PROPERTIES OF 113 BOUGHT

Concentrate on Timeless Material for This and Following Season

Product inventories of major companies this year indicate less production activity on topical war themes for the rest of 1943-44 and for 1944-45 and more reliance upon timeless story material which will provide entertainment fare this year or next, no matter what develops on the national and international scenes.

Analysis of purchases made by the 11 companies during September, October and November of 1942 shows that of the 113 stories, books and plays announced by the producers for that period, 21 have been completed or released, 19 are in preparation or about to be produced and 67 have been shelved temporarily. The remainder have been dropped.

Home office story editors this week pointed out that numerically, story inventories represent perhaps a slight decrease compared to previous years, because there is less material available for purchase and also because companies are putting into production as many of their high-priced purchases as possible, to take up the decrease in annual film production induced by raw stock shortages.

Definite Policy Now on Story Purchases

Before the war, there was no selectivity in the kind of material which companies shelved for future production and much of this material was purchased at excessive prices, one story editor said. Now, he pointed out, "every company has a definite policy about property purchases. This has been dictated by wartime operations. We buy a play or a book with a definite producer or a definite star in mind. We select our material with more considered opinion and we don't leave it to the hit-or-miss policy which prevailed a few years ago." For that reason, he says, inventories, in number, are less this year than ever before.

The material which is being shelved in all probability will be produced late this season or next season. Before the war, books and plays were put on the shelf for three or four years. These days, said the story editors, companies cannot afford to shelve high-priced books or plays simply because there isn't enough material suitable for film production to go around.

Properties Acquired by 11 Companies Analyzed

In some cases, properties bought last year which were scheduled to go before the cameras have been shelved permanently because Government authorities requested the story ideas dropped. This was true of "Advance Agents to Africa," an original story idea about North Africa which Paramount purchased last autumn and which the War Department asked the company to forego because of the involved political situation in that territory. "Caribbean Patrol," another Paramount purchase, also was dropped for similar reasons.

Analysis of properties purchased by the 11 companies in the three-month period of last year is as follows:

COLUMBIA: "Submarine for Two," now called "Two-Man Submarine," is planned for this year. "Concertina," third script completed; not on this year's schedule. "Land Is Bright," the Sam Wood production which probably will not be done this year. "Queen Was in the Kitchen," changed to "My Kingdom for a Cook," completed and released. "Road to Yesterday," first script completed, planned for this year. The following properties for which no plans have yet been made and which have been shelved temporarily are: "Dawn Attack," "Malta," "Once a Woman," "Susanna and the Youngsters," "Without Notice," "Home Front" and "Night Fighters."

No Plans Have Been Made For 12 Films at MGM

MGM: "Bataan Patrol," retitled "Bataan," completed and released. "Meet the People," in production. "See Here, Private Hargrove," in production. "Harvey Girls," dropped. "By the People," dropped. "High Kickers," "Saratoga Chips," "And Now the Tides Come Back," "My Name Is Ruth," "All Night Long," "Honey Boy Evans," "I Can't Sail Your Seas," "Lighthouse Maisie," "Madame Gibralter," "Time of Peace," "Snatching of Rookie Rob," "Mohave Kid," no plans for this year; shelved temporarily.

MONOGRAM: "Real Champ," "Rhapsody in Rhythm," "Slap Happy," "This Is Mary Clayton," "Unknown Heroes" and "Wings of Gold," properties are not on this year's production schedule which have been shelved for the time being.

PARAMOUNT: "Henry Aldrich Plays Cupid," completed, release date not yet set. "Four Angels," retitled "And the Angels Sing," completed, release date not yet set. "Cyclone," retitled "Tornado," completed, no release date set. "Ministry of Fear," "The Uninvited," "Rainbow Island," in production. "Girls Town," on the production list, will not be made this year. "Caribbean Patrol," "Advance Agents to Africa," "Mistress Mary," dropped. "Stallion Road," option dropped. This was the book by Stephen Longstreet which was bought for a Bing Crosby vehicle.

Republic Completed and Released Three

PRC PICTURES: "My Son, the Hero," completed, released April 5th. "Career Girl," shelved temporarily.

REPUBLIC: "London Blackout Murders," "Prodigal's Mother," retitled "Someone to Remember," "Sleepy Lagoon," completed and released. "To Helen," "Three Little Sisters" and "Gone With the Draft," are going to be made this year. No plans announced for "Berlin Papers Please Copy." "Elusive Lady," "Intruder," "Mail Boat" and "Rollicking Rogues,"

RKO RADIO: "Prodigal Women," the novel by Nancy Hale, which the company expects to put into production this year. "Captain Confusion," "Tall in the Saddle" and "Walkaway from 'Em," no plans announced; shelved temporarily.

Two Stories Shelved By Universal

UNIVERSAL: "Cheyenne Roundup," "100 Girls and a Man," "Lone Star Trail," "See My Lawyer," on the schedule for this year. "Junior Commandos," chapter play; "We've Never Been Licked," "Passing the Buck," retitled "Hiya, Chum," "Cross Your Finger," retitled "Larcency with Music" and "Sherlock Holmes Faces Death," have been completed and released. "Trombone from Heaven," retitled "Follow the Band," and "I Want to Sing," retitled "All By Myself," have been completed and will be released shortly. "Fish Sergeant," and "What the Doctor Ordered" have been shelved.

TWENTIETH CENTURY-FOX: "Bomber's Moon" and "Claudia," completed and released. "Guadalcanal Diary," "Keys of the Kingdom," "Jane Eyre," in production, nearing completion. "Life of Roger Touhy," retitled "Roger Touhy, Last of the Gangsters," completed, release date not yet set. "Happy Land," completed, to be released December 10th. Scripts in the hands of writers which probably won't be produced this year: "Torpedo Squadron 8," "Flare Path," "Imagine Us," "Only the Stars Are Neutral," "Marching Along," retitled "Stars and Stripes," and "Mr. Bullfinch Takes a Walk." Those shelved for next year: "Victor Hugo," "Incredible Earl of Suffolk," "The Last Train from Berlin," "Diplomatic Courier," "Bad Man of Texas," "And This, Too, Is Love," "Thanks, Pal," "The Wags" and "One Destiny."

"Connecticut Yankee" for Later Warner Shooting

UNITED ARTISTS: "Time to Be Born," the Dawn Powell novel announced as a purchase by Edward Small, no production plans made yet. "McCleod's Folly," announced as a purchase by the Cagney Productions, Inc., retitled "Johnny Come Lately," completed and released. Other purchases by UA producers were not included in this list for the reason that such story purchase announcements were not made in September, October and November of last year, the three-month period used as a basis for this analysis.

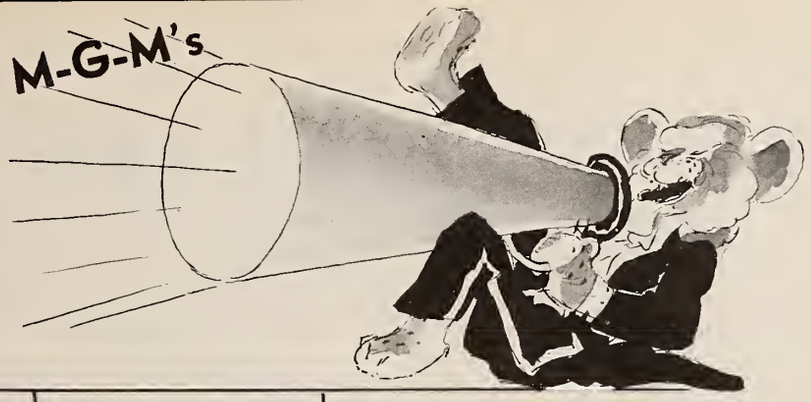
WARNER BROS.: "Animal Kingdom" purchased by the company from RKO Radio, in exchange of stars; announced for production this year. "Of Human Bondage," purchased from RKO Radio in exchange of stars, no plans for this year. "Three Strangers," "The Time Between," "Night Shift," "Gay Nineties," retitled "Strolling Down the Avenue," "To the Last Man," retitled "Uncertain Glory," announced for production this year. "Five Doors," "Free French," "The Liberator," "Pvt. Eddie Dawson," "Connecticut Yankee in King Arthur's Court," and "Time and Again," shelved; for production in the future.

The Most Eagerly Awaited Trade Show of the Year!



Original Screen Play by Paul Jarrico and Richard Collins • Based on their Story, "Private Miss Jones" • Directed by GEORGE SIDNEY • Produced by JOSEPH PASTERNAK

"SEE YOU AT THE TRADE SHOWINGS OF M-G-M's 'THOUSANDS CHEER'!"



ALBANY	20th-Fox Screen Room	1052 Broadway	TUES. 10/19	8 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	TUES. 10/26	10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	TUES. 10/19	10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	TUES. 10/26	8 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	TUES. 10/26	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	TUES. 10/26	1:15 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	TUES. 10/26	7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	TUES. 10/26	1 P.M
DALLAS	20th-Fox Screen Room	1803 Wood Street	TUES. 10/26	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	TUES. 10/26	2:30 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	TUES. 10/26	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	TUES. 10/26	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	TUES. 10/26	9 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	TUES. 10/26	1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	TUES. 10/26	2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	TUES. 10/26	1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	TUES. 10/26	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	TUES. 10/26	1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	TUES. 10/19	10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	TUES. 10/26	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	TUES. 10/19	10:30 A. M. & 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	TUES. 10/26	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	TUES. 10/26	1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	TUES. 10/19	11 A.M.
PITTSBURGH	20th-Fox Screen Room	1715 Blvd. of Allies	TUES. 10/26	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	TUES. 10/26	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive St.	TUES. 10/26	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	TUES. 10/26	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	TUES. 10/26	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	TUES. 10/26	1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	TUES. 10/19	1 P.M.

ON THE MARCH

by RED KANN

HOLLYWOOD

IF the public is tired of war films it is an odd form of weariness, wrote a dissenting newspaper critic recently. He does not know it is practically impossible to make a box office failure in today's market.

When exhibitors in twenty-two states bluntly tell the HERALD there has been too much, it is their box offices which tell them and not an organized movement spawned in murky motives attributed to war obstructionism.

From Florala, Alabama, to Neillsville, Wisconsin, men who run theatres and who ought to recognize the public beat when it throbs, agree the pounding has been relentless to a point where their patrons are crying a loud and frequent "Uncle."

There were some in that cross-section of opinion who concluded a complete halt had better be called, but not many. By a healthy majority, the conclusion was sensible and rational. "Please, not so many," wrote one. "Too many war pictures," commented others. "Common sense in production of war pictures. Too many produced," observed a theatre man in San Francisco.

An exhibitor in Benton, Illinois, led them all with,

"There are too many cheap, unimportant war pictures being made, which ruin the public's taste for the good ones when they they come along."

A sensible and observant man who, in all likelihood, would be equally as sensible and as observant had he been asked to comment on an overwhelming cycle of musicals. As matters are shaping themselves in Hollywood, twelve months from date probably will provide him that opportunity.

A great deal of significance reposes in a studied reading of these and other comments published four weeks ago. They prove showmen at large are reporting for their publics at large a recession from war films *not because of type but because of number and lack of quality.* This is the precise point registered in these columns on an assortment of occasions.

Snowball in Hollywood

THE producer, who is largely to blame, plays his usual devil-deep sea role in this situation. The competitive race finds one challenging the other. One studio's hit is all other studios' envy; that's how carbon copies are born.

The biggest event of this generation became a natural for all producers; that's how the war cycle got rolling. Unprecedented grosses for the superior attractions and unwarranted grosses for virtually any attraction made lusty war babies out of inferior war pictures. The tidal wave rolled on and forward with cumulative momentum.

It was ducky while it endured. And it endured for quite a spell. The distributor had no complaints. The exhibitor certainly had none. It was all right with the public, too, up to a certain point. When war footage of all kinds reached beyond all reasonable levels, the reaction set in. It was as inevitable as it was unavoidable in the light of the circumstances. Whether those circumstances had to be what they were is another matter entirely. This happens to be the history of the situation.

What now? Are there any signs of a stampede? Are the studios receding in high-geared retreat? These questions have their answers:

There is no stampede and there is no major retreat, but there seems to be a drift toward greater discrimination in the selection of material. This is a sign which remains hopeful in our heaven until disillusion sets in.

The evidence that Hollywood is standing by its war cycle, moreover, is in the facts. And here are the facts:

Fresh in the stream of releases, or momentarily setting forth on it, are fifteen attractions, among them these:

"Adventures of Tartu," "Bataan," "Behind the Rising Sun," "Corvette K-225," "Destroyer," "Hostages," "The Man from Down Under," "The North Star," "Paris After Dark," "Sahara," "Salute to the Marines," "So Proudly We Hail," "The Strange Death of Adolf Hitler," "Thousands Cheer" and "Watch on the Rhine."

Finished, and with no other recourse but to release them, of course, are another thirty-three. They include:

"America," "Around the World," "The Cross of Lorraine," "Cry Havoc," "Dangerous Journey," "Days of Glory," "The Desert Song," "Destination, Tokyo," "Government Girl," "Guadalcanal Diary," "A Guy Named Joe," "Hail the Conquering Hero," "Happy Land," "In Our Time," "The Iron Major," "Meet the People," "Minesweeper," "Ministry of Fear," "The Navy Way," "Northern Pursuit," "Passage to Marseille," "Rationing," "Rookie in Burma," "See Here, Private Hargrove," "Standing Room Only," "Song of Russia," "Tampico," "Three Russian Girls," "Uncertain Glory," "Up in Arms," "Voice in the Night," "White Cliffs of Dover" and "Women in Bondage."

Sixteen are shooting. Several have been under full sail for a number of weeks. Others are getting up their head of steam and could have been sidetracked or called off, but were not. In this third classification are:

"The Canterville Ghost," "Dragon Seed," "Dr. Paul Joseph Goebbels, His Life and Loves," "The Eve of St. Mark," "The Fighting Seabees," "Gung Ho," "Lifeboat," "Outward Bound," "Rainbow Island," "The Sullivans," "The Story of Dr. Wassell," "Since You Went Away," "Tender Comrade," "Three Cheers for the Boys," "Two Sisters and a Sailor" and "When Ladies Fly."

To Which Add 50 More

SUBJECT to the usual mortality rate is the largest aggregation of all—those that are planned. Of a known fifty, however, many in this division are definite and some, in fact, are scheduled to get under way shortly. Here these are:

"Address Unknown," "All Out Arlene," "America's Children," "Angel of the Navy," "Are These Our Children?," "Beast of the East," "Command Performance," "Concertina," "Convoy to Malta," "The Doughgirls," "Embarkation Point," "Four Jills in a Jeep," "Gangway for Tomorrow," "God Is My Co-Pilot," "Good Luck, Johnny Coke," "Heart of a City," "Hey Rookie," "The Hitler Gang," "Hollywood Canteen," "The Hour Before Dawn," "If Winter Comes," "The Imposter," "International Zone," "Mr. Winkle," "Malta," "Marriage Is a Private Affair," "A Medal for Benny," "A Nazi in the U.S.A.," "Night Shift," "Now It Can Be Told," "One World," "Pile Buck," "The Purple Heart," "Ready, Willing and 4-F," "Rickenbacker—The Story of an American," "Russian Episode," "School for Americans," "Sergeant Schmidt, Marine," "The Seventh Cross," "Situation Out of Hand," "Soldiers in Slacks," "Sub Busters," "Sunday Dinner for a Soldier," "30 Seconds Over Tokyo," "Time Between," "Tomorrow's Harvest," "Two-Man Submarine," "Wilson," "Wing and a Prayer" and "Women at War."

Their titles convey what many of them are about. The pendulum, swinging in wide arc, goes from dramas and melodramas to musicals and comedies. The stories cover the underground movements, the merchant marine, the armed services on land, in the air above it and on the water. They range from England to France, from Poland to Russia and China. They embrace a wide array of angles bearing on the home front which some feel has not been tapped for its dramatic riches.

The Future Is the Question

A HIGHLY ambitious setup. It practically assures a continued and sustained onslaught of war subjects for months on end and, not at all remotely, into the first blushes of the 1944-45 season. If it does nothing else, here is the proof conclusive that the producing companies are not shying from the war, but intend hammering away at it for all the traffic presumably can bear.

Now that this page is at its end, enough time remains to revert to its beginning and to re-state what is the point of overriding importance in this view:

Exhibitors, as the forums of their public, are anti-war films when there are too many too poor. They are anti-any other cycle under identical conditions.

Knowing this out of its experience, Hollywood also knows the answer. Thus fortified, its course is clear.

It remains now to see what the outcome will be.



METRO-GOLDWYN-MAYER's

"SALUTE TO THE MARINES"



"M-G-M SHOT THE WORKS!"

TOPS IN PRODUCTION! A Big Budget for a Big Subject!
TOPS IN TECHNICOLOR! Spectacular Scenes! Stirring Action!
TOPS IN U. S GOVERNMENT COOPERATION! The U. S. Marines in all their glory!

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200%

"SALUTE TO THE MARINES"
starring
WALLACE BEERY
with Fay Bainter • Reginald Owen • Ray Collins • Keye Luke • Marilyn Maxwell • William Lundigan
Screen Play by George Bruce • Adaptation by Wells Root • Story by Robert D. Andrews • Photographed in Technicolor • Produced by John W. Considine, Jr. • Produced by S. Sylvan Simon

BUSINESS!

It's Just *One* of M-G-M's New Group, Famed "12 TOPPERS." The Line-up to sign-up!

Let's All Give!
National War Fund
Which Gives To All!

TREASURY REPORTS HIGHEST SALARIES FOR 1941-42

Mayer Leader with Total of $949,765; Abbott and Costello Top Players

Washington Bureau

The Treasury Department on Wednesday night released its annual report on persons receiving compensation of $75,000 or more from corporations for personal services, covering the calendar year 1941 or fiscal years ending in 1942. Louis B. Mayer of Loew's, Inc., headed the list of something over 8,000 persons with total compensation of $949,765.

Mr. Mayer was one of only three individuals shown to receive compensation in excess of $500,000, the other two being C. G. Swebilius of the Dixwell Corporation, who received $631,809, and Eugene C. Grace of Bethlehem Steel, who received $537,724.

Included in the list were the names of approximately 225 persons in and around the amusement industry.

Nicholas M. Schenck Had Total of $425,366

Following Mr. Mayer, Nicholas M. Schenck of Loew's was the second highest-compensated official, with $425,366. In talent, Bud Abbott and Lou Costello led with $588,423 from Universal. Claudette Colbert earned $390,000, with $240,000 from Paramount and $150,000 from Twentieth Century-Fox.

On single salaries, Jeanette MacDonald and Harry L. (Bing) Crosby led with $300,000 each, the former from Loew's and the latter from Paramount, but, like Miss Colbert, a number of stars boosted their earnings considerably by working for two or more companies.

Among the group reported by more than one company were Cary Grant, whose $351,562 total was comprised of $100,000 from Columbia, $150,000 from Warner Brothers and $101,562 from RKO; Fredric March, with $100,000 each from Columbia and Warners; Barbara Stanwyck with $90,000 from Columbia and $100,000 from Warners; Ronald Colman with $100,000 from Columbia and $103,333 from Loew's, Charles Boyer with $100,000 from Paramount and $125,000 each from Warners and Universal, Ginger Rogers with $140,000 from RKO and $215,000 from Twentieth Century-Fox, and Jack Benny with $125,000 from Twentieth Century and $125,000 from Warners.

Named by the Treasury in its list were the following, the amounts given representing salary except where otherwise noted:

ATLAS CORPORATION, year ended December 31, 1941: Floyd B. Odlum, salary $125,000.

CHARLES CHAPLIN FILM CORPORATION, year ended December 31, 1941: Charles Chaplin, salary $104,000.

D. O. S. PRODUCTIONS, INC., year ended October 31, 1942: Alfred Hitchcock, salary $156,000, bonus $19,980,total $175,980; David O. Selznick, salary $87,500.

COLUMBIA PICTURES CORPORATION, year ended June 30, 1942: Samuel Bischoff, $112,250; Samuel Briskin, $104,000; Sidney Buchman, $87,333; Harry Cohn, salary $130,000, other compensation $15,600, total 145,600; Jack Cohn, salary $78,000, other compensation $10,400, total $88,400; Ronald Colman, $100,000; Cary Grant, $100,000; Al Hall, $151,208; Fredric March, $100,000; Abraham Montague, $78,566; Pat O'Brien, $100,000; Rosalind Russell, $100,000; Abraham Schneider, $78,500; Barbara Stanwyck, $90,000; Loretta Young, $85,000.

EASTMAN KODAK COMPANY, year ended December 31, 1941: Thomas J. Hargrave, salary $80,384, other compensation $6,750, total $87,134; Frank W. Lovejoy, salary 103,846, other compensation $14,375, total $118,221; Albert F. Sulzer, salary $80,384, other compensation, $6,687, total $87,072.

FOX WEST COAST AGENCY CORPORATION, year ended December 31, 1941: Charles P. Skouras, $130,000.

GENERAL ANILINE & FILM CORPORATION, year ended December 31, 1941: R. Hutz, salary $85,000, other compensation $1,300, total $86,300.

SAMUEL GOLDWYN, INC., LTD., year ended June 30, 1942. Gary Cooper, salary $299,177.

J. O. S. CORPORATION, year ended June 30, 1942: H. O. Johnson, compensation other than salary $94,250; John S. Olson, compensation other than salary $94,250.

LOEW'S, INC.: Edward Arnold, $100,833; Irving Asher, $83,075; Wallace Beery, $140,000; Busby Berkeley, $114,000; Pandro S. Berman, $157,500; David Bernstein, salary $95,400, commission $175,719, other compensation $10,600, total $281,719; Frank Borzage, $170,625; Clarence Brown, $79,100; Jack Chertok, $78,750; J. J. Cohn, $105,000; Ronald Colman, $103,333; R. W. Considine, Jr., $170,625; Jack Conway, $195,750; Joan Crawford, $195,673; John S. Cummings, $105,000; George Cukor, $212,625; Howard Dietz, $62,000 salary, other compensation $13,250, total $75,250; Roy Del Ruth, $78,750; Melvyn Douglas, $122,000; Sam Eckman, Jr., $101,423; Nelson Eddy, $101,250; Victor Fleming, $113,333; Sidney Franklin, $183,750.

Arthur Freed, $105,000; Clark Gable, $198,750; Greer Garson, salary $89,166, bonus $30,000, total $119,166; Cedric Gibbons, $91,875; Ben Goetz, $105,000; Frances Gumm, $114,000; Katharine Hepburn, $188,916; B. H. Hyman, salary $210,000, commission $82,002, total $292,002; Sam Katz, salary $157,500, commission $164,005, total $321,505; Robert Z. Leonard, $210,000; Mervyn Le Roy, $183,750; Alexander Lichtman, salary $157,500, commission $123,003, total $280,503; Arthur Loew, salary $140,000, commission $22,235, total $162,235; Anita Loos, $88,375; Myrna Loy, $125,833; John Lee Mahin, 79,166; Joseph Mankiewicz, $157,500; E. J. Mannix, salary $160,125, commission $164,005, total $324,130; J. G. Mayer, $78,750; L. B. Mayer, salary $157,500. commission $792,265, total $949,765; Frank Morgan, $100,638.

Jeanette MacDonald, $300,000; James K. McGuinness, $91,875; Norman McLeod, $89,700; Joseph Pasternak, $127,958; Walter Pidgeon, $90,750; Eleanor Powell, $89,625; William Powell, $242,500; Harry Rapf, salary $65,625, commission $41,001, total $106,626; Everett Riskin, $84,000; W. F. Rodgers, $106,000; Mickey Rooney, salary $58,083, bonus $100,000, total $158,083; J. Walter Ruben, $105,000; J. Robert Rubin, salary $90,100, commission $163,836, other compensation $15,900, total $269,836; Wesley Ruggles, $212,625; Victor Saville, $105,000; Dore Schary, $84,925.

N. M. Schenck, salary $107,325, commission $292,866, other compensation $25,175, total $425,366; George Seitz, $76,700; Norma Shearer, $150,000; Hunt Stromberg, salary $117,500, commission $50,004, total $167,504; Norman Taurog, $157,500; Robert Taylor, $201,666; Benjamin Thau, salary $91,875, commission $82,002, total $173,877; Richard Thorpe, $91,875; Spencer Tracy, $233,461; W. S. Van Dyke, $254,416; King Vidor, $180,000; Lawrence Weingarten, salary $170,625, commission $41,001, total $211,626; Carey Wilson, $106,500; William Wyler, $132,208; Robert Young, $123,916; Sam Zimbalist, $82,000.

MARCUS LOEW BOOKING AGENCY, year ended August 31, 1943; L. Friedman, $84,800; C. C. Moskowitz, salary $88,775, other compensation $17,225, total $106,000; J. R. Vogel, $79,500.

TOP MONEY-MAKERS

According to figures released this week by the U. S. Treasury, Bud Abbott and Lou Costello led the film stars of Hollywood in money made during the year 1941-42. *The* 10 *best money-makers follow:*

1.	Abbott and Costello	$588,423
2.	Claudette Colbert	390,000
3.	Ginger Rogers	355,000
4.	Cary Grant	351,562
5.	Charles Boyer	350,000
6.	Bing Crosby	300,000
7.	Jeanette MacDonald	300,000
8.	Fred MacMurray	299,333
9.	Gary Cooper	299,177
10.	Bob Hope	294,166

NATIONAL THEATRES AMUSEMENT CO., INC., year ended December 31, 1941: C. P. Skouras, compensation $122,695; S. P. Skouras, salary $130,000, other compensation $122,695, total $252,695.

PARAMOUNT PICTURES, INC., year ended January 3, 1942: Claude Binyon, $83,250; Charles Boyer, $100,000; Frank Russell Butler, $84,500; Madeleine Carroll, $125,733; Claudette Colbert, $240,000; Harry L. Crosby, $300,000; B. G. DeSylva, salary $180,058, other compensation $69,945, total $250,004; Y. Frank Freeman, $130,000; Henry Ginsberg, $96,200; Paulette Goddard, $132,737; Edward Hallows Griffith, $124,986; Bob Hope, $294,166; Arthur Hornblow, Jr., $156,000; Dorothy S. Kaumeyer, $110,083; James Mitchell Leisen, $84,175; Fred MacMurray, $299,333.

PARAMOUNT PICTURES, INC., year ended December 31, 1941: Joel McCrea, $160,583; Raymond Milland, $121,484; Mark Rex Sandrich, $129,708; Victor Schertzinger, $90,000; Preston Sturges, $230,841; Harry Tugend, $101,916; Virginia Allen VanUpp, $85,800; William A. Wellman $80,830; Adolph Zukor, salary $104,000, other compensation $17,280, total $121,280.

RADIO CORPORATION OF AMERICA, year ended December 31, 1941: David Sarnoff, salary $100,000, other compensation $240, total $100,240.

RKO RADIO PICTURES, INC., year ended December 31, 1941: David Butler, $142,651; Ned E. Depinet, $77,240; Harry Edington, $103,333; Tay Garnett, $102,499; Cary Grant, $101,562; Charles Laughton, $90,599; Carole Lombard, compensation $117,314; Victor McLaglen, $82,222; Erich Pommer, $85,666; Ginger Rogers, $140,000; Robert Stevenson, 78,250; Orson Welles, $100,000.

STARLIGHT, INC., year ended September 30, 1942: Gregory LaCava, salary accrued during period ended September 30, 1942, but by provisions of contract dated November 2, 1940, payable only at rate of $2,000 per week, $131,250.

TWENTIETH CENTURY-FOX FILM, year ended December 31, 1941: Don F. Ameche, $186,333; Joan Bennett, $121,111; Jack Benny, 125,000; Claudette Colbert, $150,000; Irving Cummings, $136,650; Richard Welsted Day, $78,000; Alice Faye, $119,166; Henry Fonda, $158,875; John Ford, $149,583; Jean Alexis Gabin, $85,000; William Goetz, $104,000; Mark Hellinger, $123,000; Sonja Henie, $146,250; Nunnally H. Johnson, $162,250; Robert T. Kane, $104,000; S. R. Kent, $126,509; Henry King, $167,500; William Koenig, $78,000; Walter R. Lang, $124,166; William Le Baron, $126,000; Rouben Mamoulian, $77,500; Archie Louis Mayo, $119,425.20; Seton I. Miller, $78,750; Alfred Newman, $78,000; Jack Oakie, $138,928.54; William Perlberg, $78,283; Tyrone Power, salary $188,125, other compensation $15,000, total $203,125; Ginger Rogers, $215,000; Joseph M. Schenck, $108,333; Randolph Scott, $80,500; Joseph Swerling, $97,500; Sol M. Wurtzel, $114,666; Darryl Zanuck, salary $260,000, other compensation $275, total 260,275.

UNIVERSAL PICTURES CO., INC., year ended October 31, 1942: Bud Abbott and Lou Costello, salary $224,458, other compensation $363,964, total $588,423; N. J. Blumberg, salary $91,150, other compensation $78,798, total $169,948; Charles Boyer, $125,000; J. Cheever Cowdin, salary $103,100, other compensation $78,798, total $181,898; Marlene Dietrich, $200,000; Irene Dunne, $140,000; Edna Mae Durbin, $112,125; Charles D. Prutzman, salary $62,575, other compensation $41,684, total $104,259; Henry Koster, $158,000; J. H. Seidelman, salary $62,400, other compensation $39,169, total $101,569; Walter F. Wanger, $127,500; Clifford Work, salary $78,000, other compensation $39,169, total $117,169.

VITAGRAPH, INC., year ended August 31, 1942: S. C. Einfeld, salary $101,750, other compensation $23,750, total $125,500.

WARNER BROS. PICTURES, INC., year ended August 31, 1942: Lloyd Bacon, $176,000; Jack Benny, $125,000; Joseph Bernhard, salary $107,500, other compensation $21,500, total $129,000; Henry Blanke, $104,000; Humphrey Bogart, $96,525; Charles Boyer, $125,000; George Brent, $127,000; James Cagney, salary $222,916, other compensation $6,499, total $229,416; Frank Capra, $105,000; Charles Coburn, $102,500; Michael Curtiz, $190,200; Bette Davis, $252,333; Errol Flynn, $240,000; Leo Forbstein, $78,000; Jules Garfield, $82,291; Edmund Goulding, $82,500; Cary Grant, $150,000; Howard Hawks, $142,500; Walter Huston, $93,958; William Keighley, $109,916; Norman Krasna, $93,750; Jesse L. Lasky, Sr., $83,625; Robert Lord, $92,066.67; Fredric March, $100,000; Raymond Massey, $85,000; Casey Robinson, $126,708.27; Edward G. Robinson, $100,000; Samuel Schneider, salary $65,000, other compensation $13,000, total $78,000; Ann Sheridan, $79,183; Barbara Stanwyck, $100,000; Max Steiner, $85,800; H. B. Wallis, $255,00; Raoul Walsh, $102,750; Albert Warner, $91,000 salary, other compensation $13,000, total $104,000; H. M. Warner, $177,500; J. L. Warner, $182,000.

Government Studies Juvenile Problem

OWI Report Cites Theatre Vandalism as Serious Aspect of Situation

Washington Bureau

Vandalism by gangs of young boys operating in motion picture theatres is becoming one of the serious phases of the whole problem of juvenile delinquency, it was indicated this week by the Office of War Information in a comprehensive survey of what has become a major wartime problem.

[A discussion of the first film planned on juvenile delinquency, and the problem the situation presents for the studios will be found in the Hollywood Scene, page 41.]

War-worker parents, leaving the child to play on the street; crowded schools and crowded homes, "uniform hysteria" and the easy money which even children may earn in war work are among the contributing factors to a rising graph of juvenile delinquency with which police and courts, welfare agencies and local, state and Federal governments are trying to cope.

Problem Must Be Handled In Each Community

The OWI survey showed no Federal plan for meeting the problem which could be applied nationally. Its report showed what individual communities and even individual exhibitors have done, but warned that a program which proved successful in one community might not work at all in another where conditions were different and, in effect, ended with the conclusion that the question is one with which each community will have to deal individually. It did disclose, however, that theatre vandalism probably was the most important phase of the wartime juvenile gang's activities which, since it frequently involves property rights, affects more adults directly than almost any other variety of delinquency.

Marking the breaking down effect of war on juvenile morality, the report pointed out that today's "gangs" are larger than those of pre-war times and that more boys from the so-called "privileged" classes are involved in their misdemeanors.

The OWI survey covered the theatre situation in detail, giving specific instances of damage caused by youthful depredations.

Cites Industry Plea for Welfare Assistance

"The Motion Picture Industry's War Activities Committee has received so many complaints from exhibitors that it has asked the help of child welfare agencies in working out a plan for directing adolescent energy into something as exciting but less destructive," it commented. "The committee has under consideration the formation of a chain of clubs across the country, with badges and buttons, a pledge and a program to which youthful patrons of the neighborhood theatre might belong.

"A popular form of juvenile vandalism in theatres is setting fires. Boys flip cigarettes from the balcony to the lower floor and throw lighted matches into the paper towel containers in the rest rooms. More serious is the practice of ripping open theatre seats, stuffing burning cigarettes into the slashed upholstery and leaving them to smoulder, flaring into flame after the theatre has closed for the night.

"California has had serious trouble of this sort. A Berkeley theatre had a $35,000 fire. Attendants at an Oakland house put out smouldering fires on four successive nights. Many exhibitors throughout the state have hired after-hour fire watchers.

Gangs of Theatre Thieves In Some Localities

"Another type of theatre vandalism is slashing upholstered seats. A Cleveland theatre reported 60 seats mutilitated in one night. One manager appealed to youthful patriotism. He placed two chairs in the lobby, one badly damaged, the other in good condition. On the damaged chair he put a sign reading, 'Vandalism is treason.' On the good chair he placed a chart pointing out the parts which could not be replaced in war. The exhibit turned the tide.

"Another theatre owner obtained the names of the culprits whenever possible and wrote letters of warning to their parents. In the more exclusive suburbs, however, the theatre owners are fearful of offending the parents.

"Gangs of movie thieves operate in some localities. One Philadelphia theatre reported such a gang led by a six-year-old boy who crawled under seats, opened purses in the dark, and pocketed the contents. This band of youngsters eluded police until the leader appeared at the ticket counter with two five-year-old girls and a five-dollar bill."

The steps taken by various communities to deal with juvenile delinquency, ranging all the way from "dry night clubs" to a curfew are aimed at keeping the youngsters out of taverns and offering legitimate outlets for their energies. But Federal officials concerned over the situation believe that misbehavior such as vandalism can best be curbed by educational efforts of home, school and church.

Riot Squad Called Out to Halt Boston Vandals

New vandalism outbursts have been reported at the large downtown Boston theatres. Seats and other equipment were damaged in a recent riot, where it became necessary to call out the Boston riot squad to quell the disturbance. Four arrests were made before order was restored. The incident occurred during a stage show performence.

British Buy Projectors

The British War Relief Society has given its second order for 12 35mm sound projectors to the DeVry Corporation. The projectors will be donated to the Australian troops.

Union's Balance $162,000

Members of the Chicago Operators' Union are in receipts of the organization's financial statement showing a balance of $162,000.

Writers' Group Studies Plan for Federal Unit

It will be some while before the Continuations Committee carry forward the endeavors decided upon by the Writers Congress, conducted the first three days of this month on the campus of the University of California at Los Angeles, gets down to the brass tacks of specifying the details of procedure and province to be worked out for the proposed Federal Department of Arts and Letters. A resolution read at the close of the Congress placed the assemblage on record as favoring the establishment of such a Department, to be presided over by its own cabinet officer.

Meanwhile, two patterns of thought with relation to the nature of the Department of Arts and Letters' functioning are known to exist.

Marc Connelly, co-chairman of the Congress, explained to Motion Picture Herald that he viewed the Department as a natural eventuation of the increasingly manifested interest in "the aesthetics," pointing out that in these days not only art patrons but "everybody knows the Grant Wood paintings" and that so much fine work is being done in all the lively arts that "some of it will be lost" unless some means like this is devised "to put a focus on it." Asked whether he envisoned the Department as an American counterpart of the French Academy, he said no, likening it rather to the established government departments.

Although not mentioned officially in connection with the formulation of resolutions adopted by the Congress, Theodore Dreiser, present at the sessions and long an advocate of a Federal bureau, has championed a setup more closely in conformity with the French example. He has told associates of a time in the Coolidge administration when he presented his case for creation of such a bureau to the Chief Executive in person and received oral encouragement.

Asked whether he considered the present national administration might be more sympathetic to the proposal than, for instance, the Coolidge administration, Mr. Connelly, who was identified also with the earlier presentation of the plan as then president of the Authors League of America, said he did not believe the fate of the proposition hinged in any way upon the personnel or policy of any single administration but depended solely upon its merits for acceptance or rejection.

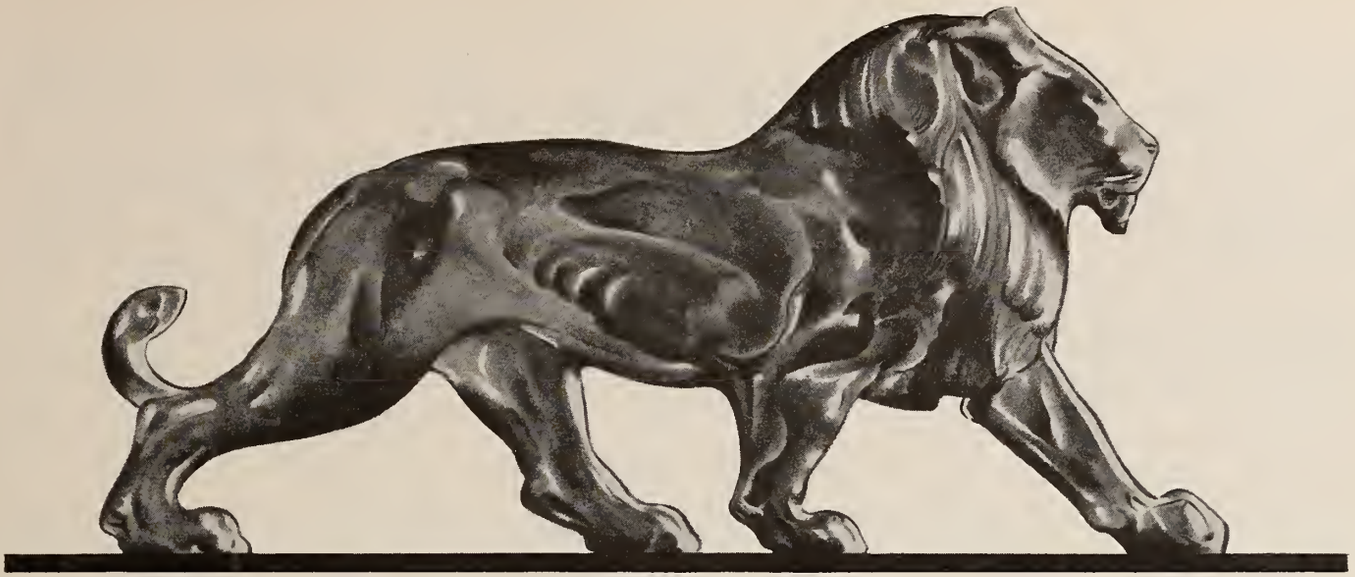
Charge Writers Communists

Communist sympathies, or closer ties, were attributed by two California legislators to 76 writers who participated in the recent Writer's Congress at Los Angeles. State Senators Tenney and Hugh Burns participated in the special fact-finding report filed with the state legislature's committee on un-American activities. The committee, appointed soon after the start of the war, is expected to resume meetings later this week.

Student Football Fans Twin Cities Problem

Enthusiasm of high school students in the Minneapolis-St. Paul area on the eve of important football games again has become a thorn in the side of theatre managers. Several have reported that over-zealous youngsters smashed windows and broke down theatre doors.

Paul S. Amidon, St. Paul superintendent of schools, already has warned that entire football schedules will be cancelled unless the mischief is halted. The most common offense is the snake dance, with hundreds of students forming a long line and attempting to disrupt shows by forcing the theatre doors.



LIFE-LINE!

"The name Metro-Goldwyn-Mayer means more in the motion picture business than any other single name."



FOR INSTANCE!

M-G-M's "LASSIE COME HOME" is doing "Random Harvest" and "Mrs. Miniver" business in its Radio City Music Hall World Premiere. It's another Life-line picture in M-G-M's "12 Toppers" added to such hits as "Best Foot Forward", "Salute To The Marines", "Swing Shift Maisie", "Girl Crazy", "I Dood It", "Whistling In Brooklyn" and more! Hold tight to that M-G-M Life-line!

Quoted from LIFE *Magazine, issue of September 27th in a sixteen page section entitled "Metro-Goldwyn-Mayer, the Biggest Movie-Making Machine." When Life Magazine set out to tell the nation about the movies, it naturally selected the M-G-M Studios! When the nation sets out to see a movie, they select—*

M-G-M

Life-line of the screen!

Let's All Give! National War Fund—Which Gives To All!

Invite Competition of British, Says Hicks

Paramount Executive Sees Manpower as Pressing Problem in England

American film companies should "invite competition, so long as it's fair competition," from the British industry after the war, John Hicks, vice-president in charge of foreign distribution for Paramount recommended last week in New York. Mr. Hicks returned recently from a month's visit to England.

Reiterating remarks concerning post-war developments in the British industry, which were reported in MOTION PICTURE HERALD May 29th, Mr. Hicks said that "competition is the life of trade," and that if the British producers make pictures equal to the quality productions of Hollywood, they would find a ready world market.

One of the most serious problems facing the British distributor and exhibitor today, he reported, was the manpower shortage. Since the Government decreed that every woman between the ages of 18 and 40 must be in some kind of war work, either military service, war production or in public utilities, there is a constant turnover of distribution, production and exhibition employees.

Good War Pictures Make Money in England

Companies employ girls under 18 and must relinquish them for Government work when the youngsters reach 18. He said that the senior feminine employee in Paramount's London office was a girl 18 years old who has worked there for several years. Many women are operating projection booths in England, he said, and they also had taken over the management of theatres.

Regarding war pictures in England, Mr. Hicks said the good ones have been making money. "I can't get the angle at all of exhibitors or others who say the public doesn't want war pictures any more. It wasn't so long ago when we in the industry said we were tired of Civil War pictures and we thought the public was, too. And what happened? 'Gone With the Wind' came along. I don't think you can say the public doesn't want war pictures. It depends entirely on the approach, the story and the angle that is used."

Says Nazis Influence Film Shows in Ireland

He said that a number of Hollywood war films have been very successful in England and added that he thought the public was tired of the "cheap, shoddy war pictures" which flooded the market during the past year.

While abroad, Mr. Hicks visited Ireland and reported that "there isn't any doubt the Germans are influencing the exhibition of motion pictures. Irish censors are banning many American films." Some Hollywood pictures, he said, were banned even after approval by the censors and this, too, he said, showed the strong German influence.

Theatre attendance in England, he said, was at its highest peak in history. The people are going about their normal way of life, retail trade is brisk, hotels and restaurants are jammed and film houses are enjoying the best business in years.

Raw Stock Shortage In Australia Acute

There is no product shortage in Australia but there is a raw stock shortage which has become increasingly acute, Harry Hunter, Paramount's managing director for Australia, reported in New York last week. Mr. Hunter, who arrived in the U. S. early in September for home office conferences, and expects to leave for Australia in November, said that American distributors were not permitted to make more than eight prints of any one feature. Formerly some companies made 15 prints per feature.

Film footage available to American distributors had been cut by 45 per cent, he said. The U. S. Government's 25 per cent restriction on the exportation of raw stock, coupled with the Australian Government's taking 20 per cent of the raw stock for its own use has made up the 45 per cent reduction. Although no more than eight prints are permitted for each feature picture, the Australian Government permits more than eight to be made for newsreels.

With the exception of shorts and newsreel production, Australia's native industry has been dormant since 1941. Charles Chauvel, who produced "40,000 Horsemen" two years ago, is now making "The Rats of Tobruk," which will be the only 1943 feature production in the country.

Mr. Hunter reported that films were getting longer runs in Australian theatres just as in the U. S. and England. He said that the Prince Edward theatre in Sydney, which formerly played from 16 to 18 films a year, now played about six a year. He pointed out that instead of there being a product shortage it was becoming increasingly difficult to get playing time for available product.

Since the country's 20 per cent personnel cut in June, distribution and exhibition staffs were becoming fairly well stabilized, he said. More women are entering theatre projection booths and are taking over managerial posts.

Double features continue to be popular in cerain areas, for the reason that the Australian has been taught to demand and expect three-hour show and as his seats are reserved for him, generally speaking, he takes his film-going seriously.

War information shorts were being distributed commercially throughout the country on an average of once a week, he said, and all exhibitors play the Government films.

In Universal Radio Post

David Carter has been appointed radio coordinator for the Universal home office and will serve under Maurice A. Bergman, eastern advertising and publicity head, and Robert D. Hussey, director of radio activities.

Greater Union Net $427,564 For Year 1942

Greater Union Theatres in Australia more than doubled its gross operating profit during 1942 as compared with the previous year. Norman B. Rydge, head of the circuit, in his annual report to stockholders disclosed that company earnings amounted to $855,120 in 1942; in 1941, earnings were approximately $403,008.

After provisions for taxes, a net profit of $427,500 was realized in 1942. The financial condition of Greater Union had been greatly stabilized since Mr. Rydge's assumption of control in 1937, it was said. In that year, a loss of $56,316 was reported. In 1938, although another loss was reported, the figure was only $46,000 and in 1939, the company showed its first profit with a gross of $5,816.

Thereafter, substantial increases followed in succession with gross profits listed in 1940 at $211,016; 1941, $403,000 and in 1942, $855,120 with provisions for taxes reducing the final figure to $427,564.

Since 1937, an overdraft of $1,373,454 from banks has been paid, with a substantial credit now held in balance. Although no dividends have ever been paid, $160,000 was set aside in 1942 to provide for such a contingency, payable out of the company's profits. Greater Union operates directly or through affiliation, 59 theatres in Australia.

It also owns British Empire Films, Cinesound Productions and National Theatres Supply Company of Australasia, Ltd. Directors of Greater Union voted to purchase on behalf of the company 126,664 shares of preferred stock of Union Theatres Investments, Ltd., amounting to $308,000.

Personnel Shifts in RKO Theatres Announced

RKO theatres have announced seven transfers in the personnel of its houses. Nathan Hern has been named assistant manager at the RKO Chester, Bronx; Lew Lewis, assistant manager at the RKO Alden, Jamaica, appointed relief assistant manager for the Brooklyn-Queens division; Bernard Wechsler, assistant manager at the RKO Pelham. He was formerly relief assistant manager of the Bronx-Westchester-New Jersey division, and replaces E. A. Payne who moves to the RKO Palace, Cleveland, to succeed David Rainey, resigned. Marvin John, chief of service at the RKO Orpheum, Des Moines, succeeds Robert M. Stult as assistant manager.

Crowded Theatres Bring Fines in Louisville

Fines of $20 were imposed upon two Louisville, Ky., theatre managers recently for violating fire rules. W. S. Greer and Henry Simmerman, managers of the Parkland and Broadway, respectively, were fined by the court for permitting over-crowding. They claimed it was an unwitting violation. Louisville's suburban theatres recently have been concerned with the problem of regulating the sizes of audiences which have increased because of the war boom in the territory.

Donate to Labor War Chest

Members of the Film Exchange Employees Union, Local B-51, New York, have contributed $1,679 to the New York Labor War Chest. Five hundred dollars of that sum was designated for the Will Rogers Memorial Fund. The collection represented one day's pay of each member.

A Suggestion

to the

Motion Picture Academy of Arts and Sciences

From Paramount



Why not give an Oscar for Laughter —a special award for the funniest film of the year? All surveys show that relaxing *entertainment* is all-important right now. So the greatest comedy of 1943 should rate this outstanding recognition. *(Besides, we know we've got the show that would win it going away)* . . .

It's "TRUE TO LIFE



Laughing approximately from lower right to left, famed N. Y. Times theatrical artist Hirschfeld depicts rich radio-writer Dick Powell slumming for material for his true-to-life serial —finding a $1,000-a-week supply of it as a $10-a-week boarder with Mary Martin's wacky family—and conniving with Franchot Tone to broadcast a daily kiss-by-kiss report of his romance with Mary—and the hilarious details of Pop Victor Moore's handy household inven-

E—And Twice As Funny!



tions. Meanwhile Tone goes on the prowl for Mary—and Mary's kid sister goes on the prowl for Dick—who is a very busy guy keeping up his disguise with a job at the bakery—and keeping the family from hearing themselves on the air by breaking the radio and staging a phony air-raid alarm. But Mary finally learns the awful truth and does a fast, fierce and feminine burn—as millions cheer what is now America's most famous family!

You won't know the truth about "True To Life" till you audience-test it... They'll tell you...

It rates an Oscar for Laughter

And Your Top Playing Time!



MARY MARTIN

FRANCHOT TONE

DICK POWELL

VICTOR MOORE

"TRUE to LIFE"

And Songs

By Hoagy Carmich and Johnny Mer

with

Mabel Paige • William Demarest

Directed by George Marshall

Screen Play by Don Hartman and Harry Tugend

Paramount Pictures



Laughing Mate to "Let's Face It" in the 1st Block of 5

From Paramount

MOTION PICTURE *Entertainment* PRODUCERS

Ploeser Not to Press Inquiry

by FRANCIS L. BURT

in Washington

Personal efforts of Will Hays last week staved off immediate action on legislation proposed by Representative Walter C. Ploeser of Missouri calling for a House investigation of Government motion picture propaganda.

"This is a matter which the industry itself should correct and to this end I have discussed the matter with Will Hays, who has agreed to take the matter up with the industry heads. With this understanding I will not press the resolution relating to the question until my return to Washington," Representative Ploeser said. The Congressman is expected to return to Washington about October 25th.

Last weekend newspapers erroneously gave the impression that the industry Production Code will be extended to include provisions for the regulation of "propaganda films" as a result of the Washington conference. According to Mr. Hays: "I told him (Mr. Ploeser) I would take the matter up with the industry heads."

On Tuesday of last week Missouri's Representative announced he was greatly distressed at Mrs. Eleanor Roosevelt's appearance in newsreels wherein she told the President's "favorite joke" about the private who couldn't bring himself to shoot a Jap who shouted "To hell with Roosevelt" because he was a fellow Republican. The Congressman called the picture "a misappropriation of war funds, a reflection on Republicans," and promised to press an investigation of the entire industry.

Congressman Ploeser made public the text of his resolution, which was to the effect that as result of the absence of legislation regulating the film industry and safeguarding its right to court review of arbitrary executive or administration action, the industry was peculiarly susceptible to executive and administrative pressure. The Missourian said that the public interest demanded that the custodians of such modes of expression refrain from using it for political propaganda purposes.

Fourteen Best-Sellers to Twentieth Century-Fox

Fourteen best-sellers of the current publishing season and recent years have been purchased for screen adaptations by Twentieth Century-Fox, according to a list released by the company recently. The works are: "The Song of Bernadette," by Franz Werfel; "Guadalcanal Diary," by Richard Tregaskis; "Happy Land," by MacKinlay Kantor; "Only the Stars Are Neutral," by Quentin Reynolds; "The Keys of the Kingdom," by A. J. Cronin; "Last Train from Berlin," by Howard K. Smith; "One Destiny," by Phil Strong; "Col. Effringham's Raid," by Berry Fleming; "Ambassador Dodd's Diary," by the former U. S. Ambassador Dodd (which will reach the screen entitled "Now It Can Be Told"); "One World," by Wendell Willkie; "I Escaped from Hongkong," by Jan Henric Marsman; "All-Out Arlene," by H. I. Phillips; "A Tree Grows in Brooklyn," by Betty Smith, and "Centennial Summer," by Albert E. Idell.

Heads War Chest Drive

Samuel D. Schwartz, in charge of real estate for the Warner circuit in Philadelphia, has been appointed chairman of the Motion Picture Industry's United War Chest Campaign.

To Hold Dinner Meeting

The Reelfellows Club will hold a dinner meeting at the Blackstone Hotel in Chicago on October 17th, at which wives of the members will be present.

Industry's War Bond Drive Total Is $1,906,115,205

An official grand total of $1,906,115,205, the industry's contribution to the U. S. Treasury's Third War Loan drive, was announced this week by L. C. Griffith, general chairman of the War Activities Committee. The figure is almost double that produced by the industry in the War Bond drive of a year ago, and represents more than one-eighth of the nation's goal of fifteen billion dollars in sales.

Well over one-half of the grand total, or $1,079,586,819, in Bonds were sold by the Hollywood Cavalcade, traveling key cities from coast to coast. The Airmada of stars and war heroes, streaking through the country by Army transport planes, sold a total of $257,663,975.

War Bond premieres, totaling 1,447, brought $315,845,179 in sales. Sales by theatre lobby booths, special stage shows, Rangers theatre auctions, "Free Movie Day", etc., listed under the heading of miscellaneous, came to $253,019,232.

All figures represent only those extra Bonds sold during the 30-day drive. Sales in lobby booths and through other media in which exhibitors and the industry as a whole cooperated before the drive opened, and are continuing, are not included in the WAC figures.

According to Mr. Griffith, while these figures are official, it is believed that scattered exhibitors have yet to make their reports. Belated reports, however, will not be added to the official figures.

Schine Circuit Bond Shows Brought $3,500,000

J. Myer Schine, president of the Schine Circuit, has announced that the Bond premieres conducted in 14 Schine theatres resulted in the sale of $3,500,000 in Bonds. Heading the list was the Glove theatre in Gloversville, N. Y., seat of the Schine home offices, where an auction sale in conjunction with the Bond premiere brought $750,000 in sales.

At the Carolina theatre in Lexington, S. C., a town with a population of about 1,000, a special Bond show resulted in the sale of 506 Bonds for a total of $34,125, according to the theatre's manager, Harry F. Wessinger. In Depew, Okla., a town of 500 inhabitants, the Depew theatre, at a special Bond show, sold a total of $11,475 in Bonds, or $22.95 per capita, Pearle H. Swabb, house manager, reported.

In Kansas City, Paramount's salesman, Robert Carnie, got a request from the War Finance Committee of Wichita to sell Bonds on a speaking tour. The request found Mr. Carnie on a fortnight honeymoon leave of absence. Leaving his bride, the Paramount salesman responded, toured for 10 days, spoke in 29 towns, and more than one million dollars in Bond sales was attributed directly to his efforts.

Warners Shift Managers In Philadelphia Zone

Warner Theatres has announced several changes in managers among houses of the circuit in Philadelphia. Arthur Goldsmith, rotating manager for the first run theatres, has been named manager of the Boyd, succeeding Haddon Matthews, who resigned to manage William Goldsman's downtown Keith's theatre.

Other changes include: John Sassenroth, Lindy; James Floyd, Orient; Albert Rubino, Northeastern; Charles Snyder, Cadet; Ben Blumberg, Uptown; David Sanderson, Avon; Harvey Detweiler, night manager, Savoy; Joseph Mazer, Richmond.

Arthur Kerns resigned as manager of the Lindy to become assistant manager of Mr. Goldman's Keith and Karlton theatres.

Win Five Per Cent Raise

On its appeal before the Regional War Labor Board in Chicago, the Chicago stage employees' union won a five per cent wage increase, retroactive to September 1, 1943.

Texas Leader Asks Tax Aid

Texas exhibitors cannot absorb the proposed 30 per cent federal admission tax and an equivalent increase in ticket prices would markedly affect attendance, Henry Reeve, of Menard, Tex., president of the Texas Theatre Owners, Inc., said this week.

"We do not protest the proposed 30 per cent tax with any lack of understanding of our patriotic duty to do our part to help with this war", Mr. Reeve said, adding that "our public in small towns and suburban areas can pay just so much without affecting attendance.

"What we in smaller situations side tracked from war's financial benefits cannot reconcile is the governmental regulation of our business through the Department of Justice consent decree, provenly disastrous to us, on the one hand, and this Treasury demand for tremendous tax increases on the other", he said.

Mr. Reeve called attention to theatre contributions to the war effort and asked the Government to give this situation serious thought. "We must be able to operate under reasonably fair conditions if we are to continue our job with and for the American public," he said.

Plan Anniversary Party

The Cincinnati Variety Club will celebrate its 10th anniversary with a dinner-dance and Hallowe'en party at the Netherland Plaza on October 30th. Arthur Frudenfeld, Harry David, F. W. Huss, Jr., Maurice White and Noah Schecter head the arrangements committee.

Issues Press Book Folders

The March of Time is servicing its exhibitors with a press book folder to be used as a help in planning exploitation campaigns. The folder allows room for the insertion of all MOT promotional material.

Gracie Fields Ends Tour

Gracie Fields, who recently appeared in Twentieth Century-Fox's "Holy Matrimony," has returned from a seven-week tour of the Mediterranean fighting front, where she entertained Allied troops.

SMPE to Stress Film War Contribution

Semi-annual Conference of Engineers To Open Next Monday in Hollywood

The aid given the war services by the motion picture, and the improvements in that medium resulting from the needs of war will be recorded in numerous papers to be read next Monday through Friday, at the Society of Motion Picture Engineers 54th semi-annual conference, in the Hollywood-Roosevelt Hotel, Hollywood.

Officials of the organization this week forecast good attendance. Among the Eastern officers expected are E. A. Williford, secretary and past president; Donald Hyndman, engineering vice-president; Arthur C. Downes, editorial vice-president; M. R. Boyer, treasurer; and Harry Smith, executive secretary. The convention vice-president, William C. Kunzmann, this week arrived in Hollywood to supervise arrangements.

To Emphasize Military Use of the Screen

The Thursday session particularly will stress military application of motion pictures, officials remarked this week. In the morning of that day Navy Bureau of Aeronautics officers will discuss the use of films in training of personnel; and there will be a discussion of war film production at the Disney studio, and of the Coast Guard's visual training program. In the afternoon, the Navy's industrial incentive division motion picture program will be outlined by Rear Admiral C. H. Woodward, the division's chief. A film will also be shown with his talk: "The Life and Death of the Hornet."

Other important papers to be read include "Present and Proposed Use of Plastics in the Motion Picture Industry," by Barton Thompson, of Paramount Pictures; "Improvements in Sound Recording Equipments," by Dr. L. F. Brown, of the Electrical Research Products division of the Western Electric Company; "A New Studio and Location Recording Unit," by J. L. Fields, of the RCA Victor division; and "Improvements in 16mm Equipment," by Commander Alfred Gilkes, of the Office of Strategic Supplies, field photographic branch, Navy Department, Hollywood.

Freeman Will Welcome Delegates at Luncheon

The delegates will be welcomed, at an informal luncheon Monday, by Y. Frank Freeman, president of the Association of Motion Picture Producers, and Paramount vice-president in charge of production; and by Herbert Griffin, SMPE president. They will hear a special address by Allen G. Smith, chief of the amusement section of the War Production Board's service equipment division. The annual dinner will be held Wednesday evening.

Following are highlights of the program, which, because of war conditions, early this week was still labeled "tentative."

A paper will be read by S. J. Singer, U.S.N.R. Commander, in the industrial incentive division of the Navy Department, at Washington, D. C., on "Sound Installations in Washington, D. C., by R.C.A."

There will be a report on "A High Speed Method of Controlling Kelvin and Light Intensity for Motion Picture Printers," by Professor Irving E. Dyatt, of Oregon State College. Also to be described on Monday is the "Flat Spiral Reel for Processing 50-Foot Lengths of 35mm Film," by C. E. Ives and C. J. Kunz, of the Eastman Kodak Company.

Symposiums Scheduled On Stage Design

"The New Dupont Photo Products Control Laboratory" will be described that evening, in a paper by William P. Hillman, the company's control manager at the Parlin, N. J., plant. J. B. Lansing, of the Altec-Lansing Corporation, Hollywood, will discuss a "New Duplex Loud Speaker," in a paper to be read Tuesday morning.

On the evening of that day, there will be symposiums on scoring stage design, and on Paramount's color still background projection system, with papers from Earle Morgan, Roy Peck, Barton Thompson and Farciot Edouart, of Paramount, and from John Livadary, of Columbia; M. Rettinger, RCA; C. O. Slyfield, of Walt Disney, and Clem Patman and Earl Mounce, of RKO.

A demonstration of the transfer of "16mm Color to 35mm Black-and-White" will be given on Friday evening, by Carroll H. Dunning, of the Dunning Process Company, Hollywood. That evening, too, Major Arthur Birnkrant, of the Army Air Force First Motion Picture Unit, at Culver City, will talk on "Cinematography Goes to War," accompanied by a training film, "Learn and Live."

California Exhibitors Study Plan for Service Passes

After gathering information from all parts of the country on methods of handling passes for service men, members of the California Theatre Association have scheduled a meeting in San Francisco to consider a permanent plan for distributing free tickets to men of the Army, Navy, Marines and Air Corps. On some recent weeks as high as 1,000 tickets have been distributed in the San Francisco Bay area through USO and similar groups.

Hollywood Victory Committee Sets Mark in September

September was a record month for the Hollywood Victory Committee in point of camp appearances by personnel of the organization. For the period, the committee has reported 1,879 appearances in 243 separate events by 546 personalities. Since Pearl Harbor, 2,464 personalities have made 17,579 appearances in areas including Sicily, Italy, Africa, the South Pacific and the Near East.

Shanklin Purchases Theatre

J. C. Shanklin has acquired the Lewis theatre in Lewisburg, W. Va., from Gene Custer. Elsie Loudermilk is manager.

Sees Networks For Television

National television networks are foreseen after the war by Ralph R. Beal, RCA Laboratories research director, who reports his views in the October issue of Age, published by the Radio Corporation of America. Mr. Beal bases his anticipation upon a new type of "lighthouse" radio relay station developed by his company. It will make relaying such programs simple, he asserts.

Unattended relay stations 20 to 50 miles apart will link television stations the country over; they also will open an epoch in international communications, he predicts.

In this latter possibility, Mr. Beal sees great application in China and Russia. He writes, of television in China, "I know how welcome the new art of radio relaying will be to the millions of Chinese; for it will bring them communications, entertainment and education on a scale they have never known"; and Mr. Beal adds that even the Himalaya mountains will be no barrier; in fact, "their high peaks will speed the process, for relay stations at such altitudes can reach far beyond the horizons of the valley."

Relay transmitters require small power, according to Mr. Beal. The apparatus is simple, and compact. Their average range is 30 miles. He adds that their establishment will "take more than money," and asks for a "sympathetic and helpful attitude on the part of governmental agencies."

RKO Sets Radio Promotion With Philadelphia Station

RKO Radio Pictures, in a radio deal for picture promotion, has made arrangements with WCAU, Philadelphia, guaranteeing the station $10,000 worth of business for the 1943-44 season as a minimum for the exploitation of three pictures during the season. The station, which cooperated with RKO in promoting "Hitler's Children" and "This Land of Mine," has a listening coverage that takes in 50 premiere cities.

The first picture promotion under the new deal is "Behind the Rising Sun," which opened recently in the territory. Between September 20th and 29th, a total of 40 spot announcements, costing $3,000, was used on WCAU.

In addition, the station tendered a cocktail party to Margo and James R. Young, doing an interview broadcast direct from the party as part of the radio promotion, as well as devoting three of its regular program periods to interviews with the visiting picture personalities. The radio station further received call-letter mentions in the newspaper and poster advertising of the Warner theatre circuit.

Cowan Will Distribute Two Films Through UA

Lester Cowan will release "Tomorrow the World" and one other picture, undesignated as yet, through United Artists during the 1943-44 season. The Broadway stage hit now is in its ninth month in New York. Theron Bamberger, stage producer of "Tomorrow the World," which already has one roadshow in the middle west, is now in Hollywood discussing the possibility of a second company for the west coast.

Brown Is Ross' Assistant

H. A. Ross, president, has announced the appointment of Walter I. Brown as assistant general manager of Ross Federal Service, Inc. Mr. Brown was the midwest division manager at Chicago and has been with the organization for the past 13 years, having also been manager in Cincinnati, Boston and Chicago. He will be assistant to D. A. Ross, general manager. J. C. Page of Dallas has been made Chicago branch manager.

"TOP MAN" TOPS "Mister BIG" in first 10 openings!



The only tune that he can play is GREAT at the box office every day...



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DONALD O'CONNOR • SUSANNA FOSTER
LILLIAN GISH • RICHARD DIX
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"TOP MAN"

with
ANNE GWYNNE • NOAH BEERY, Jr. • BORRAH MINEVITCH RASCALS
BOBBY BROOKS QUARTETTE and COUNT BASIE and His Orchestra

Screen Play, Zachary Gald • Original Story by Ken Galdsmith
Directed by Charles Lamant • Associate Producer Bernard W. Burtan

Let's All Give!
National War Fund
Which Gives to All!

Bioff a Willing Witness in Trial Of Chicago Boys

Weaving a scenario of gangster threats and strong arm union methods, Willie Bioff, convicted extortionist, started to tell a Federal jury at New York last week how he and George Browne, as officials of the International Alliance of Theatrical and Stage Employees, squeezed several million dollars from the industry under threat of strike.

He put the finger on the "boys from Chicago," six of whom are defendants in a conspiracy indictment. These associates in the old Capone gang really ran the union, Bioff asserted. Two-thirds of the film money went to them, he said.

Neat, in a blue suit, and less paunchy than when he went to jail, Bioff never appeared upset by the cold stares with which the defendants listened to his testimony. He frequently referred to them by first name, smiling wanly.

Louis Compagna, Francis Maritote, Paul De Lucia, Charles Gioe, Phil D'Andrea and Ralph Pierce, all with long records, are on trial. John Rosselli, the gang's Hollywood agent, and pal of cinema celebrities, and Louis Kaufman, Newark IATSE leader, are also defendants.

Eagerly, Bioff, the Government's star witness, responded to the questions with which Boris Kostelanetz, special assistant attorney general, sought to prove gang conrol of the union.

On Wednesday, Thursday and Friday, Mr. Kostelanetz retraced the story of payments made under threat by representatives of the major studios and distributors. The ground had been covered before when Bioff and Browne were convicted.

He linked the Chicago gang, and union, with underworld affiliates in New York, Cleveland, Chicago and California. Frank Costello, "Lepke" Buchalter, of Murder, Inc., Lucky Luciano and other big time gang figures were mentioned.

Bioff Names Many Gangland Figures

Visits to the coast by two of the defendants were the occasions for renting a large Malibu house, hiring cars and much gayety at union expense, Bioff testified. He told of buying 600 lawn sprinkler-heads for Compagna.

A gang court martial in a Chicago hotel was mentioned by Bioff. He had been charged with trying to grab control of the actor's union for himself, but succeeded in clearing himself with the gang, he testified.

Joseph M. Schenck, former chairman of the board of 20th Century-Fox, was selected by the gang as "fall guy" for the Bioff-Browne trial, the racketeer said. The defense contention that the union payments had gone back to Mr. Schenck as a legislative slush fund was part of the gang's intended strategy, Bioff said.

Ruefully the star witness recalled that when he had gone to Pat Casey, the studio labor contact, in 1941 to demand $400,000 in back extortion payments he was turned down. The New York indictments soon followed.

Friday afternoon Judge John C. Bright continued the trial until Thursday, October 14th.

FBI agents this week arrested two fugitive witnesses, Robert McCullough of Burnham, Ill., and Nicholas Avolio of Chicago and Brooklyn. Mr. Kostelanetz said they would follow Bioff on the stand. With full gangland backgrounds, the two are expected to trace new links between the Chicago underworld and the union.

The FBI also arrested Lawrence Imburgio, former Chicago bookmaker, at the Mayo Clinic, Rochester, Minn., last Thursday as a material witness in the New York trial. He is a former associate of Hymie "Loud Mouth" Levin in the Capone enterprises.

Judge Bright was also reported to have issued bench warrants for six other Chicago witnesses. Their names were withheld.

Cut Ad Publicity Space In Nashville Papers

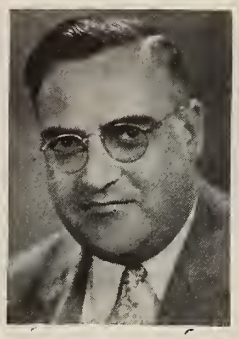
The paper shortage has hit newspapers in Nashville, Tenn., and all advertising and publicity space is being cut sharply. For several issues each week only "contract" space is being sold. Film advertising is being cut at least 40 per cent with the usual free publicity for new attractions cut at least 50 per cent.

All free church announcements have been dropped by both local papers and there is expected to be repercussions against space used for film ads.

The Crescent circuit carries daily ads for four uptown theatres and three suburban houses, using its own weekly *Good News Weekly* to advertise the offerings of its other suburban units.

Says Monogram Future is Now

W. Ray Johnston, president of Monogram Pictures, has issued an ambitious, special, three-colored brochure which he describes as "a guide to what exhibitors can expect from the New Monogram this season." It is, he says, "a company that believes its future is here now."



W. Ray Johnston

The booklet is devoted to descriptions and quotations from reviews of the company's first group of eight pictures, all completed. "We are willing to stand or fall by the box office results of this first group of eight," says Mr. Johnston.

"Spotlight Scandals," starring Billy Gilbert, Frank Fay and Bonnie Baker, is the first of the eight films, and is described as a musical with two top bands on display, Herb Miller's and Henry King's.

"Women in Bondage," release number two, is melodrama described as "Women...enslaved and degraded by the pagan savagery of a nation gone mad! Ruthless! Naked truth! Dynamite!" Gail Patrick, Nancy Kelly, Bill Henry and Gertrude Michael head the cast.

"Melody Parade," third on the list, is what the title implies, a musical starring Mary Beth Hughes. The orchestras of Anson Weeks and Ted Fio Rito supply the music.

A double-truck spread introduces offering number four, with Monogram presenting Belita in "Lady, Let's Dance." Says the brochure: "Watch the 'Silver Skates' girl go places!" Supporting Belita are James Ellison, Frick and Frack, Walter Catlett and four bands.

Sidney Toler is back again in release number five, in the title role of "Charlie Chan in the Secret Service," as fare for mystery fans. It is Sidney Toler's first for Monogram.

Number six on the list is escapist fare merging comedy with music. The picture is called "Sweethearts of the U. S. A." and features three bands, Una Merkel and Parkyakarkus.

Nnmber seven is described as comedy with "The East Side Kids" in an action picture titled "Mr. Muggs Steps Out."

"The Unknown Guest," eighth and last on the list, is a mystery drama with Victor Jory, Pamela Blake and Veda Ann Borg in the cast.

Monogram's second block of eight for the season will comprise "Ground Crew," "Where Are My Children?" starring Jackie Cooper; "Campus Rhythm," musical; "Trail of the Yukon," Jack London book; "Cisco Kid Comes Back," starting a new series; "Return of the Ape Man," with Bela Lugosi; "Follow the Leader" and "Million Dollar Kid," starring the East Side Kids.

Depinet Cites Big Releases on RKO Schedule

With 20 pictures ready for release on RKO's 1943-44 program, Ned E. Depinet, president of RKO Radio Pictures, returned to New York Friday from the studio to report that he had never had "a more completely satisfactory visit to Hollywood to look at forthcoming product."

"I am convinced that our recent successes are no flash in the pan," he told reporters. For almost an hour the RKO president and former sales chief described the pictures which have been set for early release.

"The Iron Major", starring Pat O'Brien in the life of Major Frank Cavanaugh, famed Boston College football coach and hero of the first war, will lead the autumn releases. It will have the first of a series of regional releases in Boston, October 25th.

A block of five RKO pictures will be trade shown on November 1st to 4th. These include, besides "The Iron Major", "Government Girl", with Olivia de Havilland, Sonny Tufts and Anne Shirley; "Gangway for Tomorrow" with Margo and John Carradine; "The Falcon and the Co-Eds" and "Gildersleeve on Broadway".

Other leading features in RKO's plans for release this season," Mr. Depinet said, include "Higher and Higher", first Frank Sinatra film, set for Christmas release; "Tender Comrade", featuring Ginger Rogers in a story of the "Kitty Foyle" pattern; Eddie Cantor's "Show People" and a David Hempstead production of the Richard Llewellyn best seller, "None But the Lonely Heart", to star Cary Grant.

"North Star", the Samuel Goldwyn story of Russia, will lead the RKO releases for independent producers. Mr. Depinet characterized the film as one of the greatest achievements of the motion picture. Mr. Goldwyn is also preparing "Up in Arms", with Danny Kaye.

Walt Disney synchronizes live action and cartoon technique in "Let's Go Latin" to bring his medium to a new peak, the RKO head reported. It is set for release in February.

From Great Britain RKO will distribute two Herbert Wilcox productions. They are "Yellow Canary", with Richard Greene and "Escape to Danger", starring Eric Portman and Ann Dvorak. Mr. Depinet described them as "top-flight thrillers".

Edward Golden, producer of "Hitler's Children" is now working on another picture for RKO. Mr. Depinet was not ready to disclose its theme or title. Company officials are also considering how the Technicolor footage filmed by Orson Welles in Brazil for "It's All True" can be gathered into feature form, he said.

Plans for 1944-45 are already taking shape, the executive added, noting that the current backlog is the best in the company history. Seven blocks of five, plus five or six independent specials are on the current schedule.

Disney to Mexico City On Films for CIAA

Walt Disney has left for Mexico City to join members of his staff already there working on a series of pictures for the Office of the Coordinator of Inter-American affairs. The subject matter will be health and literacy. Educational and health leaders are cooperating in the preliminary surveys for these pictures while Disney illustrators have been doing considerable research for the past three weeks. English, Portuguese and Spanish versions are planned.

Plays Pete Smith Short

The Radio City Music Hall in New York is now playing the second Pete Smith short subject. The MGM subject is "Seventh Column." First to play the house was "Fala."


I'm Olsen-
I'm Johnson-
I'm Universal..
with Something very Special!
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CHANDRA KALY and His Dancers

BOBBY BROOKS and BEN CARTER CHOIR

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ANDY DEVINE • ROBERT PAIGE

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GIRLS! GADGETS! ROMANCE! RIOTS!


IOW OF MIRTH
JOHNSON
USE
MARTHA O'DRISCOLL
PATRIC KNOWLES
THOMAS GOMEZ · RICHARD LANE
5 Sensational Bands!
topped by
COUNT BASIE
and His Orchestra
LEIGHTON NOBLE
and His Orchestra
10 Great Laugh Stars!
including
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EDGAR KENNEDY · FRANKLIN PANGBORN
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Nothing makes sense except the box-office receipts!
UNIVERSAL PICTURES
From super-soup
. . . . to just plain N-U-T-S!

Exhibitors Tell Congress 30% Tax is Unfair

Treasury estimates that a 30 per cent admission tax would treble the revenue were flatly challenged Wednesday by exhibitor representatives before the House and Ways Means Committee.

The case for theatre owners was submitted by Edward Kuykendall, speaking for the Motion Picture Theatre Owners of America, Abram F. Myers, general counsel for Allied States Association, and William Crockett, president of the MPTO of Virginia. The latter testified as to the probable effect of the increase on his own typical business.

Exhibitors are not attempting to evade tax responsibilities. But they are definitely fearful that the proposed rate would drive many theatres out of business, Mr. Kuykendall told the committee.

When the present tax was adopted, he explained, exhibitors in many houses reduced admissions and absorbed part of the tax.

If the new rate is adopted thousands of exhibitors, located in small towns or in areas not enjoying the war boom, would be forced to close, he said.

"This is not a tax on the producers of motion pictures nor on Hollywood salaries," Mr. Kuykendall pointed out. "It is a tax on the motion picture theatres and the theatre patrons and on the cash receipts of every theatre, taken out before any of the gross receipts can be used by the theatre owner for payroll, film rental or operating expenses."

Expressing doubt that the increased tax would return the revenue claimed for it by the Treasury, Mr. Myers suggested that instead the Government may now be enjoying the maximum receipts obtainable from the levy. Mr. Myers submitted figures to show that the 30 per cent rate actually will average 35 per cent.

Allied Says Sales Levy Is Preferable to Ticket Tax

A general sales tax, he said, would be preferable to the Treasury's proposal to impose heavy special taxes on amusements and a few other selected industries.

"A further reason why the committee in the consideration of this proposal should not be influenced by the industry's reputation as a big money maker is that under existing conditions the profits of the independent theatres are drained off by the producer-distributors in the form of film rentals," Mr. Myers said.

Further, Mr. Myers told the committee, the theatres have played an important part in the many drives connected with the war effort. He warned they might not be able to maintain their efforts under the burden of the higher tax.

"In order for the theatres to do the war job that has been assigned to them they must have an audience," he said. "This is so self-evident that I am confident this committee, before placing an undue burden on theatre attendance, will ponder the probable consequences to morale and to those features of the war effort to which the theatres are making such a vital contribution."

Virginia exhibitors are agreed that the increase would mean "A material loss of patronage to the theatres and would not bring the increase anticipated by the Treasury Department," Mr. Crockett said.

Outlining his own experience with admission taxes, Mr. Crockett said that when the present levy was adopted he dropped his admissions so that the tax could be taken care of without an increase in prices, but that this action would not be possible with the higher rate. The present rate, he said, actually figures out at 12½ per cent of his gross receipts.

LATE REVIEWS

Additional reviews in Product Digest Section

Crazy House

(Universal)

Olsen and Johnson at Home

Olsen and Johnson, who transferred a portion of their insanity to the screen in "Hellzapoppin'," descend on Hollywood to try again. The product of their efforts and Universal's is "Crazy House," a mad combination of how not to make a picture and whom to include in it if you do.

The boys storm the company's gates, braving gunfire from behind the barricades, materialize in the office of the president and are promptly repudiated and thrown out. Undaunted, they decide to make a film on their own, acquiring an angel, in the person of Percy Kilbride, a colonel of purely fabulous wealth, and an assortment of "new faces," including Martha O'Driscoll, Patric Knowles, Cass Daley, Leighton Noble, the De Marcos, the Delta Rhythm Boys and Count Basie and his orchestra.

The new producers set up their cameras as Universal, right behind them, sets up its own. The question of which picture the production numbers are staged for becomes completely academic when the Delta Rhythm Boys swing the "Rigoletto" quartet or "Get On Board, Little Children"; when the DeMarcos dance with delightful grace and humor in two resplendent stage numbers, or when Cass Daley wails "The Lament of a Laundry Girl."

During the filming, the boys are by no means idle. They shoot hotel registers for California snowstorms, pull cats and birds out of pianos, plant delayed action fire-crackers and disport themselves generally in the manner to which their fans can never become accustomed. Their peak achievement is a scene from the film within a film in which dogs walk down main street with wash lines strung from their tails and men patiently polish windows which aren't there.

The question of where the money's coming from keeps the show together and is settled justly at the close. Universal pays.

That they will get it all back and more goes without saying.

For Edward Francis Cline, who directed, and Erle C. Kenton, associate producer, have transformed the screenplay by Robert Lees and Frederick I. Rinaldo into a field day for fun, bringing in a host of studio players for brief appearances, Allan Jones for another go at "Donkey Serenade" and a half dozen songs by Eddie Cherkose, Milton Rosen, Don Raye, Gene DePaul and Shapiro, Seelen and Lee, which keep the tempo right.

Previewed at the home office. Reviewer's Rating: *Good*—E. A. CUNNINGHAM

Release date, October 8, 1943. Running time, 80 min. PCA No. 9609. General audience classification.

Ole Olsen, Chic Johnson, Martha O'Driscoll, Patric Knowles, Cass Daley, Percy Kilbride, Leighton Nobel, Thomas Gomez, Edgar Kennedy, Ray Walker, Robert Emmet Keane, Franklin Pangborn, Chester Clute. Also, Billy Gilbert, Richard Lane, Hans Conreid, Shemp Howard, Fred Sanborn, Leo Carrillo, Grace McDonald, Lon Chaney, Andy Devine, The DeMarcos, Glen Miller Singers, Chandra Kaley Dancers, Laison Bros., The Five Hertzogs, Bobby Brooks, Ward and Van, Terry Sheldon, Harry Powers, Billy Reed, The Delta Rhythm Boys and Count Basie and his Band.

Passport to Suez

(Columbia, 1942-43)

Lone Wolf Adventure

In this adventure Warren William does his lone wolfing in pre-invasion Alexandria, outwitting Nazis seeking plans needed for destruction of the Suez Canal. Assorted spies and saboteurs threaten and harrass him, sending him on the wrong trail from which he returns barely in time to commandeer a plane and strafe the Nazis en route to the coastline with the plans.

Producer Wallace MacDonald and Director Andre de Toth, using a script by John Stone based on a story by Alden Nash, have patterned the picture in the "Casablanca" mood and manner, minus music and romance. In this wise the loyalties of espionage agents are kept in doubt, adding to the suspense, until time for the finale.

Eric Blore as William's valet provide humor and the principal secondary claim to acting distinction. Ann Savage, Sheldon Leonard, Gavin Muir and others speak their dialogue without making it seem more than dialogue.

Previewed at the Pantages in Hollywood to a Monday afternoon audience drawn by "Destroyer," the film was received without audible reaction. Reviewer's Rating: Mediocre.—WILLIAM R. WEAVER.

Release date, August 19, 1943. Running time, 71 min. PCA No. 9397. General audience classification.

Michael Lanyard .....Warren William
Jameson .....Eric Blore
Ann Savage, Sheldon Leonard, Gavin Muir, Robert Stanford.

Harrison, Publisher, Will Continue Making Features

P. S. "Pete" Harrison is continuing in film production. The publisher of *Harrison's Reports,* trade paper, having participated with E. B. Derr in production of "The Deerslayer," will make "The Last of the Mohicans," again with Mr. Derr, according to Hollywood report. Both pictures are based upon stories by James Fenimore Cooper. The first picture, said to have cost $143,000, will be released by Republic.

Epidemic Closes Theatres

An epidemic of infantile paralysis has forced the closing of theatres, schools and public gathering places in Lamar, Colo. Canon City's high school also was closed. Four deaths have occurred from 12 cases reported.

Rogers Gets Film Rights

Charles R. Rogers has acquired the film rights to "Song of His Heart," a book on the life of Chauncey Olcott, singer of Irish ballads, and will produce a picture to be titled "My Wild Irish Rose."

Harry Brown Elected Boston Legion Head

Harry Browning, of Mullin and Pinanski Theatres of Boston, has been elected commander of the Vernon MacCauley Post, American Legion unit popularly known as the Theatrical Post. Others elected to office are: Edward Dobkin, Loew's, senior vice-commander; Charles Kurtzman, Loew's, junior vice-commander; Maxwell Melincoff, Warners, adjutant; Harry Spinler, Warners, finance officer; Dr. A. Edward Melincoff, chaplain. Named to the executive committee are Harry Aaronson, Rialto; Kenneth Forkey, Magnet Theatre circuit; Joseph Kantor, Patrick Healey and Alvin G. Kenney.

To Vote on Sunday Films

Although Jackson, Tenn., now has Sunday films by permission of the City Council, this permission must be approved by popular vote and an election has been set for October 28th. The 60-day trial period set by the Council ended September 29th but films on Sunday may be continued until the results of the election are determined.

BRITISH QUOTA ACT DEAD, COUNCIL REPORT IMPLIES

War Conditions Are Seen Causing Act to Fail of Original Purpose

by AUBREY FLANAGAN
in London

(Since the arrival of this dispatch, The Herald has received information of the death of Mr. Flanagan in London—which will be found recorded on page 44 of this issue.)

If one thing has come more clearly into the legislative limelight than another, following the report for 1942-43 of the Cinematograph Films Council, it is that the Films Act (Quota) as a measure of practicability is a dead letter.

Designed to protect and indeed to stimulate the production of British films, it would not seem to be doing either in any measurable degree. From the Council's report on the year's working of the Act, it would seem to be the case that it is fighting a losing battle against abnormal circumstances, that it has failed to make renters distribute British films or exhibitors show them, that there are still emphatic obstacles in the way of producers making them and that the Act has had to be so interpreted as to defeat its whole purpose.

Twelve Distributors Failed to Meet Quota in Year

In the year under examination no less than 12 renting houses were unable to fulfill their quota obligations, 1,814 picture houses could not screen the required percentage of British footage, and old films had to be admitted as quota in order to help these conditions. Since the report was issued a new order has been published by the Board of Trade under which, for emergency reasons, news films or documentaries also count for quota.

The fact that conditions are such that it is impracticable for the appropriate number of films to be made, of course, is no news. It is, however, a significant commentary upon the weakness of the Films Act as a protective measure. The Council are most voluble and spirited in those passages of the report dealing with general conditions, take time out to criticise with a forceful voice Government competition in film making and plead for concrete action, for planning towards an effective organization of the resources of the industry as a whole. They also record their concern at monopolistic moves within the industry and what action they took against them.

Received Reassurances on Manpower and Space

In regard to manpower and studio space they have received certain reassurances, that action will not be taken without consultation with the Board or its reresentatives. In regard to Government competition there would seem to be no guarantee that competition will not go on, but at least there has been a promise to consult the Board before any craftsmen or technicians are engaged.

Not that these measures are considered enough; "the growing number of films of the type of 'Target for Tonight,' 'Coastal Command,' etc., would be produced by Government units, thus entering into direct competition with the commercial industry, in a field in which the latter might be assumed to be at least equally competent, and inevitably absorbing more and more of its dwindling resources," the report said.

A resolution was passed, and a committee set up to keep an eye peeled. "The Committee remained of the opinion that the time had come for a survey of the activities of the industry as a whole with a view to planning the equitable distribution of its surviving resources between Government and commercial production" and laid particular emphasis on the inaccessibility of studio space.

Suggestion for Industry Survey Materialized

The Council, as a whole, were "anxious to avoid the appearance of suggesting the adoption of any measure which might be interpreted as involving the imposition of unreasonable limitations on the expanding activities of Government film units. . . . We are prepared to wait and see whether the interests of the commercial industry can be adequately protected by less formal arrangements."

Meanwhile the Council's suggestion for a survey of the industry with a view to long term planning would seem to have been materialized by the Board itself, whose recent research investigation into industry resources and proposals, has been launched with the collaboration of the British Film Producers Association, and recorded in these columns.

So, too, has the protective movement against monopolistic tendencies which resulted in the interview of Hugh Dalton, president of the Board of Trade, with J. Arthur Rank and the promises given by the latter for the time being not to extend his territory, without the approval of the Board of Trade.

The Council's comments upon monopoly being expressive of its members and its lay representatives are significant and merit quotation.

Marked Monopoly Trend Became Evident

"During the year under review a marked trend towards monopoly control of the film industry became evident, and it was clear that changes in the control of certain large companies would involve important issues of public policy. While no effective monopoly was actually in operation, the tendency towards concentration of control had proceeded far enough to reveal the possibility that the independent units in the several branches of the industry might soon be driven out of existence.

"Experience in other fields shows that this process often leads to the creation of one all-powerful trust. It therefore appeared that the film industry, as a whole, had reached the stage of monopoly growth which, in some other forms of economic enterprise, has called for public attention.

"The matter not only affects the immediate interests of the component parts of the industry, but it has vital educational and artistic implications as well and thus raises important questions of public policy. Therefore inasmuch as the continued existence of independent elements, each capable of a vigorous initiative, is especially necessary in a healthy film industry, the Council took steps to secure proper attention to the problem."

Tolerant Attitude Taken Toward Quota Default

In view of these physical difficulties facing producers, renters and exhibitors it is not surprising that a tolerant attitude has been adopted towards defaulters in regard to quota. In 1940-41 there were 10 defaulters among the distributors (six of them American companies) and in 1941-42 there were 12. This despite the adoption of the alternative or financial quota. Action was taken in the first instance only against one smallest renter, in the latter none.

"The main plea put forward in defence of these defaults was the inadequacy of the supply of suitable British films owing to the shortage of studio space and delays in production, the latter arising mainly from a shortage of manpower."

Similar tolerance has been shown the exhibitors. For the year ended September 30, 1941, there were 1,402 defaulters but only four prosecutions. Last year the total leaped to 1,814.

On another interpretative action of the Board the Council is effectively acid. Referring to the formula mooted by the Board under which films more than four years old might count for registration as quota they say:

Opposed to Quota Credit for Films Older than Four Years

"We could find no sufficient reason for modifying our view that the acceptance of such films for an additional year's quota would not be in the best interests of the British film industry. We still consider that it would damage the market for new British films; that it might well have a depressing effect on British production; that it would provide these films with an entirely artificial value; nor, in view of the recent arrangements for rationing film stock, would renters be disposed to use any of their allocation for the re-production of old films. We, accordingly, thought it to be our duty to reject all these applications."

Films up to four years old may still be accepted for registration.

Hodge Speaks in Chicago

Thomas Hodge, British Information Services representative, addressed the first autumn meet- of the Better Films Council of Chicago on Friday in the Republic building in Chicago. His subject was "Mobilizing the Movies." Short subjects were screened.

Even Grea

Showmen know '
Two of the migh



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UNDER TWO FLAGS

from 20th CENTURY-FOX

IONAL WAR FUND

U. S. May Relax Salary Control On Commissions

Relaxation of the Internal Revenue Bureau's salary control regulations with respect to salesmen's commissions was in sight this week, following issuance of a temporary order granting employers approval to pay, without formal application, any commissions due to employees for September or October in all cases where neither the rate of commission nor the amount of any other compensation has been increased since October 2, 1942.

The temporary order, it was explained, would permit the payment of earned commissions to salesmen whose earnings this year already had equalled or exceeded those of the last accounting year of their companies prior to October 3, 1942.

In view of the line of the order, it is believed that the bureau's permanent policy will be to take the lid off salesmen's earnings and, instead, freeze rates of commission. Under the regulations issued September 4th, the dollar amount of earnings was the objective, and they provided that if dollar compensation exceeded that of the last accounting year formal approval of payment of the excess was necessary.

The bureau's salary stabilization unit last week held conferences with employers at which the matter was threshed out. At those meetings, it was said, representations were made that wartime conditions and lack of manpower had made it necessary for salesmen to cover larger territories and work longer hours, and fears were expressed that if there was any question of their getting the larger commissions they earned many salesmen would slacken their efforts or quit entirely when they reached last year's figure. On the other hand, it was pointed out, if rates of commission were frozen but not the amounts which could be earned at those rates, a much healthier situation would be brought about.

Few salesmen in the motion picture industry, it was understood, would be affected by the proposed revision, since a majority are said to work on straight salary. Many sales executives in the industry, however, have a definite stake in the work of their subordinates, receiving a bonus or commission based on the total sales of their offices. These officials would not be covered by any relaxation of the regulations, it was said, and formal application would still be required where either their base salary or additional compensation exceeded that of the base accounting year.

Scrap Drive for Razors Sharpens Pep Club

The Paramount Pep Club's salvage committee has reported at the home office that a drive is on for razor blades. It is their latest endeavor in the collection of scrap to help the war effort. Some of the items already collected include 12 huge packages of fur to be made into vests for merchant seamen of the United Nations; nine cartons of silk and nylon hose for the American Theatre Wing; 8,000 greeting cards for children in New York hospitals; cancelled stamps for the American Women's Voluntary Services; phonograph records, playing cards and innumerable other gifts for the armed forces.

To Aid AMPA Relief Fund

The entire receipts of the preview showing of Paramount's "Riding High" at the Paramount theater in New York on October 22nd will be donated to the relief fund of the Associated Motion Picture Advertisers. Tickets for the performance may be obtained through William McKee, Ross Federal Service, in New York.

"ARMY" IS SOLDIERS' SEPTEMBER CHOICE

Box office champions at Army post theatres for the month of September, from the point of attendance by soldiers, were listed by the Army Motion Picture Service in the following order: "This Is the Army", Warners; "Johnny Come Lately", Cagney-UA; "Destroyer", Columbia; "Best Foot Forward", MGM; "Let's Face It", Paramount.

1,000th "Army" Opening Set

The 1,000th special premiere of "This Is the Army," shown at advance admission prices, will be held on October 22nd at the Madison theatre in Madison, N. J., Warners announced this week.

Although "Army" already is established in many regular run situations, advanced admission openings are still in progress, particularly in smaller communities. Participation by service men and the cooperation of camp personnel has been frequent in a majority of the openings.

In Portland, Ore., the picture has set a new record for the country with an 11-week run on an indefinite playing time schedule. Three houses combined to set the mark, the Paramount and Oriental playing it three weeks each with the Music Box used as first run moveover for five additional weeks.

Legitimate Theatre Season Is Opened in St. Louis

The legitimate theatre season opened in St. Louis recently with the comedy, "The Doughgirls," scheduled for two weeks at the American theatre and to be followed by a two-week engagement of a revival of "Abie's Irish Rose."

The Little Theater of St. Louis has announced a season of five plays, the first to be presented on November 1st.

The St. Louis Symphony Orchestra will open its 64th consecutive season on November 6th. Eighteen weekly concerts are scheduled. The orchestra this year has abandoned its regular Friday afternoon concerts and will experiment with presenting its afternoon concerts on Sundays, instead. It is believed that many persons, busy with war tasks, will be able to attend on Sundays, who would otherwise not patronize the orchestra this year.

Warners Stress Double Bill Reissue in Press Book

The Warner Brothers advertising department is supplying exhibitors through press books with double-feature layouts of ad material for proper exploitation of the company's two reissues, "Crime School" and "Girls on Probation." In Buffalo, the Twentieth Century theater playing "Oklahoma Kid," a Warner reissue, has reported better grosses in the first three days than on either "Casablanca" or "Yankee Doodle Dandy."

Film into Book and Serial

"Destination Tokyo," filmed by Warners in Hollywood, will be adapted into a book for publication late next month. On October 30th, it will start running as a serial in *Liberty* Magazine.

World Premiere Of "North Star" November 4th

Samuel Goldwyn's "The North Star," RKO Radio release, will have its world premiere in New York at a twin opening at the Palace and Victoria theaters on November 4th. All seats will be reserved for the opening night with the Palace playing the film continuously thereafter while the Victoria's policy of two-a-day will remain in effect.

Mr. Goldwyn, who arrived in New York on Monday, said "The North Star" was the costliest production of his career. The cast numbers over one thousand with more than one-tenth of these having speaking roles.

The Palace figured in another opening of RKO product on Thursday with the New York premiere of "Behind the Rising Sun." At the opening were Margo, who has the feminine lead, and James R. Young, author of the book from which the film was adapted. For the past several months, both have toured the country, appearing at premieres in principal cities

A further RKO promotion is set for October 25th in Boston when "The Iron Major," starring Pat O'Brien, opens at the Keith Memorial Theater. It consists of a tieup with a Sunday football game between an Army team from Hingham Field near Boston and the Boston College eleven. The picture is dedicated to the memory of Frank Kavanaugh, famous football coach. Mr. O'Brien and RKO officials will be present at the game.

On October 29th at the Albee in Cincinnati, the Boyer-Duvivier production for Universal, "Flesh and Fantasy" will have its world premiere. Exploitation and radio promotion on the opening has been extensive, according to Maurice A. Bergman, advertising and publicity head in the east. Another Universal feature, "Corvette K-225", will open at the Criterion for its New York premiere on October 20th and a day earlier, in Ottawa, it will have its world premiere. Richard Rosson, director, will attend the Canadian opening.

Universal's "Phantom of the Opera" started its run Thursday at the Capitol in New York.

"True to Life," a Paramount comedy starring Mary Martin, Dick Powell, Franchot Tone and Victor Moore, opened at the New York Paramount theatre Wednesday, making the fourth of that company's releases showing currently along Broadway.

"For Whom the Bell Tolls" is in its 14th week at the Rivoli theatre; "The City That Stopped Hitler—Heroic Stalingrad," is in its sixth week at the Victoria theatre, and "Hostages," which is in Paramount's first block of this season's pictures along with "True to Life," is in its debut week at the Globe theatre.

Republic Sues Actress

Republic Pictures, Inc., last week filed suit in New York Supreme Court against Jane Dawn Kean, actress, who is currently appearing in the Broadway musical "Early to Bed." Republic alleges that Miss Kean has threatened to violate an agreement, reached on May 25, 1943, under which she was to give her services as a comedienne and singer for the films, and seeks to restrain the actress from allegedly breaching the contract.

Honored at Luncheon

Charles Beilan and Lou Formato were honored at a luncheon at the Warick Hotel in Philadelphia on Monday. Both were promoted recently to sales managers of Philadelphia exchanges, Mr. Beilan at Warner Brothers and Mr. Formato at Metro-Goldwyn-Mayer. More than 200 industry men, including members of the Motion Picture Associates of Philadelphia, attended.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

With the start last week of shooting on Monogram's "Where Are My Children?" the question of whether the entertainment screen shall be utilized as an implement for reducing juvenile delinquincy in the United States was given its first answer of consequence.

The question has engaged executive attention, from Washington via New York to Hollywood, since publication of figures issued by the FBI's J. Edgar Hoover last spring indicating an uptrend in under-age misbehavior.

It was brought directly to production executives' attention three weeks ago when Charles P. Taft, director of the Federal Security Agency's Community War Services, addressed Hollywood studio heads on this and other matters at a dinner in his honor.

The question has been answered verbally in a variety of ways.

Monogram's answer is the first to be couched in terms of tangibles.

Production executives have been and are under opposing pressures in the matter.

On the one side are arrayed the arguments of the Federal Security Agency, echoed by various educational and civic bodies, likewise by Louella O. Parsons and other persons with access to print, to the effect that the motion picture is the most effective and immediate means for disseminating corrective counsel.

Pressure on Producers In Two Directions

On the other side are arrayed the Office of Censorship, the Office of War Information and the Office of the Coordinator of Inter-American Affairs, agencies interested primarily in affairs beyond the borders of the United States and opposed to the distribution abroad of films which depict unfavorably any segment of the American population, perhaps most particularly the juvenile segment.

These pressures are of different consistencies.

The pressure from the Taft quarter, gratuitously amplified by volunteer individuals and bodies, is vocal, argumentative, essentially theoretical.

The pressure from the Office of Censorship, which is not in fact a pressure at all, but simply a state of policy, is neither vocal, argumentative nor theoretical. It consists entirely and simply of a set of rules under which license for export is denied to pictures which do not conform. The rules do not say in so many words that a picture about juvenile delinquency may not be licensed and these materials include the principal contents of the kind of pictures which the advocates of juvenile-delinquency films want made.

Studios Have Temporized With Two Viewpoints

The Office of Censorship is the single governmental agency functioning in Hollywood with relation to motion pictures which has complete authority to enforce its decisions. The OWI and the CIAA happen to coincide with the Office of Censorship in their views with respect to juvenile delinquency pictures, basing these views on the same general premise. This premise is, in brief, that the circulation in friendly and neutral countries during wartime of films which can be construed as admissions by Americans that American juveniles are cracking up under stress of emergency is tantamount to playing the enemy's propaganda game for him.

Between these pressures, producers in general have found it expedient to temporize, to listen and to talk, in some instances to assign writers to the nebulous task of creating a story which will serve the Taft purpose and meet Office of Censorship requirements for license at the same time.

Whether Monogram's writers have accomplished that task remains to be discovered. The Office of Censorship does not inspect scripts in advance of shooting. It examines the finished product and makes its decisions. The single appeal from these decisions is by way of revising the product for resubmission. The alternative is to distribute the product inside the United States and its possessions, foregoing foreign revenues. It is not considered an attractive alternative.

The outcome of the Monogram venture into the juvenile delinquency field, it may be said with more certainty than characterizes most statements in kind, will stand as a precedent by which other studios may be expected to abide. If the film is given an export license, others of its kind will be made, for the subject material is provocative from the production point of view. If it is not given an export license, it may well turn out to be the first, last and only film in its cycle. And by virtue of precisely that exclusiveness, it may earn its cost plus a momentous profit without benefit of foreign distribution.

Five Start; 8 Finish

Five films were started and eight were completed during a week distinguished principally by the commencement of shooting on the first of several much discussed but otherwise, with this exception, intangible properties dealing with the subject of juvenile delinquency.

The picture is Monogram's "Where Are My Children?" (see story on this page) starring Jackie Cooper with Patricia Morison, Gale Storm, Gertrude Michael, Ralph Morgan and others in support. Jeffrey Bernerd is producing, William Nigh directing.

Paramount started "Rainbow Island," in Technicolor, starring Dorothy Lamour, with Eddie Bracken, Gil Lamb, Barry Sullivan and others.

Warner Brothers launched "Outward Bound," presenting John Garfield, Eleanor Parker, Sydney Greenstreet, George Tobias, Dennis King and George Coulouris.

Republic turned cameras on "California Joe," with Don Barry, Helen Talbot, Wally Vernon, Twinkle Watts and Terry Frost.

PRC started the untitled third item in its Buster Crabbe series with Al St. John, Carol Parker, Jack Ingram and Kermit Maynard in the cast.

The production scene, as of weekend, by status and studio:

COMPLETED

Columbia
Swing Out the Blues
Cowboy Canteen
Hey, Rookie

Monogram
Her Bachelor Husband
Lady, Let's Dance

PRC
Jive Junction

RKO Radio
Curse of the Cat People

Republic
Pride of the Plains

Universal
Third Glory

STARTED

Monogram
Where Are My Children?

Paramount
Rainbow Island

PRC
Buster Crabbe No. 3

Republic
California Joe

Warners
Outward Bound

SHOOTING

Columbia
Klondike Kate
Curly
Ten Percent Woman
Cover Girl
None Shall Escape

W. R. Frank
Dr. Paul Joseph Goebbels

M-G-M
Two Sisters and a Sailor
Kismet
Mr. Co-Ed
Canterville Ghost
Gaslight

Monogram
Return of the Ape Man

Paramount
Navy Way
Going My Way
Story of Dr. Wassell
Frenchman's Creek
Our Hearts Were Young and Gay
Man in Half Moon Street
Double Indemnity

RKO Radio
Tender Comrade
Days of Glory

Republic
Return of Casanova
Fighting Seabees

20th-Fox
Sullivans
Eve of St. Mark
Home in Indiana
Lifeboat
Lodger

UA
Bridge of San Luis Rey (Bogeaus)
Knickerbocker Holiday (PCA)
Timber (Sherman)
Since You Went Away (Vanguard)

Universal
Phantom Lady
Swingtime for Johnny
When Ladies Fly
Imposter
Three Cheers for the Boys

Warners
Uncertain Glory
Rhapsody in Blue
Passage to Marseille

THE PICTURE WITH A HAPPY "TOOT"!



with TED LEWIS and his ORCHESTRA

NAN WYNN

MICHAEL DUANE

Larry Parks · Lynn Merrick · Bob Haymes

Original Screen Play by Monte Brice

Directed by CHARLES BARTON • Produced by IRVING BRISKIN

A COLUMBIA PICTURE


IS
EVERYBODY
HAPPY?
Happy with LAUGHTER!
Happy with ROMANCE!
Happy with the songs TED LEWIS made famous
18 of 'em including
CUDDLE UP A LITTLE CLOSER
SUNNY SIDE OF THE STREET
CHINATOWN MY CHINATOWN
ST. LOUIS BLUES · AM I BLUE
LET'S ALL GIVE
TO THE NATIONAL WAR FUN
WHICH GIVES TO ALL!

Aubrey Flanagan, Herald's London Editor, Is Dead

Aubrey Flanagan, London editor of Motion Picture Herald and general editorial representative for Quigley Publications, died unexpectedly and of an undiagnosed malady at his home last Saturday. He was 46 years of age.

Mr. Flanagan had been in the editorial service of Quigley Publications for nearly six years. He was widely known in the motion picture business both in Britain and on the Continent. He was often consulted on issues and aspects of both British and international film matters by London executives.

Through the years of the war Mr. Flanagan gave much of his time and energies to war activities which took him on long, difficult errands and through endless vigils of duty.

He was born in Dublin, Eire, March 3, 1897, and was taken to England in his infancy. He was educated at St. Joseph's College, Norwood, and St. Ignatius College, Stamford Hill. He was a scholar of attainment and of widely diversified lines of interest. He traveled extensively in Europe.

Mr. Flanagan entered the civil service after his graduation and later turned to publication and journalism. He became a member of the staff of the *Sunday Worker,* as motion picture critic and presently became connected with *Today's Cinema,* business journal. In November of 1937 he resigned to become London representative of Quigley Publications and in the next year was elected a director of Quigley Publications, Ltd.



AUBREY FLANAGAN

Phil Dunas, Columbia Sales Executive

Phil Dunas, Columbia midwest division sales manager, died at St. Luke's Hospital, Chicago, Saturday night, October 9th, following an illness of several weeks. Mr. Dunas was 47 years old and had been with Columbia for the past 15 years.

Columbia officials, headed by Jack Cohn, A. Montague, Rube Jackter, Joseph McConnville and Lou Astor, left New York Sunday evening on the Broadway Limited to attend the funeral which was held at the Furth Chapel, Chicago, on Tuesday.

Ole Olsen, Danish Industry Leader

Ole Olsen, 80, head of Denmark's largest film company, Nordisk Films, died on October 9th in Copenhagen. He was one of the first to enter the industry in Denmark. He was the father of Andre Olsen, Paramount's manager for Central Europe before the Nazis invaded Denmark.

Mrs. Keith Vawter

Mrs. Keith Vawter, 73, died at her home in Marion, Ia., on October 7th following a long illness. She was the wife of the late Keith Vawter, founder of the Vawter Chautauqua circuit in the middle west. Until their retirement, she aided in the operation of the circuit.

John Cocks

John Cocks, father of Harvey Cocks, general manager of the Quimby Theatres in Fort Wayne Ind., died at the Nassau Community Hospital in that city on October 1st.

"Hopp" Hadley Dies In Florida at 65

Samuel Hopkins Hadley, long known to the show world as "Hopp Hadley," died at his home in Winter Park, Fla., Monday after several months of decline. He was 65 years old. He is survived by his wife, Catherine McDonnel, one time Boston actress.

Mr. Hadley was a picaresquely adventuring figure of the motion picture, entering as a scenario editor in 1911. He was even then much experienced in showmanship and the life and works of Broadway and "the road."

He was a son of Colonel Henry H. Hadley, a fire and brimstone evangelist of the 1890, who had taken to the pulpit to deliver messages that overflowed from a long career in law and journalism. In 1898 he acquired a print of "The Passion Play" and started to present it at Ocean Grove, a summer religious colony in New Jersey. Indignant churchmen objected to the invasion by the films and the evangelist moved across the bridge to Asbury Park. His son, young "Hopp," was on the program singing "Ave Maria" and "The Palms." A talent scout from Broadway heard him and the youngster moved from evangelism to light opera. He never turned back and the course led eventually to the films when New York was the producing center. He was once business manager for Harry Carey, and startled metropolitan journalism with a tea party for the cowboy at the Ritz-Carlton. Tea was served.

He became scenario editor for the Reliance-Majestic studios in 14th Street, in the early days of the stardom of James Kirkwood and Henry Walthall in two and three reel dramas. There he met John C. Graham and with him joined United Film Service, a short-lived distribution concern in which Patrick A. Powers and Warner Brothers were associated. There Mr. Hadley was advertising and publicity manager. He was engaged in many activities in pictures thereafter, mainly in free lance promotions.

More than 10 years ago he acquired a summer resort project in the Catskills, retiring from the films, and wintering in Florida.

Philadelphia Stage Calendar Active During October

October is expected to be one of the busiest months in Philadelphia legitimate theatre history with a fourth house opening and seven new attractions on the calendar. Following the six-week engagement of "Sons o' Fun" at the Forrest theatre, Ed Wynn's "Big Time" vaudeville revue came in on October 11th with a revival of "A Connecticut Yankee" beginning on October 25th.

The Walnut Street theatre continued on October 4th with "Blithe Spirit," and on October 25th, with Mark Warnow's new intimate musical, "What's Up," starring Jimmy Savo. The Locust Street theatre brought in Paul Robeson in "Othello" on October 4th, followed by "Uncle Harry," starring Eva LeGalliene and Joseph Schildkraut, on October 18th. Also on October 18th, the Erlanger theatre reopens for the premiere of Billy Rose's "Carmen Jones" operetta.

Heavy bookings are expected to continue with early November attractions. Scheduled are "The Patriots" on November 8th at the Walnut Street theatre and "Kiss and Tell" on November 15th at the Locust Street theatre.

Empire Broadcasting Signs New Contract with AFM

The Empire Broadcasting Corporation last week became the second transcription company to sign a contract with the American Federation of Musicians covering the manufacture of commercial transcriptions for radio use. World Broadcasting System and its parent company, Decca Records, Inc., were the first to sign an agreement with AFM. Empire must pay the AFM three per cent of gross receipts from records which are used on the air commercially. The signing left five major transcription companies which had not yet negotiated a settlement with the union.

VonTilzer Wins Injunction Against Vogel Music

Federal Judge William Bondy last week in New York's Southern District Court ruled in favor of Harry Von Tilzer, plaintiff, song composer and publisher, in issuing an injunction against Jerry Vogel Music Company in a copyright infringement suit. The court upheld the plaintiff on his claim that the defendant had not been assigned rights to songs which appeared in the Vogel catalogue. Such songs written by Mr. Von Tilzer as "All Alone" and "Down on the Farm" were among those under dispute.

Atlas Corporation Acquires Plaza Hotel in New York

Floyd B. Odlum, president of the Atlas Corporation, and chairman of the board of RKO, announced last week that Atlas had acquired the Plaza Hotel in New York, located at 59th Street and Fifth Avenue. It has been operating for the past 39 years and was originally built at a cost of $12,000,000. C. N. Hilton, hotel operator, was identified as being associated in the acquisition.

To Trade Show "Thousands Cheer"

Metro-Goldwyn-Mayer will trade show "Thousands Cheer" in six cities on October 19th and in all other exchange centers October 26th. On October 19th the new Technicolor film will be shown in Albany, Boston, New Haven, New York, Philadelphia and Washington.

Glenn Heads Checkers

Peter F. Glenn has been appointed field supervisor of Warner Brothers' checking service for the Philadelphia territory, succeeding Richard L. Brown, inducted into the Army.

Films Are Behind Radio as News Source: Fly

Motion pictures and the press "are far behind radio as disseminators of news," James L. Fly, chairman of the Federal Communications Commission, told members of the Radio Executives Club in New York last Thursday. He called upon the radio industry for an "intelligent reexploration" of its responsibility for "having maintained or having subverted our fundamental principles of freedom." He added that these "are not Goverment problems in the first instance. They are primarily problems for the industry itself to face and to solve in the best traditions of American free speech."

Regarding his views on motion pictures, the FCC chairman declined to make further comment explaining that he did not feel prepared at this time to set forth his position in detail.

Mr. Fly took exception to nearly all the major planks in the code of ethics of the National Association of Broadcasters. Most of the nation's radio stations use this code as a guide in handling controversial issues. He also condemned the policy of Columbia Broadcasting System against "opinionated" commentators.

He indicated, however, that at least for the present, the FCC would do nothing concerning the recent plea that it bring out into the open the material now in its possession bearing on radio censorship of the news.

Clearance Demand Filed At Detroit Tribunal

A clearance demand was filed at the Detroit arbitration tribunal October 8th, by the Clawson Amusement Company, operator of the Clawson theatre at Clawson, Mich. The case was Detroit's 14th and was filed against Paramount, RKO, MGM, Warner and 20th Century-Fox. Irving Belinsky, the compainant, claims that the clearance of the Royal Oak and Washington theatres at Royal Oak, Mich., is unreasonable, although admitting some competition, he asks for a maximum of seven days.

At the Buffalo tribunal this week, a consent award settled the clearance complaint of the Fulton Enterprises in Fulton, N. Y., against MGM, RKO, Warner Bros., Twentieth Century-Fox and the Schine circuit. Under the agreement, approved by J. Francis Harter, arbitrator, the Fulton may play on the second Sunday after the first run in Oswego provided that pictures in no case will be available less than 10 days after first run Oswego. It was the 24th case.

The remanded appeal of Anthony Demharter, operating the Peacock theatre, New Orleans, was dismissed on Friday by Bert Flanders, arbitrator. The specific run demand, New Orleans' tenth case, had been dismissed in June.

National Decency Legion Classifies Six Films

The National Legion of Decency reviewed six films for the current week, approving all of them. The list follows: Class A-1, Unobjectionable for General Patronage: "Doughboys in Ireland." Class A-2, Unobjectionable for Adults: "Here Comes Elmer," "Hi Ya Sailor," "Paris After Dark," "Mystery Broadcast," "Nearly Eighteen."

"Sahara" Screenings Held

Two more screenings of Columbia's "Sahara" were held at the Orpheum theater in San Francisco on October 13th and at the Orpheum in Des Moines on October 14th.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 11—Bombers for Yugoslavia....Supplies over Alaskan Highway.... Japs blasted from plane carrier....Rescue of 20 in Burma jungle....General Arnold, Captain Clark Gable, Mrs. Roosevelt shown in film flashes.... World series game....Lew Lehr.

MOVIETONE NEWS—Vol. 26, No. 12—Advance of Fifth Army in Italy....Paratroopers attack Japs in New Guinea....U. S. raid on Wewak....World series

NEWS OF THE DAY—Vol. 15, No. 209—Twenty rescued in Burma jungle....Yugoslav fliers given planes to attack enemy....Captain Clark Gable shown with U. S. airmen overseas.

NEWS OF THE DAY—Vol. 15, No. 210—Japs bombed in South Pacific....Yanks advance towards Rome.... Secretary Knox reports on tour of war fronts.... World series resume....Notre Dame whips Michigan.

PARAMOUNT NEWS—No. 12—Describing the food front....Land convoy to Alaska....Rodeo in New York....People in the headlines.

PARAMOUNT NEWS—No. 13—Notre Dame tops Michigan....Allies push on in Italy and in South Pacific....World series final in St. Louis.

RKO PATHE NEWS—Vol. 15, No. 14—Headhunters in jungle rescue in Burma....Bombers for Yugoslavs....Roosevelt opens War Fund Drive....Bombers attack Tarawa....General Arnold in England ....Negro troops stand guard.

RKO PATHE NEWS—Vol. 15, No. 15—U. S. bombers smash Jap bases....Fifth Army drives on in Italy ....Notre Dame beats Michigan....Yanks beat Cards in World Series.

UNIVERSAL NEWSREEL—Vol. 16, No. 231—Jungle rescue....Yanks win third series game....Raid on Tarawa....General Arnold in England....Dealy Brothers get wings....Manhattan transfer....Army whips Colgate....Spills in rodeo.

UNIVERSAL NEWSREEL—Vol. 16, No. 232—Yanks move towards Rome....Chile's Independence Day.... Henry Ford gets first helicopter....Rolling up to Alaska....Notre Dame beats Michigan....Japs crushed at Wewak.

Myron Blank To Serve As Navy Lieutenant

Myron Blank, secretary of Tri-States Theatres, Des Moines, which is headed by his father, A. H. Blank, has been appointed a lieutenant, junior grade, in the Navy, He is to be assigned to the Navy personnel division in Washington, D. C., serving in the visual education department. He will take his preliminary training at Tuscon, Ariz. Several farewell parties were tendered him in Des Moines by associates and friends before his departure. While he is on leave of absence, there will be no replacement for Mr. Blank. His secretaries, Marie Frye and Thelma Crittenden, will handle the office routine. The lieutenant is married and has three children.

Universal Declares Common Stock Dividend of $1

The board of directors of Universal Pictures Company last week declared a dividend of $1 per share on the common stock, payable October 30th to stockholders and voting trust certificate holders of record on October 25th. It marks the first time in the company's history that common stockholders will receive a return on their investment. J. Cheever Cowdin, chairman of the board, in making the announcement, said: "Improved earning power, plus a sounder financial framework brought about largely through the merger of the holding and operating companies, culminated in today's action."

ASCAP Pays $1,317,989

The American Society of Composers, Authors and Publishers this week paid to its members a third quarterly distribution of $1,317,989. It was an increase of $50,000 over the second quarter and was the largest amount paid since 1940.

Dedicate Legion Room

The "Henry Lydecker Room" was dedicated at ceremonies at the Vernon Macaulay Post of the American Legion in Boston last week. It is popularly known as the Theatrical Post. The room was dedicated to the memory of the late Henry Lydecker of the Film Exchange Transfer Company.

Exhibitors Seek To Speed Truck Print Delivery

Key New York exhibitors will meet soon with distributors' representatives in a move to facilitate print deliveries by truck. The meeting is being sponsored by the New York Film Board of Trade, with Louis Nizer, board counsel-secretary, in charge. Following formation of a committee, efforts are to be made to obtain War Production Board priorities for new trucks, the lack of which threatens to break down the Metropolitan film delivery systems, servicing more than 1,100 theatres in the New York territory.

Exhibitors, responsible for the delivery systems, are getting the aid of distributors following repeated rejections by the WPB of applications for trucks. The Contract Film Carriers of New York made the appeal to the Film Board for help. A series of meetings resulted in the board's decision that collective action of all groups interested would be advisable.

It is expected that the exhibitors, truckers and the exchange members of the Film Board will petition the industry's War Activities Committee for its help in presenting their case to the WPB in Washington.

According to Mr. Nizer: "Although it is the exhibitors' problem, the distributors are anxious to help, to join them in their efforts to maintain delivery schedules, which already have been curtailed by gas and tire reductions. It is an acute problem."

Among those who have been mentioned as candidates to represent the exhibitors are Irving Dollinger, Fred Schwartz and Sam Rinzler.

At present the truckers, under a recent easing of WPB restrictions, may obtain half-ton trucks, but this size vehicle would require several trips daily instead of the single trip at present allowed by OPA regulations.

UA's Announced Program Already Totals 19

United Artists has announced 12 more pictures for release this season. Added to the seven already released, the company total now is 19. The company needs only nine additional features to round out the program of 28 indicated for the 1943-44 season.

Completed and awaiting release dates are "Jack London," "Three Russian Girls," "Voice in the Wind" and "The Gunmaster." Shooting are "Since You Went Away," "It Happened Tomorrow," "The Bridge of San Luis Rey" and "Knickerbocker Holiday."

For December and January production will be "Dishonored Lady," "It's Great to Be Young," "Hairy Ape" and "Andrew Stone's Sensations of 1944."

MGM Promotes Seven in Indianapolis Branch

Seven promotions in the sales personnel of the Metro-Gold-Mayer Indianapolis exchange were announced last week. Val Klaiber, formerly office manager, has been promoted to salesman, and is succeeded by former booker Don MacLeod. Madalyn Cornet has been advanced from second to first booker. Marjorie Richter, formerly secretary to the office manager, is now second booker, and Harriet Harmon, formerly chief contract clerk, has been promoted to third booker. Ann Cummins and Doris Stewart, formerly clerks, are now chief contract clerk and booker's clerk, respectively.

To Vote on Sunday Films

Voters in Cambridge, O., will vote on Sunday films in the November election. At present, theatres are closed on Sundays.


Hoo
Ho
THE HOOSIER HOT SHOTS
THE MUSIC MAIDS
GEORGE D. HAY as
"THE SOLEMN OLD JUDGE"
ISABEL RANDOLPH as "MRS. UPPINGTON"
Courtesy of "Fibber McGee and Molly"
GEORGE "SHUG" FISHER
LILLIAN RANDOLPH as "BIRDIE"
Courtesy of The "Great Gildersleeve"
Featuring DALE EVANS
GEORGE BYRON
EMMA DUNN * THURSTON HALL
Frank McDonald—Director
Orignal Story and Screen Play
Dorrell and Stuart McGowan

SIER

LIDAY

STARRING

ADIO'S POPULAR ENTERTAINERS



EPUBLIC PICTURE ★ BUY U. S. WAR SAVINGS BONDS

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

IT'S A GREAT LIFE: Penny Singleton, Arthur Lake—Would like to do every Saturday what I did on this one. Could pay off the mortgage and retire. Played Sept. 18.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

Metro-Goldwyn-Mayer

ASSIGNMENT IN BRITTANY: Pierre Aumont, Susan Peters—This is a very good war picture with plenty of action from start to finish. Played Wednesday, Thursday, Sept. 29, 30.—Mrs. Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

BATAAN: Robert Taylor, Thomas Mitchell—A very swell little show which made things tick at the box office. In other words—business great. Should do business anywhere. Played Sunday, Monday, Sept. 12, 13.—L. I. Myers, Rex Theatre, Slickville, Pa. Small town and rural patronage.

DR. GILLESPIE'S NEW ASSISTANT: Lionel Barrymore, Van Johnson—Double billed with "The Falcon Strikes Back" at bargain prices to below normal business. Would say that this series has about run its course. While the "Falcon" never did mean much to me, Dr. Gillespie was always a sure bet in the past with Lew Ayres. Played Tuesday, Sept. 21. —A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—Good show, good business. Seats all sold out and plenty standing. Played Sunday, Monday, Sept. 19, 20.—L. I. Myers, Rex Theatre, Slickville, Pa. Small town and rural patronage.

JOURNEY FOR MARGARET: Robert Young, Laraine Day—Because this one was outdated and a war drama, used with Roy Rogers Western, "Heart of the Golden West," on Tuesday double bill. The results were very gratifying and the audience expressed its appreciation. Played Sept. 28.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

PILOT NO. 5: Franchot Tone, Marsha Hunt—Lots of complaints from our patrons on this one—that is the few who came to see it. This is definitely a double feature picture. Quite a number of the complaints were that you had to see the film from the first in order to understand it. Played Wednesday, Thursday, Sept. 15, 16.—L. I. Myers, Rex Theatre, Slickville, Pa. Small town and rural patronage.

PRESENTING LILY MARS: Judy Garland, Van Heflin—This was a very good feature and was well liked here. Attendance fair. Played Saturday, Sunday, Oct. 2, 3.—Mrs. Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

PRESENTING LILY MARS: Judy Garland, Van Heflin—Although we did not do the business that we expected on this, it is one swell show and I believe it was enjoyed by all who came to see it. Played Wednesday, Thursday, Sept. 29, 30.—L. I. Myers, Rex Theatre, Slickville, Pa. Small town and rural patronage.

THREE HEARTS FOR JULIA: Ann Sothern, Melvyn Douglas—Business very poor. This seemed to be a departure from the "Maisie" series, but for reasons unknown didn't draw well here. Played Wednesday, Thursday, Sept. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

WHISTLING IN DIXIE: Red Skelton, Ann Rutherford—There were some walkouts among the more critical, but on the whole the audience reaction was good. Played Friday, Saturday, Sept. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Monogram

BOWERY AT MIDNIGHT: Bela Lugosi, John Archer—Another waste of film. Nothing in this new to anyone. Story very poor. Played Saturday, Sept. 18.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

'NEATH BROOKLYN BRIDGE: East Side Kids—This is one type show that has never made money here, and for the good of the kids in town I hope they never do. Played Saturday, August 25.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

RHYTHM PARADE: Gale Storm, Robert Lowery —A very good musical in the low price bracket; better than some top price musicals. Doubled with "Stardust on the Sage." Candido can't be beat. Played Wednesday, Thursday, Sept. 8, 9.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town and rural patronage.

SILVER SKATES: Patricia Morison, Kenny Baker —Lots of very good skating—in fact, just a little too much skating. They should have had more of Frick and Frack and a little more of comedy. Played Saturday, Sunday, Sept. 25, 26.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town and rural patronage.

Paramount

FIVE GRAVES TO CAIRO: Franchot Tone, Anne Baxter—There were no raves on this feature and business was only fair, but there were some very favorable comments on the excellent work of Tone and Miss Baxter. The picture was well made and very entertaining. Played Sunday, Monday, Sept. 26, 27.— A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

HAPPY GO LUCKY: Mary Martin, Dick Powell— This was an excellent comedy in Technicolor. It did not register overly strong at the box office. However, the audience was pleased with the entertainment offered. Played Sunday, Monday, Sept. 26, 27.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

HAPPY GO LUCKY: Mary Martin, Dick Powell— The type that really does business. The screen serves its purpose; it's just 100 per cent entertainment. Eddie Bracken was responsible for a lot of laughs. Played Thursday-Saturday, Sept. 16-18.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard, Veronica Lake—War picture after war picture has done just mediocre business. Along comes this one and climbs right up at the box office with the best of them. Many favorable comments; well liked. Played Thursday-Saturday, Sept. 23-25. —C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

PRC Pictures

BLACK RAVEN, THE: George Zucco, Wanda MacKay—An average murder show.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Republic

FALSE FACES: Rex Williams, Bill Henry—Not very good. Try to pass it up.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

GAUCHO SERENADE: Gene Autry—These Autry reissues are very good. Just like seeing one of Gene's new ones.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

HIT PARADE OF 1943: John Carroll, Susan Hayward—Three top bands with good support add up to a top musical, good entertainment and box office. Played Saturday, Sunday, Sept. 4, 5.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town and rural patronage.

HIT PARADE OF 1943: John Carroll, Susan Hayward—This was a very good musical. Business was about normal. Played Wednesday, Thursday, Sept. 22, 23.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

STARDUST ON THE SAGE: Gene Autry—A good musical Western, and Autry always draws here. Doubled with "Rhythm Parade" to a full house. Played Wednesday, Thursday, Sept. 8, 9.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town and rural patronage.

STARDUST ON THE SAGE: Gene Autry, Smiley Burnette—The last Autry on my list. Double billed with "They Came to Blow Up America" from 20th-Fox. Business was better than usual, which I attributed to the Autry offering. Played Friday, Saturday, Sept. 24, 25.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

SWING YOUR PARTNER: Lulubelle and Scotty. Vera Vague—This proved to be a swell piece of entertainment along with "Cat People" from RKO. which did not help any except to lengthen the running time. Business was excellent and my audience satisfied. Played Wednesday, Thursday, Sept. 29, 30.— A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

RKO

CINDERELLA SWINGS IT: Guy Kibbee, Gloria Warren—I didn't like it so well. Since I ran it only one night, I can't judge very well as to patrons' opinions.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

FOREVER AND A DAY: British and American Stars—Very good, but no drawing power.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

GILDERSLEEVE'S BAD DAY: Harold Peary, Jane Darwell—Business much better on this one than on "The Great Gildersleeve." Just plain hokum comedy all through but it takes patrons' minds off the war and that seems to be what they want. Played Saturday, Sept. 25.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

SAGEBRUSH LAW: Tim Holt—Above average Westerns as all Tim Holt's pictures are.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Twentieth Century-Fox

A-HAUNTING WE WILL GO: Laurel and Hardy —Used on second half of double bill with "Whistling in Dixie." Business only fair, but the children are still very fond of these two old favorites. Played Friday, Saturday, Sept. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

CRASH DIVE: Tyrone Power, Anne Baxter—A real romantic war drama, done in Technicolor, that gave entire satisfaction to a large and appreciative audience. Only one thing wrong—the print was not so good. Played Sunday, Monday, Sept. 19, 20.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

HELLO, FRISCO, HELLO: Alice Faye, John Payne—This cast in this type always goes over big, and this was no exception. More pictures like this is what I need. Played Monday-Wednesday, Sept. 27-29.—C. A. Smith, Rege nt Theatre, Chapleau, Ont., Canada. Small town patronage.

HELLO, FRISCO, HELLO: Alice Faye, John Payne, Jack Oakie—A swell combination—Miss Faye and Oakie. A picture I will remember for a long time; good business and everyone satisfied. Played Sunday, Monday, Aug. 8, 9.—L. I. Myers, Rex Theatre, Slickville, Pa. Small town and rural patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—A very good human interest story which had lots of appeal. Business good both days. This is

(Continued on page 50)

RKO RADIO PICTURES INC. TRADE SHOWINGS

OF FIVE PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	THE IRON MAJOR		GANGWAY FOR TOMORROW		GOVERNMENT GIRL		GILDERSLEEVE ON B'WAY		FALCON AND THE CO-EDS	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Bway.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Boston	RKO Projection Room	122 Arlington St.	——	——	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 6th St.	Mon. 11/1	8:30 P.M.	Mon. 11/1	10:30 P.M.	Wed. 11/3	8:30 P.M.	Wed. 11/3	10:30 P.M.	Thurs. 11/4	8:30 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Dallas	Fox Projection Room	1801 Wood St.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Denver	Paramount Projection Rm.	2100 Stout St.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Detroit	Blumenthal Projection Rm.	2310 Cass Ave.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Indianapolis	Fox Projection Room	326 No. Illinois Ave.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Kansas City	Paramount Proj. Rm.	1800 Wyandote	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Milwaukee	Warner Proj. Rm.	212 W. Wisconsin Ave.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
New Haven	Fox Projection Room	40 Whiting St.	——	——	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 10/20	2:30 P.M.	Thurs. 11/4	11:00 A.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
New York	RKO Projection Room	630 Ninth Ave.	Mon. 11/1	11:00 A.M. 4:00 P.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	10:00 A.M. 4:00 P.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M. 2:30 P.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Pittsburgh	RKO Projection Room	1623 Blvd. of Allies	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Portland	Star Preview Room	925 N. W. 19th St.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 11/2	11:30 A.M.	Tues. 11/2	2:30 P.M.	Wed. 11/3	11:30 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:30 A.M.
Salt Lake City	Fox Projection Room	216 E. 1st St.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Seattle	Jewel Box Projection Rm.	2318 2nd Ave.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 11/1	10:00 A.M.	Mon. 11/1	11:30 A.M.	Wed. 11/3	10:00 A.M.	Wed 11/3	11:30 A.M.	Thurs. 11/4	11:00 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Mon. 11/1	11:00 A.M.	Mon. 11/1	2:30 P.M.	Wed. 11/3	11:00 A.M.	Wed. 11/3	2:30 P.M.	Thurs. 11/4	11:00 A.M.

(Continued from page 48)

wnat the small towns go for. Our rural customers responded very well to this picture. Played Wednesday, Thursday, Aug. 18, 19.—L. I. Myers, Rex Theatre, Slickville, Pa. Small town and rural patronage.

STORMY WEATHER: Bill Robinson, Lena Horne—Almost did average business. I tried this all-Negro picture on Sunday through Tuesday as an experiment. I wanted to see the reaction of my patrons. It lived up to my expectations and I had no unfavorable comment. Played Sunday-Tuesday, Sept. 19-21.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

United Artists

CRYSTAL BALL, THE: Paulette Goddard, Ray Milland—I did not expect much from this but for once I was fooled. Business fairly good and enjoyed by all, including myself. Played Friday, Saturday, Sept. 24, 25.—L. I. Myers, Rex Theatre, Slickville, Pa. Small town and rural patronage.

HANGMEN ALSO DIE: Brian Donlevy, Walter Brennan—Smart picture, which drew only average business. Played Monday-Wednesday, Sept. 6-8.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

LADY OF BURLESQUE: Barbara Stanwyck, Michael O'Shea—From the advertising I was led to believe this had something on the ball, but it played to average business. Played Monday-Wednesday, Sept. 20-22.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

Universal

ALMOST MARRIED: Robert Paige, Jane Frazee—Played it late and found it to be a grand little show.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SHADOW OF A DOUBT: Joseph Cotten, Teresa Wright—A picture that will stand up and please the fans. Didn't draw the first night. Played Saturday, Sunday, Sept. 11, 12.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town and rural patronage.

WHITE SAVAGE: Maria Montez, Jon Hall, Sabu—Very good. I thought it wasn't as good as "Arabian Nights," but my patrons went for it.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

WHITE SAVAGE: Maria Montez, Jon Hall, Sabu—Played to nice business. Pleased. Played Thursday-Saturday, Sept. 9-11.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

WHO DONE IT?: Abbott and Costello—Who done it? They (Abbott and Costello) done it, and with a bang. Lots of laughs and a very good house. Played Saturday, Sunday, Sept. 18, 19.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town and rural patronage.

Warner Bros.

ACROSS THE PACIFIC: Humphrey Bogart, Mary Astor—Another good picture which had no draw. Perhaps it was too old. Played Monday-Wednesday, Sept. 13-15.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

BACKGROUND TO DANGER: George Raft, Sidney Greenstreet—This is a fairly good show with some action. I believe it was enjoyed by all our patrons who came to see it, but business was way off for Sunday, Monday. Played Sept. 26, 27.—L. I. Myers, Rex Theatre, Slickville, Pa. Small town and rural patronage.

BACKGROUND TO DANGER: George Raft, Sidney Greenstreet—No draw, no good for "A" time and yet it has everything you want for the action fans.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

BAD MEN OF MISSOURI: Dennis Morgan, Jane Wyman—Very good. Played it before, but Warner Bros. make the best "Super Westerns," so I repeated it.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

GORILLA MAN, THE: John Loder, Paul Cavanaugh—Don't let the name fool you. Just another murder picture.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Short Features

Columbia

SAPPY BIRTHDAY: Clyde Comedy—Andy always good for a laugh here.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada.

Metro-Goldwyn-Mayer

PICTURESQUE MASSACHUSETTS: Fitzpatrick Traveltalks—Travelogue in color. These are good and are well liked by our audiences.—Mrs. Gertrude Proulx, Au Gres Theatre, Au Gres, Mich.

Paramount

TIMBER ATHLETES: Sportlight—Interesting short.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada.

UNUSUAL OCCUPATION NO. 5:—Unusual Occupations—Entertaining reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

STREAMLINE AND STAMINA: Sports Reviews—Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Victory Film

WAR TOWN: Victory Film—A Victory reel which has a few grains of entertainment.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

ALL AMERICAN BAND: Melody Master Bands—One of the best band shorts we've played, according to the reports from our patrons.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada.

HORSES! HORSES! HORSES!: Sports Parade—A color short which seemed to hold interest for all.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada.

SHORT PRODUCT PLAYING BROADWAY

Week of October 11th

ASTOR
Over the Andes..... MGM
Feature: Thousands Cheer .. MGM

CAPITOL
Georgetown, Pride of Penang. MGM
Fixin' Tricks ..... MGM
Day of Battle..... Paramount
Feature: Johnny Come Lately. United Artists

CRITERION
Football Thrills of 1942..... MGM
Dizzy Acrobats ..... Universal
Feature: Hit the Ice..... Universal

GLOBE
Snow Sports ..... Vitaphone
Day of Battle..... Paramount
Feature: The Man from Down Under ..... MGM

MUSIC HALL
Seventh Column ..... MGM
Airways to Peace (March of Time) ..... 20th Cent.-Fox
Feature: Lassie Come Home.. MGM

PARAMOUNT
Superman, Secret Agent.... Paramount
Amphibious Fighters ..... Paramount
Happy Birthdaze ..... Paramount
Feature: A Lady Takes A Chance..... RKO

RIALTO
Superman in Jungle Drums.. Paramount
Day of Battle..... Paramount
Feature: Strange Death of Adolf Hitler ..... Universal

ROXY
Day of Battle..... Paramount
Supermouse Rides Again... 20th Cent.-Fox
Mormon Trails ..... 20th Cent.-Fox
Feature: Wintertime ..... 20th Cent.-Fox

STRAND
In the Drink..... Vitaphone
Women At War..... Victory Film
Feature: Thank Your Lucky Stars..... Warner Bros.

20th-Fox Announces Changes In November Release Dates

Previously announced November release dates for several Twentieth Century-Fox pictures have been changed by the company. The pictures and new dates are: "Guadalcanal Diary," November 5th, and "Dancing Masters," November 19th. Two reissues, "The Rains Came" and "Under Two Flags" will be released November 26th instead of October 29th. Two others, "In Old Chicago" and "Banjo on My Knee" are set for October 29th instead of September 24th.

James Herries Elected Pathe News Treasurer

James Herries has been elected treasurer of Pathe News, Inc., effective November 1st. George Ronan will continue as assistant treasurer. Mr. Herries occupies the position vacated by Leon Goldberg, who recently became studio manager of RKO Radio.

MPTO Meets in November

The Motion Picture Owners of Washington, D. C., has postponed the meeting at which it is to elect a national representative to MPTOA until November 2nd.

"Army" Show for London

The stage version of Irving Berlin's "This Is the Army" will be presented in London before the film version is shown. The picture is scheduled to open late in November.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1943.

STATE OF NEW YORK } ss.
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theo. J. Sullivan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture Herald and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher & Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, New York City; Editor, Terry Ramsaye, 1270 Sixth Avenue, New York City; Managing Editor, Terry Ramsaye, 1270 Sixth Avenue, New York City; Business Manager, Theo. J. Sullivan, 1270 Sixth Avenue, New York City.

2. That the owner is: Quigley Publishing Company, Inc., 1270 Sixth Avenue, New York City; Martin J. Quigley, 1270 Sixth Avenue, New York City; Gertrude S. Quigley, 1270 Sixth Avenue, New York City; Martin S. Quigley, 1270 Sixth Avenue, New York City; Colvin W. Brown, 1270 Sixth Avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

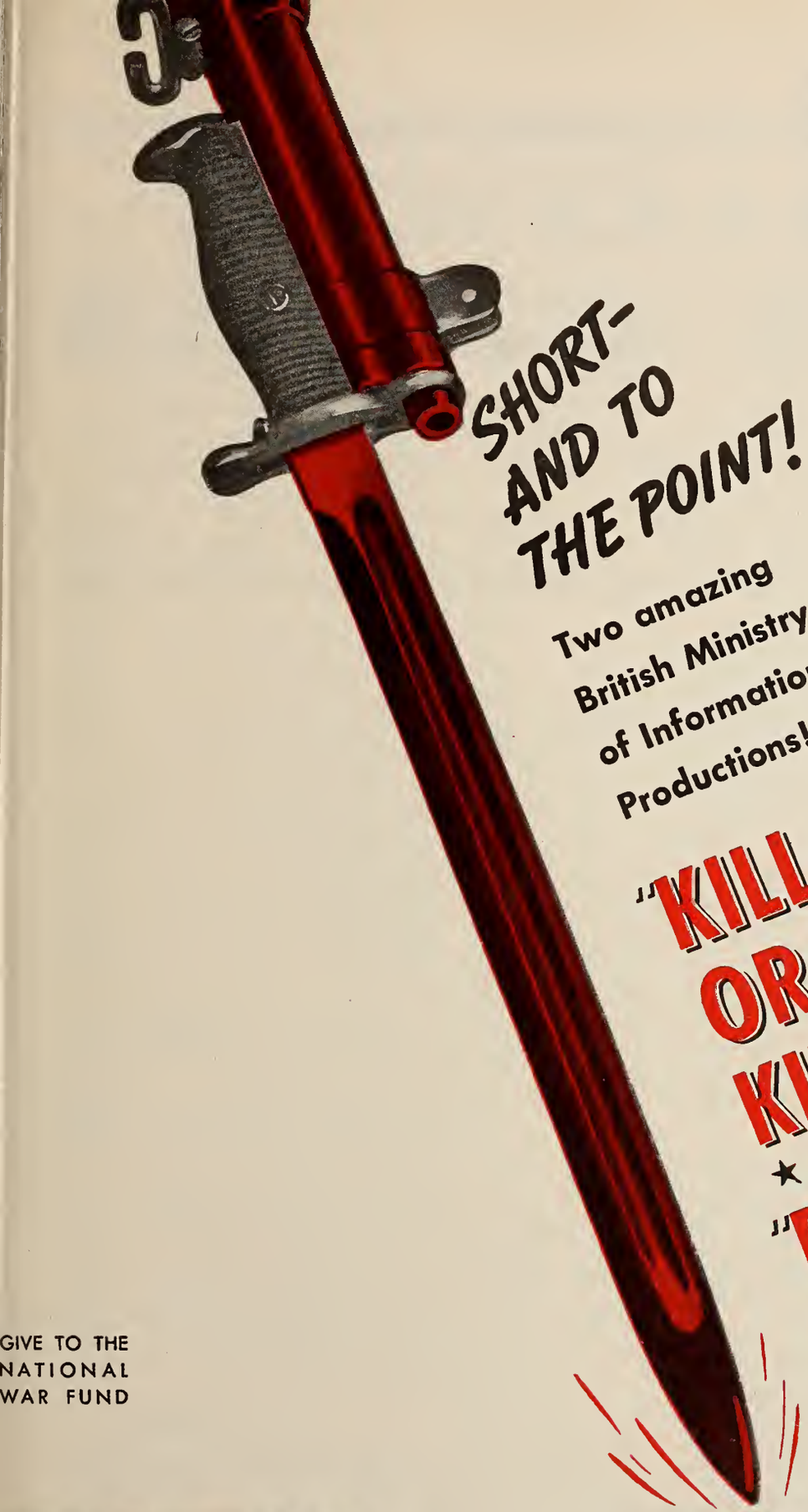
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

THEO. J. SULLIVAN,
Business Manager.

Sworn to and subscribed before me this 21st day of September, 1943.

DOROTHY S. KAVANAGH,
Notary Public.
Queens County, N. Y.

[SEAL]
(My commission expires March 30th, 1944)



SHORT— AND TO THE POINT!

Two amazing British Ministry of Information Productions!

"KILL OR BE KILLED"

★

"RAID REPORT"

. . . another scoop for —and from— **UNITED ARTISTS**

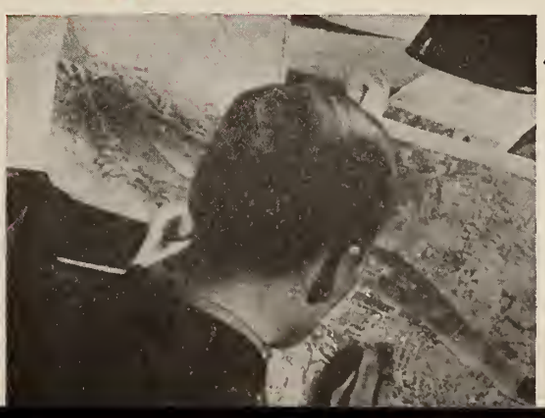
GIVE TO THE NATIONAL WAR FUND



"KILL OR BE KILLED"

British sniper vs. Nazi sniper! Truly spine-chilling in its realism as each lone fighter uses every trick, every nerve, every thread-thin chance that may help him stay alive — and may cost the enemy his life!

(2 REELS)



"RAID REPORT"

This is the wind-up of eve R.A.F. raid. The graphic e dence — accurate, sens tional, complete — of t damage done by our bom Authentic photos of Ha burg, Genoa, Lubec Cologne — in flaming rui

(1 REEL)

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

WATCH ON THE RHINE (WB)

Final Reports:

Total Gross Tabulated	$1,014,050
Comparative Average Gross	848,100
Over-all Performance	119.5%

BALTIMORE—Stanley, 1st week	132.4%
BALTIMORE—Stanley, 2nd week	119.5%
BALTIMORE—Stanley, 3rd week	99.3%
BOSTON—Metropolitan, 1st week (DB) Nobody's Darling (Rep.)	104.7%
BOSTON—Metropolitan, 2nd week (DB) Nobody's Darling (Rep.)	100.7%
BOSTON—Paramount, MO, 1st week (DB) Nobody's Darling (Rep.)	114.0%
BOSTON—Fenway, MO, 1st week (DB) Nobody's Darling (Rep.)	98.3%
CHICAGO—Roosevelt, 1st week	161.7%
CHICAGO—Roosevelt, 2nd week	121.4%
CINCINNATI—RKO Palace	119.0%
CINCINNATI—RKO Shubert, MO 1st week	140.0%
CINCINNATI—RKO Shubert, MO 2nd week	110.0%
CLEVELAND—Hippodrome	146.2%
CLEVELAND—Allen, MO 1st week	144.5%
CLEVELAND—Lake, MO 2nd week	129.9%
DENVER—Denver (DB) Spotlight Scandals (Mono.)	117.8%
DENVER—Esquire (DB) Spotlight Scandals (Mono.)	104.6%
DENVER—Aladdin, MO 1st week (DB) Spotlight Scandals (Mono.)	174.4%
DENVER—RIALTO, MO 2nd week (DB) Spotlight Scandals (Mono.)	112.5%
INDIANAPOLIS—Circle	109.0%
LOS ANGELES—Warner Downtown, 1st week	154.4%
LOS ANGELES—Warner Downtown, 2nd week	110.1%
LOS ANGELES—Warner Downtown, 3rd week	86.7%
LOS ANGELES—Warner Hollywood, 1st week	171.1%
LOS ANGELES—Warner Hollywood, 2nd week	114.8%
LOS ANGELES—Warner Hollywood, 3rd week	82.2%
LOS ANGELES—Warner Wiltern, 1st week	194.2%
LOS ANGELES—Warner Wiltern, 2nd week	117.3%
LOS ANGELES—Warner Wiltern, 3rd week	90.0%
MILWAUKEE—Warner, 1st week (DB) Prairie Chickens (UA)	134.6%
MILWAUKEE—Warner, 2nd week (DB) Prairie Chickens (UA)	120.0%
NEW HAVEN—Roger Sherman	116.1%
NEW YORK—Strand, 1st week (SA) Abe Lyman Orch., Jerry Lester, others	143.5%
NEW YORK—Strand, 2nd week (SA) Abe Lyman Orch., Jerry Lester, others	141.1%
NEW YORK—Strand, 3rd week (SA) Abe Lyman Orch., Jerry Lester, others	105.2%
NEW YORK—Strand, 4th week (SA) Abe Lyman Orch., Jerry Lester, others	87.3%
NEW YORK—Strand, 5th week (SA) Abe Lyman Orch., Jerry Lester, others	71.7%
OKLAHOMA CITY—Criterion	133.3%
OMAHA—Paramount (DB) All By Myself (Univ.)	143.4%
PHILADELPHIA—Boyd, 1st week	136.7%
PHILADELPHIA—Boyd, 2nd week	105.2%
PHILADELPHIA—Boyd, 3rd week	76.8%
PHILADELPHIA—Arcadia, MO 1st week	121.4%
PITTSBURGH—Penn	130.9%
PITTSBURGH—Warner, MO 1st week	123.2%
PITTSBURGH—Ritz, MO 2nd week	103.5%
PROVIDENCE—Majestic, 1st week	111.1%
PROVIDENCE—Majestic, 2nd week	85.4%
SAN FRANCISCO—Paramount, 1st week	156.0%
SAN FRANCISCO—Paramount, 2nd week	124.2%
SEATTLE—Orpheum, 1st week	184.9%
SEATTLE—Orpheum, 2nd week (DB) Larceny with Music (Univ.)	112.9%
ST. LOUIS—Ambassador, 1st week (DB) Meloday Parade (Mono.)	128.0%
ST. LOUIS—Ambassador, 2nd week (DB) Meloday Parade (Mono.)	112.0%
ST. LOUIS—Missouri, MO 1st week (DB) Behind the Rising Sun (RKO)	104.3%
WASHINGTON—Earle, 1st week (SA) Vaudeville	138.3%
WASHINGTON—Earle, 2nd week (SA) Vaudeville	125.0%
WASHINGTON—Metropolitan, MO 1st week	130.4%

SALUTE TO THE MARINES (MGM)

Intermediate Reports:

Total Gross Tabulated	$352,880
Comparative Average Gross	293,300
Over-all Performance	120.3%

BALTIMORE—Century	123.3%
BUFFALO—Buffalo, 1st week (DB) Henry Aldrich Swings It (Para.)	100.0%
BUFFALO—Buffalo, 2nd week (DB) Henry Aldrich Swings It (Para.)	127.2%
CINCINNATI—RKO Palace	99.2%
CLEVELAND—Loew State, 1st week	139.8%
CLEVELAND—Loew State, 2nd week	113.1%
CLEVELAND—Loew Stillman, MO 1st week	139.3%
LOS ANGELES—Chinese (DB) The Kansan (UA)	109.1%
LOS ANGELES—Loew State (DB) The Kansan (UA)	120.2%
LOS ANGELES—Ritz (DB) The Kansan (UA)	100.0%
MILWAUKEE—Wisconsin (DB) A Stranger in Town (20th-Fox)	130.0%
NEW HAVEN—Loew Poli (DB) Nobody's Darling (Rep.)	96.7%
NEW HAVEN—College, MO 1st week (DB) Nobody's Darling (Rep.)	118.7%
PITTSBURGH—Penn	130.9%
PITTSBURGH—Ritz, MO 1st week	142.8%
PROVIDENCE—Loew State, 1st week (DB) Footlight Glamour (Col.)	159.7%
PROVIDENCE—Loew State, 2nd week (DB) Footlight Glamour (Col.)	87.5%
SAN FRANCISCO—Fox (DB) Nobody's Darling (Rep.)	119.4%
ST. LOUIS—Loew State (DB) Footlight Glamour (Col.)	121.3%
TULSA—Ritz	118.6%
WASHINGTON—Loew Capitol	131.8%
WASHINGTON—Loew Columbia, MO 1st week	115.9%

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WINTERTIME (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	$300,650
Comparative Average Gross	230,200
Over-all Performance	130.6%

BALTIMORE—New	118.2%
BOSTON—Paramount	101.2%
BOSTON—Fenway	105.1%
KANSAS CITY—Esquire	140.0%
KANSAS CITY—Uptown	142.8%
LOS ANGELES—Chinese (DB) Someone to Remember (Rep.)	111.8%
LOS ANGELES—Loew State (DB) Someone to Remember (Rep.)	115.3%
LOS ANGELES—Ritz (DB) Someone to Remember (Rep.)	114.6%
MILWAUKEE—Wisconsin, 1st week (DB) Young Mr. Pitt (20th-Fox)	140.0%
MILWAUKEE—Wisconsin, 2nd week (DB) Passport to Suez (Col.)	109.4%
NEW HAVEN—Loew Poli (DB) Adventures of a Rookie (RKO)	107.5%
NEW HAVEN—College, MO, 1st week (DB) Adventures of a Rookie (RKO)	156.2%
NEW YORK—Roxy (SA) Bert Lahr, Paul Haakon, Lucille Manners	137.8%
PHILADELPHIA—Fox	150.5%
PITTSBURGH—Harris	107.5%
PITTSBURGH—Senator, MO, 1st week	121.0%
ST. LOUIS—Ambassador, 1st week (DB) A Scream in the Dark (Rep.)	144.4%
ST. LOUIS—Ambassador, 2nd week (DB) A Scream in the Dark (Rep.)	112.0%

HOLY MATRIMONY (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	$336,100
Comparative Average Gross	297,000
Over-all Performance	113.1%

BALTIMORE—New	103.4%
CHICAGO—Apollo, 1st week (DB) Mardi Gras (Para.)	130.4%
CHICAGO—Apollo, 2nd week (DB) Mardi Gras (Para.)	130.4%
KANSAS CITY—Esquire	150.0%
KANSAS CITY—Uptown	147.3%
LOS ANGELES—Chinese (DB) Bombers Moon (20th Fox)	104.9%
LOS ANGELES—Loew State (DB) Bombers Moon (20th Fox)	100.9%
LOS ANGELES—Ritz (DB) Bombers Moon (20th-Fox)	93.7%
NEW YORK—Roxy, 1st week (SA) Carol Landis, Paul Draper, Jerry Wald Orch.	124.8%
NEW YORK—Roxy, 2nd week (SA) Carol Landis, Paul Draper, Jerry Wald Orch.	97.9%
OKLAHOMA CITY—Midwest	133.9%
OMAHA—Orpheum (SA) Bob Chester Orchestra and others	133.0%
PITTSBURGH—Harris	96.7%
PITTSBURGH—Senator, MO, 1st week	103.1%
ST. LOUIS—Fox (DB) Here Comes Elmer (Rep.)	110.7%
TULSA—Ritz	123.3%
WASHINGTON—Loew Capitol (SA) Vaudeville	113.6%

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PHANTOM OF THE OPERA (Univ.)

First Reports:

Total Gross Tabulated	$167,200
Comparative Average Gross	133,200
Over-all Performance	125.4%

BOSTON—Keith Memorial (DB) Prairie Chickens (UA)	110.3%
CINCINNATI—RKO Palace, 1st week	154.7%
CINCINNATI—RKO Palace, 2nd week	119.0%
CINCINNATI—RKO Shubert, MO, 1st week	120.0%
DENVER—Denver (DB) Footlight Glamour (Col.)	130.0%
DENVER—Esquire (DB) Footlight Glamour (Col.)	104.4%
MINNEAPOLIS—Orpheum, 1st week, AA*	137.9%
MINNEAPOLIS—Orpheum, 2nd week	73.2%
MINNEAPOLIS—World, MO, 1st week	127.2%
MINNEAPOLIS—World, MO, 2nd week	104.5%
TORONTO—Uptown, 1st week	171.3%
TORONTO—Uptown, 2nd week	156.1%
TORONTO—Uptown, 3rd week	130.9%
TORONTO—Uptown, 4th week	89.8%

*Advanced admissions at premiere only.

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THANK YOUR LUCKY STARS (WB)

First Reports:

Total Gross Tabulated	$150,300
Comparative Average Gross	114,100
Over-all Performance	131.7%

CINCINNATI—RKO Albee	145.5%
INDIANAPOLIS—Indiana	126.0%
KANSAS CITY—Newman, 1st week	155.9%
KANSAS CITY—Newman, 2nd week	126.1%
KANSAS CITY—Newman, 3rd week	91.7%
NEW HAVEN—Roger Sherman (DB) The Hidden Hand (WB)	125.8%
NEW YORK—Strand (SA) Sammy Kaye Orchestra	138.7%
OMAHA—Brandeis (DB) Crime Doctor (Col.)	145.4%

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

The Newsreel In Sicily

Echoing some recent remarks concerning the importance and interest in newsreels is a letter from "Somewhere in Italy", sent to us by Pvt. Herman M. Addison, formerly manager with the Schine Circuit in Glen Falls, N. Y. "Addie" says, "We saw 'Yankee Doodle Dandy' in a field. I enjoyed it but it was not liked as much as 'Gentleman Jim'. Action pictures will always be tops with men. Romance with women and a combination is needed to please a mixed audience.

"Also popular are the newsreels. No matter how old, and even though most of the subjects are general and dateless, the men seem to like them in preference to any other shorts."

Will the manager of the first-run neighborhood theatre, I habitually attend, and who usually eliminates the newsreel from the program to save a few minutes time, please note. The home folks like newsreels, too.

△ △ △

Still A Manager's Job

Last week, industry leaders attended a meeting to discuss juvenile delinquency. The gathering was addressed by Charles P. Taft, Director of Community War Services for the Federal Security Agency, on the subject "Youth On The Home Front".

Mr. Taft told the audience that "coping with the youth problem is essentially a community job."

Of course it is a community job. This department pointed out the fact sometime ago, but, so far as the theatre is concerned, the hoodlum problem is a "manager's job."

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In Technicolor

The frequency with which Technicolor is being employed in pictures, recalls certain procedures and practices which have been advised to bring out the full beauty and color tones on the theatre screen.

When Technicolor first came into prominence, motion picture engineers told theatremen that the best effects of the innovation could be obtained by dimming or eliminating extraneous house lighting. Stress was also placed on the fact that projection equipment required extra checking and adjusting in order to insure maximum light output and to minimize the danger of possible injury to the print. It was also recommended that screens be kept as clean as possible.

In conjunction with the Technicolor production, "For Whom the Bell Tolls", Paramount has just issued a manual entitled "Mr. Exhibitor—Your Presentation On The Screen". As may be implied from the title, the manual enumerates all the details relevant to the proper screen and sound presentation of this attraction, and is being sent to all theatres where the picture is booked.

There is a possibility that some showmen have forgotten the original precautions to assure maximum enjoyment by the public of Technicolor productions. It is a timely reminder that all color attractions are worthy of special consideration.

△ △ △

They're Still Good

J. D. Hillhouse's recent letter remarking that "After all, the old stunts with a little streamlining are the best" got us looking into the old Herald files.

At random we opened to a page of an October, 1935, issue of the Round Table section. On the one page were **several** promotions which could easily be patterned into current use by alert showmen.

A doll carriage parade was staged by J. J. Cahill, at Brockton, Mass. Prizes were promoted for the winners. Sounds like a surefire stunt for any Saturday matinee.

Frank Harpster, of Warners' Ohio, in Mansfield, put over a style show with 20 merchants cooperating. Frank also promoted an amateur radio broadcast which was sponsored.

At the New York Roxy a score guessing contest was held, wherein patrons coming nearest to guessing correctly the scores of major and local football games were awarded guest tickets to the show. They used a herald on which was listed the games with blanks for the scores.

In Rochester, N. Y., Les Pollock used four bannered girls, roller skating, to plug the attraction, "Reckless".

Looking over the pages, we had an added thrill by finding two names which are familiar to readers of the Round Table. Both have been active contributors through the years and each has won an Annual Award in the Quigley Competitions.

Morris Rosenthal's activities on "Sequoia" were listed at Loew's Majestic, in Bridgeport, and there was a photo of an atmospheric front which Louie Charninsky had built for "Chinatown Squad" at the Capitol, in Dallas.

—CHESTER FRIEDMAN

LOBBY SHOWMANSHIP



Jerry Westergreen, publicity man at the Lafayette, Buffalo, N. Y., arranged this 24-sheet cutout on "Destroyer".



Attractive lobby display at the Lincoln, Washington, created by Bill Hoyle, advertising manager. Title was stencilled with flasher behind for animation. Different colored fluorescent lamps accentuated the circles.



Publicity manager Norman Wrobel's "Mr. Lucky" Wishing Well. Patrons contributed for Buddy's Smokes Fund at the Grand, in Chicago.



During the showing of "Stormy Weather" at the Grove, Freeport, L. I., Walter Smith cleverly devised a mystery storm with rain effect from the marquee as part of his ballyhoo.



The Death's Head on this lobby display was transparent. Mollie Stickles used it to exploit "Hitler's Madman" at Loew's Poli, Waterbury, Conn.



A Washington, D. C., department store featured this window display which publicist Jesse Pulcipher promoted for "Bell" premiere at Loew's Palace.

The Elements Of Layout

How the physical materials are composed into an advertisement - fifth of a series



The average person in charge of the operation of an individual theatre is in a position somewhat different from the proprietor of an establishment in most other lines of business. In the selling of motion picture entertainment, the manufacturer endeavors to prepare the advertising for the retailers as well as for himself. The theatre executive has recourse to the producer-distributor's *press book.*

The press book has been of great service in theatre selling—and it has not been with a certain objectionable influence. The evils, to the extent they have existed, have proceeded precisely from those resources which give such a service its great value. That is to say that because the producer, knowing well in advance of release the principal general selling points of his product, can prepare advertising for possible use by a great many theatres, he is enabled to employ highly trained experts in the several crafts involved in advertising. But inevitably this is likely to result in a habit of taking the easiest way—casual use of press book material—when, as occasionally happens, an original advertisement, perhaps merely *adapting* a press book illustration, might meet local conditions more forcefully.

Press Book Main Source of Ideas

In general it is doubtless safe to regard the press book as a *first source,* of the complete advertisement, and of ideas for an original one, with the chances being that unless the manager has an aptitude for advertising, he will not be able, as a rule, to improve upon the press book copy and layouts. He is likely to find original efforts advised only (a) when a playdate coincides with a local occasion (such as a celebration), the presence of an institution of some special character (such as a college), or similar factors peculiar to the local community and (b) when competition, either more or less continually or occasionally, demands outstanding distinction in advertising not provided for, in the local sense, by the press book. Even in these situations, the illustrative matter in the press books (readily available from the exchange in mat form) can commonly be adapted to local needs, with the copy and the arrangement of the type matter following the requirements of the local problem.

These considerations obviously make a discussion of this kind necessarily different from one on advertising layout in general. And because advertising is only one of the many and varied functions of theatre management, the suggestions offered are properly to be confined to that minimum directly applicable to the theatre manager's job.

The purpose of the layout, just like that of the copy itself, is to sell. Not merely to look pretty, but to *sell.* Therefore, all the elements of the layout depend initially on the message you wish to get across to your own prospective patrons. This may seem a truism, and it probably is. However, many a theatre advertisement has shown precious little relationship between its form and its message.

No pretty lettering, no ornamental gewgaws, no trick type arrangements, not even illustrations, should be allowed to get in the way of the clear, readily readable statement of what you have to say. In its main requirements, the message should be adjusted to the space available in its most readable patterns, with the catchlines where they will attract the eye in as natural a manner as possible from beginning to end.

Too often the copy is arranged in disjointed pieces, some here, some there, so that the eye has to stop and begin all over again somewhere else.

Now Ready for Other Elements

With the copy sketched in substantially in the way the type should flow, the other elements may then be built in. In theatre advertising these other elements consist principally in an illustration or two, the name of the theatre, a block of type stating the performance hours and prices, and a border.

Perhaps as still another element should be considered white space. All printed matter is visible and readable because of its contrast with the white space around it. White space therefore is really a typographical element, too, and should not be regarded as so much waste merely because it is not occupied by ink.

Not all theatre advertisements require illustrations. But most of them are improved by them. It depends upon the message and to whom it is directed.

The average theatre manager's position with respect to illustrative matter is more or less rigidly influenced by his advertising equipment. The press book is usually his only economical source. Fortunately it is a good source. Similar advertising services have been tried in other fields with little or no success. Peculiarities of the motion picture business, however, have made this type of service well adapted to the common needs of the retailer of motion pictures, and for the most part press book art is well done.

Illustrations

In selling illustrations from the press book for an advertisement otherwise original, the theatre manager has to consider (1) adaptability to the requirements of the determined copy arrangement, (2) adaptability to the *feeling* of the copy, (3) adaptability to the patronage to be appealed to, and (4) adaptability to the publication to be used.

The first consideration imposes certain limitations of size and shape. The second calls for a certain style and theme, exploiting the star, the idea of beauty, the thought of delightful make-believe, of power, of music—whatever *emotional appeal* you are selling.

The selection advised by this second consideration may then be influenced by the third—for even though you may be selling a stark, vigorous melodrama of gangland, your community may be largely limited to people of somewhat conscious refinement, families pretty careful not only about what they see themselves, but about what their children see. Even men in such communities wince now and then at the over-bold. This, of course, is a single example—similar factors frequently operate in other kinds of situations, and it should be remembered that a picture is always stronger than words.

Consider Paper Quality

Adaptation of illustrative material to a periodical advises some regard for the quality of paper and printing to be expected. In the exploitation of a star or a scene, halftones are commonly indicated. Some newspapers (confined as a rule to the larger cities) can print halftones quite clearly, so that they retain much of their original pictorial appeal. A great many newspapers, however, lose considerable detail, while others are equipped to achieve little more than a black smudge.

Allowing for exceptions in specific cases, it is probably safer to depend on line-drawings for the average newspaper advertisement. They are not only sure to print well under almost any conditions, but (as the writer believes) they have more *life.* This is probably because there are definite lines, a flow, giving the whole illustration movement. Moreover, the artist himself has had a certain feeling for his subject and (if he is a good one) has got that feeling into his composition. In short, he has probably emphasized just what you yourself wish to emphasize. If selected from the press book, a line-cut will have been Ben-Dayed to give it such tones as are desirable.

Theatre Signature

The name of the theatre (usually in the printing form of a *logotype*—lettering cast into a single block of metal) may be given varying positions, of course, depending upon the pattern of the advertisement. Few occasions, however, will advise against either a top or bottom position. Probably in most cases one is trying to smack the reader instantly with his attraction-selling copy, and this, of course, suggests a position for the theatre name somewhere beneath it. On the other hand, when the amusement page of a newspaper carries quite a few theatre ads, it may be advisable to place the theatre name at the top (perhaps upper left hand corner so as not to obscure the message) as a means of identifying the ad quickly.

Having read through the copy from or to the name of the theatre, the reader, if interested, is likely to be willing to hunt around a bit for the little block of type stating the performance hours and prices, and this may be inserted in certain possible breaks in the illustration or similar available space. In locating this block of type it should be remembered, however, that small as it usually is, it can create a crowded appearance, or injure the nice balance of a layout, if placed promiscuously.

GEORGE SCHUTZ

THEATREMEN CREATE NOVEL DEVICES FOR BOND DRIVE



Les Pollock had singing Air Cadets from the 51st College Training Detachment at the War Bond premiere at Loew's, Rochester, N. Y.



Someone in the Treasury Department remarked that theatres were the bond cash registers of the nation. M. Conner, manager of the Capitol, Madison, Wis., took the remark literally and built this huge cash till in the lobby.



In Brooklyn, N. Y., manager Al Hattoff auctioned kisses to the highest bidders for bond purchases at the Park theatre rally. Winners kissed an AWVS member. Above photo shows Al at the microphone.



To stimulate bond sales in Hugo, Okla., Dwight Seymour of the Erie theatre arranged a public display of tanks, jeeps and other Army equipment.



Artie Cohen, manager of the Roosevelt, in Philadelphia, built this novel display in the lobby, which was particularly appropriate.



Photo by Commercial Studios

Zollie Volchok had a sock campaign for the Drive, at the Paramount, Portland, Ore. His assistant, Al Utigrad, promoted a 16mm. projector and showed "Battle of Midway" in the lobby.

RECORDS BROKEN IN TULSA; OTHER QUOTAS EXCEEDED

Springfield, Ohio. Pop. 77,406

Bill Heiss at the Markay theatre, in Jackson, Ohio, launched a Bond premiere in connection with "Best Foot Forward," but rather than sell Bonds cold from the stage, a musical auction was held.

A Hammond electric organ was installed for the occasion, hooked to three tone cabinets located in different parts of the theatre. The audience was asked to participate in an auction whereby patrons requested the organist to play any number they desired, popular or classical. The idea was to stick the organist. If he was able to play the number, that party had to buy a Bond for the amount called for by the auctioneer in the request. If the organist could not play the number, the theatre bought five dollars in War stamps and a new bid was started.

Heiss says it was a great stunt both for the theatre and the Drive, as all who had attended the premiere were already Bond buyers, the house having been sold out a week in advance at $96,000, a bond purchase admitting holders to the premiere. Despite that fact, $21,000 worth of Bonds were sold at the musical auction, and as Bill says: "A good time was had by all and on several occasions the audience joined in singing their favorites."

Hawesville, Ky. Pop. 896

A special show was held by Karl A. Herzog at the Select theatre, at which $92,195 net in Bonds were sold. Tinted heralds were distributed well in advance calling attention to the Bond Rally, the program for the occasion consisting of the short, "Getting in the Scrap," "Air Raid Wardens" and "Report from the Aleutians."

Taunton, Mass. Pop. 37,395

Arthur W. Pinkham, manager of the Park theatre, had "Watch on the Rhine" for his War Bond show and then proceeded to tie in all the banks and stores as well as other industrial establishments in the town. On the committee serving with Pinkham were Alexander Hurwitz of the Strand, Melver Druker of the State and Joseph Rosa of the Grand.

A big stage show was put on and the Park was packed to capacity, as a result of which more than $200,000 worth of Bonds were sold.

Pittsburgh, Pa. Pop. 1,994,060

Through a tieup sponsored by the local Chamber of Commerce with several committees doing the job, and Lige Brien of the Kenyon in on the promotion and publicity angles, a Bond Bombing campaign was arranged. Twenty A.P. planes flew over the district dropping 350 parachutes to which were attached an order on one of the cooperating merchants for anywhere from two dollars in War Stamps to a $25 Series E War Bond.

The merchants were approached for the money with which the Chamber purchased the Stamps and Bonds. Then certificates were made out with amount values printed on them and the merchant's name. The lucky persons catching one of the parachutes presented the certificates to the respective merchants in exchange for the Stamps or Bonds.

The stunt was widely advertised in the papers and through profuse use of posters, with three stores advertising the Bond Bombing on a different day for three days prior to the event. Lige further adds that those who were entitled to Stamps received them from the merchants already pasted in books to encourage holders to complete the book.

Red Bud, Ill. Pop. 1,000

The Red Bud theatre, managed by Mr. and Mrs. C. T. Dusinberre, with 300 seats, making two changes weekly, reports selling 310 War Bonds during the Third War Loan Drive, totalling $45,000. Nearly half the town's quota was sold through the theatre.

Cleveland, Ohio. Pop. 1,214,943

A Stage Bond Auction was held by Louie Lamm at Warner's Uptown, in which 62 local merchants participated. No gift cost less than five dollars and some were worth fifty. One of the highlights of the evening was the auctioning of 12 pairs of Nylon hose, which alone brought $25,000. Newspapers came through with stories in advance, announcements were landed over radio stations and a jeep toured the neighborhood with address system blasting the news of the show.

The stage was appropriately dressed for the occasion with all the cooperating stores' merchandise effectively displayed. Pennants calling attention to the War Bond Auction show were hung from underneath the theatre marquee.

Lamm reports a total of $45,575 in Bonds sold during the auction.



Photo by Miller Woods Studio

Standing before the microphone at Orpheum theatre bond premiere are Ralph Talbot, manager and program chairman, and L. W. Grant, Tulsa, Okla., bond drive chairman

Total sales, representing actual cash purchases of War Bonds, amounted to $8,365,895.00 as a result of the tremendous campaign put on in Tulsa, Oklahoma, for the premiere showing of "Let's Face It." The premiere was staged at the Orpheum theatre with manager Ralph Talbot handling all details of the event.

The purchase of a War Bond was accepted as admission. The theatre, seating 1,360, was scaled from $25.00 purchases to $25,000.00. Two individual purchases were made for one million dollars each.

In addition to the premiere showing of the feature picture, a huge rally was presented on the stage. 200 Air Corps cadets made a thrilling background for the ceremonies.

Mischa Auer, William Boyd, Mary Brian and Grace Bradley, Hollywood stars, greeted the audience and entertained.

War heroes, home on furloughs, related their exploits to the assemblage. All branches of the service were represented.

Captain Ed Wynn, noted ferry command pilot, officiated as master of ceremonies. The introductory speech was made by L. W. Grant, bond drive chairman for the city.

A parade preceded the premiere and a tremendous publicity campaign was arranged with the cooperation of the press.

Quigley Awards Contenders

The showmen listed below are those whose campaigns received during the last two weeks make them eligible for consideration for the Fourth Quarter Quigley Awards.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

L. A. COHEN
Poli, Hartford, Conn.

RODNEY COLLIER
Stanley, Baltimore, Md.

TOMMY DELBRIDGE
Loew's, Nashville, Tenn.

BERT DETWILER
Latrobe, Latrobe, Pa.

ARTHUR GROOM
Loew's, Memphis, Tenn.

AL HATOFF
Park, Brooklyn, N. Y.

WILLIAM HEISS
Markay, Jackson, Ohio

BILL HOYLE
Lincoln, Washington, D. C.

BILL JOHNSON
Malco, Memphis, Tenn.

GEORGE KRASKA
Poli, New Haven, Conn.

GEORGE LABY
Palace, Pittsfield, Mass.

MEL LAWTON
Prince Edward
Sydney, Australia

JOE LONGO
Loew's, Boston, Mass.

JACK MATLACK
Broadway, Portland, Ore.

LOUIS E. MAYER
Palace, Cleveland, Ohio

LESTER POLLOCK
Loew's, Rochester, N. Y.

JIMMIE REDMOND
Rivoli, Falls City, Neb.

KEN ROCKWELL
Palace, Jamestown, N. Y.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

MATT SAUNDERS
Poli, Bridgeport, Conn.

LOUIS L. SIMONS
Park, Windsor, Ont., Canada

WALTER SMITH
Grove, Freeport, L. I.

MOLLIE STICKLES
Strand, Waterbury, Conn.

GERALD M. WESTERGREN
Lafayette, Buffalo, N. Y.

Safety Week Declared by Mayor for "Seventh Column"

On the short, "Seventh Column," at the Columbus, Columbus, Neb., Burns Ellison tied the picture in with city's entire safety program. The Junior Chamber of Commerce became the sponsor and the senior chamber cooperated by mailing out circulars to 300 influential business men.

The newspapers gave the promotion daily page one stories; downtown stores provided windows and the mayor helped out by making the week "Columbus Safety Week," with the slogan, "Smash the Seventh Column."

A local packing company stuffed payroll envelopes with safety information. Talks on safety were scheduled at several plants, one changing the date of its meeting to conform with the opening of the short. Blocks of tickets were sold outright to three large industrial firms, two sold tickets to their employes and the sixth urged all employes to attend.

"Footlights Serenade" Receives Radio Coverage in Havana

Exploitation that clicked for 20th Century-Fox's Managing Director Herbert White of Cuba to pre-sell three Fox pictures in that territory for release at the America theatre in Havana, included "Footlight Serenade" which was publicized over six radio stations, covering all the sections of the metropolis. Prior to the opening Station CMBD featured a special musical program, playing the specially recorded music of the picture during a 30-minute broadcast. A spectacular lobby display, with special poster art, was another important feature.

The showing of "Ten Gentlemen From West Point" at the Encanto theatre, Havana, was extremely well publicized in the public prints: a novelization of the picture was published in *El Pair Grafico*, a Sunday magazine distributed with the Sunday edition of *El Pais*, which has a 60,000 circulation. A novelization also appeared in a magazine called "Swing Makers." Radio announcements netted the film 90 minutes daily for several days prior to the premiere.

"Desert Victory" received an excellent send-off at the Alkazar theatre. In addition to good poster and radio advertising, a special preview held for newspaper and magazine critics provided the picture with many columns of publicity space.

"Johnny Come Lately" Tied to Bond Drive

The premiere of "Johnny Come Lately" was ushered in at Loew's, Indianapolis, with a wide variety of tieups, the opening coincided with the local War Bond Show, and Bill Elder didn't miss a trick in getting "Johnny Come Lately" across to his patrons via the local press and radio.

Tied in to the War Bond Show, the picture got its share of a full-page co-op placed in the Indianapolis *Star*. Space was contributed to by more than 30 merchants, and plugged the free showing of "Johnny Come Lately" and the War Bond Show. In addition, the picture got a number of feature stories, supplemented with art.

Life-size cut-outs of Cagney in Uncle Sam costume, on display in the theatre's lobby weeks in advance, plugged both the picture and War Bond Drive.

Novel Lobby Display Used by Brien

To exploit "King of the Cowboys," Lige Brien had an unusual display in the lobby of the Kenyon theatre, Pittsburgh. The display, a statuette, showed a cowboy on a bucking broncho. It was backed up with signs and cactus plants for atmosphere. Lige reports that the patrons commented more on this than on any other display.

A street ballyhoo was used for this attraction, directional arrows were employed and several window displays were promoted.

National Tieup Arranged For "So Proudly"

The Chesterfield cigarette campaign tied up with "So Proudly We Hail," has covered every city, town and hamlet in the country. The tieup which was the largest single unit in the overall advertising and exploitation on the picture, was negotiated by Robert M. Gillham, advertising and publicity director for Paramount Pictures. The campaign was launched last July.

Seven-color, life-size standees and window cards of the three stars in the picture, Claudette Colbert, Paulette Goddard and Veronica Lake, were placed in an estimated 1,000,000 retail stores from coast to coast. These displays obtained prominent window and counter locations regardless of the size of the town.

In addition, car cards were used in subways, trains, street cars and buses all over the United States.

Chesterfield ran full-page, four-color ads featuring stars of the picture in 112 magazines with an estimated total circulation of 45,000,000. Every important national magazine and fan magazine carried a four-color ad, many running on the back page.

Kleper Dresses Staff for "King of the Cowboys"

To lend further atmosphere to his date on "King of the Cowboys" at the Poli-Bijou, in New Haven, Sid Kleper dressed his entire staff in cowboy attire one week in advance of the opening. For a street ballyhoo, Sid used a boy in cowboy outfit playing a guitar. Fan photos were distributed; blowups of Roy Rogers and Tripper were planted in the window of a leading restaurant; window cards spotted about town; counter displays landed and Sid contacted five riding schools and invited them to come to the opening along with their horses.

For "First Comes Courage" and "Appointment in Berlin," Kleper promoted imprinted paper bags, distributed tinted heralds and secured excellent window displays.

Rockwell Gives Fan Photos

To attract the kids to his date of "Song of Texas" at the Palace theatre, in Jamestown, N. Y., Ken Rockwell distributed four-color photos of the star, Roy Rogers. The giveaway was plugged in his newspaper ads and Ken reports business tripling at a cost of but one dollar per day for the four-day run.

Twedt Issues Calendars

So popular have become Doc Twedt's calendars for his shows at the Lido theatre, in Manly, Ia., that the local daily recently devoted space on the front page calling attention to the new monthly edition.

Scott Gives Star Photos

During the engagements of "King of the Cowboys" at the Mozark theatre, in Springfield, Mo., Boyd F. Scott distributed tinted photos of Roy Rogers. The reverse side carried a plug for the companion feature together with playdates.



Photo by Kent

Photomural enlargements of Cooper and Bergman covered the entire front of Loew's Palace, in Washington, D. C., for the engagement of "For Whom the Bell Tolls". District manager Carter Barron and Angie Ratto were responsible for the effective display.

"Destroyer Week" Proclaimed By Mayor for Longo

The highlight of Joe Longo's "Destroyer" date at Loew's State, in Boston, was the proclamation of the Mayor of a special week devoted to the picture. This fact was well publicized in all newspaper ads. The personal visit to Boston of Marguerite Chapman several days prior to the opening of the film resulted in cracking several front pages, inside layouts, etc. A special herald was printed up and distributed through the defense plants, shipyards, etc.

A stunt with the Coast Guard cracked the papers with a neat piece of art with caption reading: "The Girl They Love to Play For." With the award of a silver trophy to the Shipmaster of the Boston Navy Yard, Longo succeeded in cracking two papers with two-column cuts complete with picture, theatre and playdate credits.

On "Best Foot Forward" Joe planted layouts in papers relative to the new season pictures and a layout in the *Sunday Post* in conjunction with the defense shows every Tuesday and a cooperative ad with one of the leading department stores using the title with proper credit lines.

Boyle Ties "Swing Shift" To Defense Plants

For his date on "Swing Shift Maisie" at Loew's Poli Broadway, in Norwich, Conn., Joseph Boyle contacted the local payroll deduction chief of the War Finance Committee to hold a series of bond rallies at local plants during the showing of the picture, with guest tickets to the employees selling or buying the greatest amount of bonds. Heralds were made up for distribution at the plants and notices tacked on bulletin boards.

In connection with "Best Foot Forward," Joe tied in with one of the music stores which devoted a window to the announcement that guest tickets would be offered for each five old records turned in. The window featured a giant cutout of Harry James, together with scene stills.

Contests Highlight Elders' "Hi Diddle" Campaign

"Hi Diddle Diddle" was given a well-rounded campaign at its opening at Loew's theatre, Indianapolis, by William Elder. Tie-ups, effective radio coverage, newspaper contests, stunts and co-op ads all were part of the campaign.

Newspapers played up the advance with feature stories and art on the stars in the film. A three-day classified ad contest also kept the attention of readers; this was arranged by using names of persons selected from the phone book. Each person finding their own name in the classified section was given a guest ticket. Six 15-minute programs were arranged over station WIRE, one program based on questions and answers on the picture. The best answers got the the winners guest tickets.

The picture was plugged in the local Chamber of Commerce bulletin, appeared in 18 suburban newspapers, and was listed in various club bulletins. Special snipes were placed on all street cars. Fifteen wall thermometers were placed in the downtown districts with copy: "Temperature now is . . . Show at Loew's now is . . ." and below followed a midget window card with complete billing.

Window displays were secured in local stores, jewelry tie-ups were arranged and a department store used the Martha Scott wedding gown stills for a display and a co-op ad. A tie-up was put over whereby Smith Bros.' cough drops were distributed at the the theatre a few day in advance of the showing. Each cough drop was accompanied by a card with copy reading: "You will laugh so much that you will need this to ease your throat."

For a street stunt, the headless man gag was used with telling results. The front of the house was decorated with bannered boards, colored enlargements and 40x60 pictorial displays.

Historical Society Display Aids "Forgotten Sins"

To help publicize the date on "Isle of Forgotten Sins" at Loew's Poli Strand, in Waterbury, Conn., Mollie Stickles promoted the Mattuck Historical Society for a display of one of their diver outfits which was used together with stills of diving scenes from the picture. Mention of the display was used inside their premises and posted on their street bulletin board. Heralds were distributed and an entire false front used during the engagement, as were spot announcements over WATR.

On "Best Foot Forward," Mollie landed the distribution of 3,000 circulars by local shoe stores, copy reading: "You bought these shoes to help you keep your Best Foot Forward. Be sure they fit before you wear them," etc., etc. Window streamers were printed up and used in the windows of all shoe repair shops in the downtown area, copy here read: "It's patriotic to repair your old shoes," with a plug for the picture.

Eerie copy was used to exploit "Revenge of the Zombies" and "Ghosts on the Loose." Theatre attendants were dressed in nurses' uniform for the engagement with a first aid kit available for those who couldn't take it. A three-column coloring contest based on pen and ink caricatures of the East Side Kids with tickets to winners was landed in the paper.

Patrons Autograph Lobby Board For "Youngest Profession"



Emerson's teaser lobby stunt in advance of "Youngest Profession" at the Paramount theatre, in Omaha.

Ted Emerson at the Paramount theatre, in Omaha, Neb., got excellent results through the use of a board placed in the lobby with the words "Are You a G.A.A.A.H?" written at the top. The words meant: "Are you a member of the Great Army of American Autograph Hunters" and was used to help exploit "The Youngest Profession."

Patrons were asked to sign the board which was later sent to Hollywood where the five guest stars in the picture, Robert Taylor, Greer Garson, Lana Turner, Walter Pidgeon and William Powell, were reportedly to pick the five most distinguished signatures and send an autographed picture to the owner of each winning signature.

Sinatra Singing Contest Proves Effective for King

Recently meeting with great success was the Sinatra Sing Contest arranged by Red King at the RKO Boston theatre, in Boston. Three hundred applications and letters were sent to former male contestants who appeared in various other contests held at the theatre. Five hundred full sheet cards with copy and credits were distributed to areas near dance halls, defense plants, store windows, etc. Heralds with application blanks were also distributed, with separate letters and blanks sent to promotion managers of stores, insurance offices, etc. Trailers, advance lobby displays and underlines on all theatre ads were also employed.

Radio coverage was had four times on two stations, which plugged the contest, cash prizes and personal gift from Sinatra.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

SELF DRIVE AUTOMATICKET, TWO UNIT, $143.: Model H hand operated, two unit, $212.50; carbon savers, 98c; acoustical felt, 50 yard rolls, 47½c; chrome snow white sound screens, square foot, 23½c; cashier's illuminated signs, $2.75; quick rechargeable flashlight batteries, $2.20; fifteen ampere rectifier bulbs, $7.95; super quality 868 photocells, $4.95; presto automatic changeovers, pair, $55.75. Ask for Fall Sale bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

WANTED TO BUY

WANTED POP CORN MACHINE. PREFER Burch #75-B. Must be in good condition. L. V. BILLESBACH, Gordon, Nebr.

USED EQUIPMENT

READY TO GO — SIMPLEX 2,000' SEMI-PROFESsional equipments with amplifier, tubes, loudspeaker, cables and telescoping pedestal. Single projector outfit $545.; double outfit, $975. Good condition, used for roadshowing commercial films. ABELES ADVERTISING SERVICE, 453 W. 42nd St., New York.

BRANDT DIRECT TYPE COIN CHANGER, WITH penny trays, cashier delivery, $79.50; Brandt subtracting type, no pennies, $125.; four unit Gold Seal ticket machine, reconditioned, $450.; Simplex, Powers replacement parts, useable, 60% discount; Powers 6B heavy pedestals, $39.50; underwriters 2½ gallon extinguishers, reconditioned, $20. Fall Bargain Bulletin ready — get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

ATTENTION BARGAIN HUNTERS! TWO 35MM. DeVry portables, complete with sound, in excellent condition, plus brand new sound screen and two full length features. All for only $999. KENNETH STINOGEL, 3510 St. Louis, Wichita, Kans.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand, $17.50 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

THEATRES

THREE SMALL TOWN THEATRES, $9,000. One-third cash. Yearly gross $10,000. CALVERT THEATRE, Calvert City, Ky.

WANTED TO BUY THEATRE, SEATING 300-500 in Illinois or nearby state. H. H. BERGMAN, Real Estate, Carlinville, Ill.

HELP WANTED

PROJECTIONIST: TOWN IN SOUTHERN MICHIgan. New air-conditioned theatre with new Simplex booth equipment. Want reliable, draft exempt man, not drifter. Life-time job, ideal conditions, and high wages to right man. Must have references. BOX 1681, MOTION PICTURE HERALD.

MANAGER, DRAFT EXEMPT, SMALL VIRGINIA chain. Send photograph and all information in first letter. BOX 538, Franklin, Va.

PROJECTIONIST AND MAINTENANCE MAN. Draft exempt. Absolutely sober and reliable. BOX 538, Franklin, Va.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

BOOKS

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

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MOTION PICTURE SOUND ENGINEERING— 547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

"Women at War" Premiere Held

The world premiere of "Women at War," two-reel Technicolor short produced by Warners to aid in the recruiting of 150,000 women for the Women's Army Corps, was held at Tri-States' Des Moines theatre in Des Moines, on September 29th. In an around-the-clock showing under the auspices of the Corps, $300,000 in War Bonds was sold with admission to the performance only through purchase of at least a $100 War Bond.

While the short was the program's most important item, "Thank Your Lucky Stars" played on the same bill to fill out the fare. Several weeks ago at the Warner home office, company executives met with Major Cora Webb Bass, WAC; Herbert Lenz, Young & Rubicam, and Major Robert Brown, technical information advisor to the WAC, to map an extensive advertising program for the campaign.

General release of the film, at that time, was set for October 1st and showings were planned for theatres in every community with more than a 10,000 population. The number of prints totals 147.

At the Des Moines opening, more than 7,000 persons attended the theatre during the all-day showing. From midnight on, the WAC was in charge of the house. Among the added features contributed to the premiere was a large field kitchen in the lobby to provide coffee and doughnuts, and also the sounding of retreat at five in the afternoon.

Shubert Theatre F&M Moveover

The Fanchon & Marco Service Corporation will operate the Shubert theatre in St. Louis for the Service Group Theatres, a partnership formed last week by the three brothers and two sons of Harry C. Arthur, head of F&M. The Shubert will open on October 21st as a moveover house for the Ambassador, Fox and Missouri theatres.

Of the five partners, three already are in service. The two sons are Lieutenant Harry C. Arthur, III, who is in the Marines, and Lieutenant Thomas G. Arthur, Air Corps. One of the three brothers, Edward B. Arthur, is attending the Armored Forces officer candidate school at Fort Knox. The other two brothers, James and David, and Edward L. Murphy, treasurer of F&M, will supervise operations in the absence of the other three.

In Johnson County, Kan., the Fairway, which was made a first run by the Fox Midwest Theatres a year ago, is playing day-and-date with the Esquire and Uptown theatres in Kansas City, Mo. The transformation of the Fairway was due to the driving restrictions at the time and was experimental. Admission prices at all three houses, however, are the same.

Get Priority to Rebuild Theatre in Maine

The Capitol Theatre Associates, St. John, N. B., has received a priority to rebuild the new State theatre in Madawaska, Me., replacing the old State theatre building. It will be operated by M. S. Bernstein, J. Lieberman and Mrs. Gussie Roberts. Mr. Lieberman and Mr. Bernstein head the B & L circuit, which includes the Savoy in Fort Kent, Me., and 10 other houses in the Canadian provinces. Work on the State will start shortly.

Hacker Enters Army

George J. Hacker, executive assistant to Jack A. Pegler, vice-president of Foote, Cone & Belding, advertising agency, was given a farewell party by associates in New York last week before entering the Army.

Republic Product to Circuit

The Publix-Great States circuit, operating 42 theatres in Illinois and Indiana, has closed a deal with Republic for the company's 1943-44 product.

Twelve Companies Chartered In New York State

Papers of incorporation recently were granted by Thomas J. Curran, New York Secretary of State, to the following companies: Exhibitor Associates, Joy Theatres, Zegibe Amusement Company, Special Attractions, Amusement Artists, Negro Theatres, Inc., American Negro News, D. & Z. Folks Theatre, Inc., Sound View Theatre, Inc., United Attractions, Panoram Amusement Corporation and Sirrah Productions.

Orlob Productions filed a statement and designation and surrender of authority was filed by City Theatre, Newark, N. J.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION



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Page 73

OCTOBER 16, 1943



Reserve your preferred position on RCA's post-war equipment delivery list through the RCA Purchase Priority Plan.

See your RCA Theatre Supply Dealer or write RCA, Dept. 70-19A, Camden, N. J.

RCA

RADIO CORPORATION OF AMERICA

FOR VICTORY BUY UNITED STATES WAR BONDS AND STAMPS

TUNE IN "WHAT'S NEW?"—*RCA's great new show, Saturday nights, 7 to 8, E. W. T., Blue Network.*



When you can again get carpet . . . get the most for your money through the advice and services of Bigelow Carpet Counsel



Before the war, hotels, theatres and stores saved money, time and trouble when they bought carpet by using Bigelow Carpet Counsel.

Carpet Counsel offered pattern recommendations from a wide range of designs. It gave estimates of wear in traffic areas. By using Carpet Counsel, you knew you would get the most from every floor covering dollar.

When Bigelow looms again weave contract carpet, let Carpet Counsel eliminate time-and-money-wasting guesswork in the planning stage.

An unusual and interesting use of Bigelow Wilton carpet at the beautiful Mercury Theatre, Detroit, Mich. Contractor—National Theatre Supply.

CHECK THESE CARPET COUNSEL FEATURES

1. THE RIGHT CARPET FOR THE RIGHT TRAFFIC AREA
2. COLORS AND PATTERNS FOR EVERY TYPE OF ROOM
3. NO EXTRA COST PER SQUARE YARD



Blue and gray Bigelow carpet makes an important contribution to the graceful Charles N. Agree architectural design.



Bigelow Lokweave with a poured on look in the main lobby of the Royal Theatre in Detroit, Mich.

BUY WAR BONDS

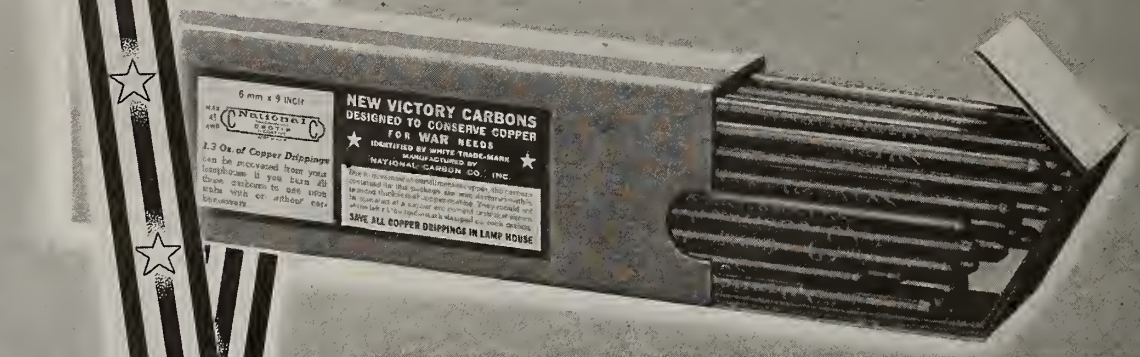
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BIGELOW-SANFORD CARPET CO., Inc.

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Get the most from your VICTORY CARBONS



RECOMMENDED TRIM AND RANGE OF ARC CURRENT FOR LAMPS USING COPPER COATED, HIGH INTENSITY, PROJECTOR CARBONS

Type of Arc	*Arc Current — Amperes*	*New Victory Carbons — Size and Type*
"1 Kw" High Intensity, A.C.	52-66	7 mm x 9 inch H.I., A.C. Carbons in both holders
"1 Kw" High Intensity, D.C.	40-42	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *adjustable* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *fixed* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C.	56-65	8 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative

You can obtain maximum efficiency and economy from your Victory Carbons by observing the following simple rules.

USE CARBON TRIM RECOMMENDED FOR YOUR PROJECTION EQUIPMENT.

The Victory Carbon trims indicated in the above table were established by comprehensive laboratory and field tests to ascertain the best results obtainable in all types of equipment.

OPERATE CARBONS AT SPECIFIED ARC CURRENT.

Better projection and greater economy are obtained when recommended arc currents are maintained. The maximum allowable arc current is stamped on each Victory Carbon at the left of the trade-mark.

CHECK FEED RATIO CAREFULLY.

Changes of arc current alter the ratio of burning rate between positive and negative carbons. On lamps equipped with adjustable feed and formerly operated above 45 amperes arc current, this ratio should be adjusted to meet the new current conditions.

A bulletin describing operation of the new Victory High Intensity Carbons is available for distribution and will be sent promptly upon request.

SAVE THE COPPER

Most of the copper used for plating copper coated projector carbons drops to the floor of the lamp house when the carbons are burned. Continue to save these copper drippings and turn them over to your supply dealer as designated by our government.



NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation

UCC

Carbon Sales Division, Cleveland, Ohio

GENERAL OFFICES
30 East 42nd Street, New York, N. Y.

BRANCH SALES OFFICES
New York, Pittsburgh, Chicago, St. Louis, San Francisco

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

The Coming of the "Theatre of the Future"

WHAT WILL THE theatre of the future be like? The question is asked more often mentally, perhaps, than right out loud; and in any case, it seldom indicates expectancy of an immediate, definite answer. It represents rather a feeling that anything so devastating as this war must mean a general break with the past. The future referred to is likely to be identified, vaguely, with the years that are to begin promptly upon the return of peace.

Under the stimulus of such times as these, the creative designer can of course really go to town. Now aircraft, as once the automobile did, is inspiring marvelous word and pen pictures of the "city of the future." Plastics are being applied, on paper, to so many things that one wonders if much in the post-war world will be made of anything else. The motion picture theatre has not escaped such searching for creative release from the restraints of war upon normal civilian interests. But mostly, we have observed, "theatres of the future" are the products of designers who have had little or nothing to do with theatres of the past; hence, we have always been suspicious of the very idea of such would-be prophetic schemes.

The series of studies begun in this issue, by S. Charles Lee, are hardly to be placed in this classification, however; Mr. Lee, Los Angeles architect, has specialized in buildings for the exhibition of motion pictures through many years of successful practice. It has been his good fortune to serve some of the most hard-headed operators in our business. His imagination is bold enough to carry him well off the beaten path; but one has to accept his creations, first as sound architectural engineering, then as practical theatre structures.

To submit a design that is quite different from what we have become accustomed to does not necessarily mean, of course, that it is in all respects recommended even by its creator. It is enough that the designer offer a well-grounded criticism of past practice and direct thought toward a better method. In Mr. Lee's studies one can like or dislike his architectural devices for accomplishing his aims; the point is: let's see, when we begin building theatres again, if the forward traffic space cannot be made in many instances, a more active merchandising medium in serving its other purposes.

The "theatre of the future" will come out of that kind of criticism, informed by intimate knowledge of both the technical nature and the commercial purposes of the motion picture theatre. The film theatre grew out of the stage theatre; change was coming into the planning of it before the war, and it will continue afterward. But the process will be one of evolution, proceeding as we understand the real problems better and better, and as materials develop and become proven. New theatres of the immediate post-war period will have features altogether familiar. Changes will come only with the years, and in these there will be more than meets the public eye.

Carbon Trim Gauges In Successful Use

MANY PROJECTIONISTS promptly applied the Carbon Trim Timing Gauges published in the September 18th issue, according to the letters received asking for duplicates. In response to this display of interest, the set is reprinted in this issue, to provide, with the original ones, a gauge for either a 4-inch or a 5-inch hub on each projector.

The phrase "swell idea" seemed to run through the letters and postcards, no matter from what part of the country, indicating a national quality in both our projection and our language. "Swell idea," wrote Leslie Condit of Caldwell, N. J. "Have been using the ones published with very good success." The letter from Ed Cramer of Stroudsburg, Pa., also reported successful application of the original gauges: "After installing our gauges today and seeing just how accurate this little idea is in practice, I couldn't help but feel that I must sit down and write you, thanking you for another swell idea." And very gratifying were the requests from *managers* of theatres.

Prompted by the urgency of saving all copper possible in wartime, the gauges of course effect an accuracy in the selection of carbon lengths that is desirable, as a saver of time, patience and copper itself, now and after the war. Charlie Shultz should be enthusiastically thanked for this one, and is.

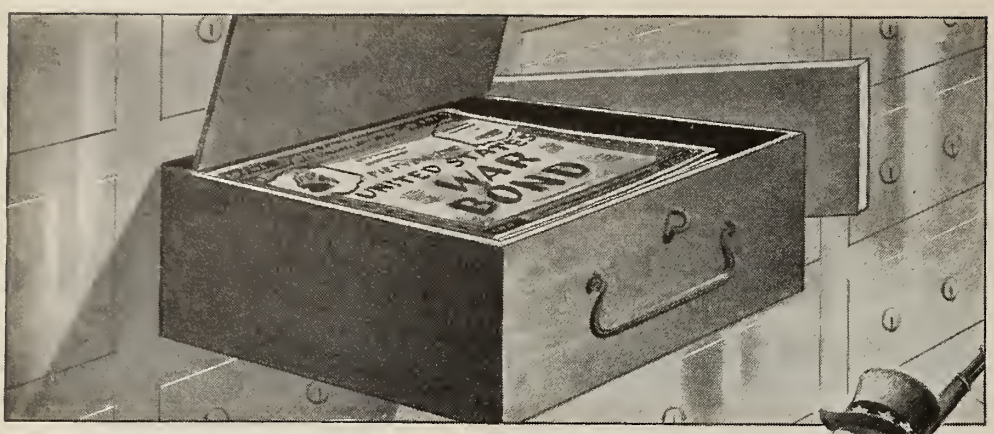
The more credit is due Charlie for having offered this device through his depart-



Close co-operation of manufacturer, dealer and Government in the wartime servicing of theatres was the aim of the September meeting held by the



Theatre Equipment Dealers Protective Association. Attendance was upwards of 100 during the gathering at the Hotel Bismark in Chicago. Shown at left is a group of leading figures at the sessions—(standing) Fred J. Wenzel, H. J. Keefe, Joe Robin, Douglas Matthews, Roy Boomer, William Gedris, Sam Steinberg, (seated) H. T. Matthews, John Elzey, Ray Colvin, F. A. Van Husen. Above are those at the speakers table as the meeting heard A. G. Smith and Edwin Weber of the WPB—Homer B. Snook, RCA; Walter Green, president of National-Simplex-Bludworth; Mr. Smith, Ray Colvin, who was re-elected executive secretary of the association; Mr. Weber, and E. A. Williford, National Carbon Company.





Let Uncle Sam use and safeguard your seating replacement funds!

Put them in

U. S. WAR BONDS

THE splendid job you're doing—providing much-needed relaxation for America's workers—is taking toll of your equipment. Seating, particularly, will need replacement when Victory is won!

Of course, as a prudent theatre operator, you're setting aside funds to take care of this abnormal depreciation. That's as it should be. It's common-sense.

May we suggest—urgently—that you put those savings into United States War Bonds? *Now,* and from *Now On!*

It's the safest, surest, most patriotic thing you can do with such money. Your business, and our country, both benefit.

★ ★ ★

American Seating Company War Products: Aircraft Pilot seats, wings, spars and fuselage structures, tank seats, mess tables and chairs for the Navy and Maritime Commission, canister bodies for Chemical Warfare Department and cast iron assemblies for Quartermaster Corps.

American Seating Company

GRAND RAPIDS, MICHIGAN

WORLD'S LEADER IN PUBLIC SEATING

Manufacturers of Theatre, Auditorium, School, Church, Transportation and Stadium Seating

Branch Offices and Distributors in Principal Cities





$2.00 POSTPAID

The Most Simplified Theatre Bookkeeping System Yet Devised

Every exhibitor will appreciate the completeness and convenience of this easy accounting system. Enables you to keep an accurate and up-to-the-minute record of *every phase* of the business of your theatre.

QUIGLEY BOOKSHOP

ROCKEFELLER CENTER, NEW YORK

ment in BETTER THEATRES, rejecting the idea, which would naturally present itself, of making up these gauges in a form that could be sold. They are not only available to theatres in the published form, but there is nothing to stop a film magazine manufacturer from copying them in a permanent form of lacquer or even metal right on the walls of his upper magazines.

Paragraphs

Theatres that are looking war-weary can be put in a better mood with an expertly administered dose of paint, says Hans Teichert, Chicago decorator who has done many theatre interiors. He is currently applying such tonic to a number of Midwestern theatres. As to post-war treatments, Mr. Teichert tells us that in his opinion the trend will be toward brilliant tones and massive design features. He expects plastics to take an important place in theatre decoration, and further use of black light.

•

In suggestions to exhibitors drawn up for the presentation of "For Whom the Bell Tolls," Paramount puts a finger on conditions which are by no means a mere reflection of the war. The exhibitor playing this production is asked to take special measures to assure an image having the full potential pictorial values of the print, and sound of corresponding quality. Does any picture merit less? That a producer-distributor should say, "Please have your equipment and projectionists do a good job in presenting this picture" signifies something not a bit helpful to the business. Getting rid of it will afford a post-war program big enough to occupy the business for quite awhile.—*G. S.*



An excursion of their Chicago meeting in September took members of the Theatre Equipment Dealers Protective Association to the DeVry plant. Here are two dealers, Joe Hornstein of New York and Henry Dusman of Baltimore, looking over the DeVry 35-mm. theatre projector under the guidance of William C. DeVry.

To owners of G-E Air Conditioning, G-E Commercial Refrigeration



3 easy jobs for your maintenance man . . . they'll pay dividends in equipment life!

THESE three simple precautions will go a long way toward lengthening the life and maintaining the efficiency of your G-E air conditioning or refrigeration equipment. Be sure that your maintenance man does *all three* jobs regularly . . . you'll help to prevent breakdowns, and minimize the time and expense of service calls.

When your equipment *does* need servicing, though, call in the G-E service man at once—before your troubles get serious. For the duration, new G-E equipment will be available only for essential "high-priority" applications . . . so give your present units a little *extra* care to be sure they last.

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LOOKING AHEAD IN DESIGN



EXPLOITATION

A series of studies for the post-war theatre by S. CHARLES LEE, Architect, of Los Angeles

In this suggestion Mr. Lee sees post-war design striking out more forthrightly than it has usually dared to since the motion picture theatre acquired dignity, toward a full recognition of the value of the front as an advertising medium. He relies on good composition, and the artful use of light to make the effect spectacular without gaudiness. The front itself is really an attraction board, with three lines of giant letters secured between projecting ribs and set against colored light from concealed fluorescent sources. "Each row would have a different shade of light," Mr. Lee explains, "and with the new fluorescent units, the whole design would be a blaze of color, including the theatre sign."

FULL-VISION FRONT



In this design Mr. Lee tackles the problem of "bringing the inside of the theatre out to the street, where pedestrians can get the feel of it" — this being, of course, for the purpose of giving them a sense of its atmosphere. Visibility would be achieved by the use of glass panels on steel structures, slanting to avoid glare. Mr. Lee comments: "The theatre would be built, as I have visualized it, where property was spacious. Next to the box-office I have placed an automobile entrance, and an exit for cars is on the opposite side. At night varicolored light would play on the glass, beyond which would be visible, from floor to ceiling, a brilliantly illuminated, fully carpeted foyer."

PROJECTOR REPLACEMENT PARTS by WENZEL

This is Everybody's War
We must ALL COOPERATE

While war orders must naturally come first, please bear in mind that we can supply all standard 35 MM. projector replacement parts. Wenzel precision, quality parts are available to theatres exclusively through their supply dealers, but if your dealer is unable to supply your requirements, write us directly and we will give you name of dealer able to serve you. FREE—our latest complete parts catalog WC 11 is now available. Ask for it and give us dealer's name serving your community.



WENZEL PROJECTOR COMPANY
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Motor Generators

were built for durability. But continuous use require continuous care. Since we cannot offer you new STABILARCS it is more important that you keep yours in the best of condition until the day they are again available.



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SUPER MCS LD-60 LD-40 LD-30 RECTIFIERS
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FOREST MANUFACTURING CORP.
200 MT. PLEASANT AVE., NEWARK, N. J.

METHODS in MANAGEMENT

A department for newcomers to theatre operation

Making the Most of Your Means To Keep the Theatre Clean

● "Cleanliness is next to Godliness"—and, though next to impossible in many theatres these days, it is always a first aim of good management. Here, in the fourth article of a series, the editor of the Managers' Round Table discusses good housekeeping methods for theatres

THE HIGHER WAGES offered workers in defense industries has made porters more scarce even than other classes of help. The high rate of turnover prevalent in this department of operation is so high in certain areas that training new help is a constant burden to managers.

Because of the general incompetence of these workers, many managers have changed cleaning schedules so that a great portion of the work formerly done at night, after the theatre closes, is being done in the mornings, so that it can be closely supervised. This routine will apply only in cases where theatres open at or after the noon hour, the workers starting at about 6 a.m.

Part of the light work, in less accessible places, can be taken care of *after* the theatre is open—cleaning glass and brass work in the lobby, for example—without inconveniencing patrons.

A good supervisor, someone on the staff who is thoroughly acquainted with the general routine and who can break in new help, can greatly aid the manager in checking the efficiency of the cleaning and in seeing that special instructions are carried out. The supervisor should be able to teach the new worker the proper use and care of the various tools, also the correct methods of sweeping, mopping, cleaning toilet drains to eliminate odors, etc. The employee should be shown how to do these tasks quickly and at the same time well and without needless fatigue. When they acquire the knack, they can accomplish more and faster and easier. And a worker is less likely to become discouraged and quit if he is not exhausted each day from improperly using unfamiliar equipment.

A cleaning schedule should be worked out so that each worker will have a regular daily routine with a sufficient time allowance to take care of special assignments. Each employe should be familiar with his daily routine and *should, at the very outset, be given to understand his responsibility for it.*

The room where cleaning material and equipment are stored, should be kept neat and orderly at all times. Don't call it a "slop room," or the porter may view it as just that. The cleaners should be taught to return equipment to the *exact place* where it belongs. Mops should be washed clean, wrung out and up-ended to dry for use the next day. This care will also insure cleaner floors and give added life to the mops. Pails should be rinsed and up-ended to prevent dirt and rust accumulation. Cleaning rags should be washed out and hung up to dry. Matted ends of brooms should be cleaned, and the vacuum hose properly coiled to prevent breakage.

Extra cleaning material and supplies should be kept under lock and key and the supervisor should hand them out only when convinced that they are needed.

In determining the number of cleaners required to maintain a theatre, it has been

Water vs. Perfume

Some inexperienced porters—and even, apparently, some managers!—need to be told that it is entirely possible to keep foul odors out of toilet rooms without using perfume. Get rid of the matter that causes foul odors and there won't be any. A good compound for cleaning toilet bowls and urinals is a mixture of hydrogen and oxygen. It is usually obtained, in this day and age, at least where theatres are located, from a handy faucet right in the building. Take this water, add a bit of soap, elbow grease and the desire to make the bowl or urinal really clean, and you have a perfect formula for this job.

Corners and crevices must be got into with the brush. Strainers and covers should be removed *every* day, and the drain be scrubbed with a long-handled brush, as far down as possible, to remove the scale, which is the cause of most of the obnoxious smells of theatre toilet rooms.

The use of disinfectants is excellent—they are safeguards. But they do not remove dirt. Water, with a bit of soap for lubrication, and work do that.

found that normally one worker is usually adequate for every 600 seats. This will vary somewhat in theatres devoted to a picture and vaudeville policy where extra time must be alloted to care for dressing rooms, etc. Sometimes a theatre has an unusually large amount of foyer space, or brass surfaces to be polished, or possibly large mopping areas in lobbies which may entail extra work.

The time generally required to sweep a section of 600 seats, with allowance made for scraping gum and candy from the floor and seats, is about two hours. Additional allowance must be made for time required to mop the section at least once each week. This will require about three hours, which time should be allocated over a six day period, the cleaner doing a few rows each day. This would mean a total of two and a half hours daily for sweeping and mopping, which constitutes the greater bulk of the work.

DISTRIBUTION OF WORK

The remaining tasks should be distributed among the cleaners according to the size of the staff. One may be assigned to do the vacuuming, at the same time being responsible for removal of gum and candy from the carpet; for this purpose the worker should carry an oil can filled with gum remover, and a putty scraper. Another person should be made responsible for cleaning the rest rooms, box-office and manager's office, etc.; if there is a third person, he could be delegated to care of the lobby and front, and to the low dusting.

It is advisable where any considerable amount of mopping must be done, to assign two people to do this, one to apply the soap and do the scrubbing while the other dries the area. Considerable time will thus be saved.

Some of the places needing only occasional cleaning should be attended to each day when the regular daily cleaning has been finished. On one or two days each week, the high dusting and cleaning of lighting fixtures should be taken care of. Another day can be devoted to cleaning the roof, marquee and alleyways and to checking drains, *which must always be clear*. On another, minor painting tasks can be done, and marred surfaces touched up.

The boiler room and projection room should have weekly cleaning, and that is a good time also to check motors throughout the building for cleanliness and oiling.

Outside, display frames should be washed down and occasionally oiled or revarnished to preserve the finish. Door checks and hinges should be oiled weekly, and loose hardware tightened. The screen should be brushed down carefully and vacuumed from behind occasionally.

During the hours the theatre is open for business, the lobby, foyers, aisles, sidewalks and rest-rooms must be frequently checked and kept neat. This job is that of a day porter but where none is employed, the manager or the assistant manager must watch these things and have the ushers or some other available staff person take care of them.—CHESTER FRIEDMAN.

Plan YOUR POST-WAR EQUIPMENT Now!

Use NATIONAL'S "MAGIC BRIDGE"

● Here's an easy way to plan your post-war equipment now, without obligations, options or deposits of any kind.

● Use National's "Magic Bridge" Equipment Survey, designed to assure you of speedy delivery of new equipment when the war is over.

● If you haven't received your copy of the "Magic Bridge" Equipment Survey, ask for it today at your nearest National Branch.

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

How to make patrons beat a path to your theatre

● Plan to remodel with a new Pittco Front either now, if you can comply with federal regulations, or later, when building restrictions are lifted. Write us for free book and complete information. Pittsburgh Plate Glass Co., 2283-3 Grant Bldg., Pittsburgh, Pa.

PITTSBURGH PLATE GLASS COMPANY
"PITTSBURGH" stands for Quality Glass and Paint

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SIGNS OF LONG LIFE
When Peace Comes Artkraft* will again deliver signs, marquees and changeable letters.
THE *ARTKRAFT SIGN CO.
LIMA, OHIO, U. S. A.
*Trademarks Reg. U.S. Pat. Off.

More POP CORN $$$
Write today for Low Prices on world's finest guaranteed pop corn, salt, seasoning, cartons, sacks. Prompt delivery from near-by branch. Reduce costs and make bigger profits! SEND TODAY for details and low prices.
AMERICAN POP CORN CO., Sioux City, Iowa
World's Largest Pop Corn Producers

HOW TO DESIGN a Motion Picture Theatre . .

One of a Group of Articles on Theatre Planning

Floors for Stadium Plan on Sloping Ground

By BEN SCHLANGER

THE SYSTEM of floor pitches submitted in this article is for another stadium plan. In the September 18th issue we came to the stadium type of auditorium, offering a scheme for the auditorium plan which was designated Type 2C in the March 6th issue. This time we go back to Type 2A, having gone ahead to Type 2C in the previous article because the floor slope involved in it was similar to the one which was being discussed in that article with respect to a single-floor plan.

Auditorium Type 2A was described in the March 6th issue as an auditorium with a stadium, built on ground sloping 2 feet or more downward toward the screen end and having a total seating depth, including the stadium, up to 30 rows. The accompanying longitudinal section shows how the considerations of floor slope, projection angle, volume and sign are inter-related.

In dealing with single floor theatres we have seen how the contour of the natural ground influences the selection of the design of the slope, suggesting more or less of a reverse floor near the screen, and decreasing the amount of the regular downward slope toward the screen as necessary to conform as nearly as possible to the contour of the natural ground and to offset the effect of increased seating depth. A point was always made of trying to keep the sill of the exit doors near the screen slightly *above* rather than below the level of the natural ground at the screen end.

It is much easier to arrange a ramp, or steps, to go down from the exit door sills to the natural ground than it is to ramp up or step up from exit door sills to a higher natural ground line. The latter condition causes water pockets at the ramps and excess excavation whereas the former condition requires only ramps or steps down as may best suit the particular condition.

Now with the introduction of upper levels of seating we shall find that there are other important considerations in determining the type of floor slope to be used. It will be observed that greater amounts of reverse floor design becomes necessary when various types of upper level seating are introduced. It will be found practical and advantageous to accept a condition whereby the level of the first row of seats on the main floor is higher than the natural ground at that point. Accordingly, in upper level seating schemes various degrees of reverse floor slopes will be used to achieve the following:

1. Reduce the height of the risers of the stepped platforms, using 8 inches as a maximum riser, thereby eliminating the need for hazardous intermediate steps between seating platforms.

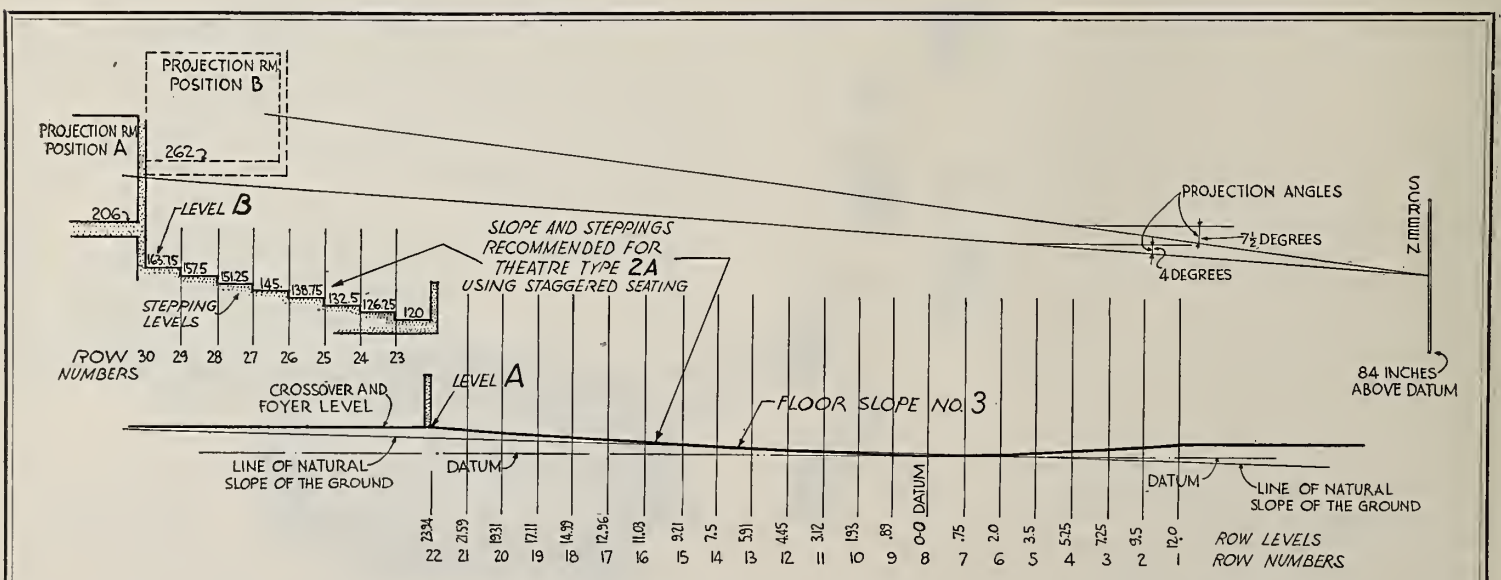
2. To keep level *B* shown in the accompanying drawing low enough to control the downward viewing angles (this point was discussed in an article in the issue of November 14, 1942).

3. To keep this level *B* low enough to permit placing the projection so as to require a small projection angle.

4. To keep the projection room low so as to make it possible to place the main auditorium ceiling low, thus to control the cubage of the auditorium for reasons of acoustical design.

Now, to refer to the accompanying drawing, level *B* is controlled by level *A*, and also by the distance from the screen to the first row of the upper level of seating. As this latter distance decreases, level *B* is forced upward; at the same time, the small-

(*Continued on page* 79)



FLOOR PITCHES FOR STADIUM TYPE AUDITORIUM ON SLOPING GROUND (see text)

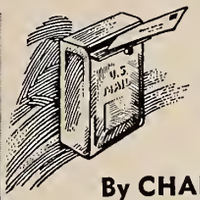
Scheme for Type 2C auditorium, on ground sloping 2 feet or more downward toward screen end and having a total seating depth up to 30 rows (22 rows on main floor, 8 rows in stadium). The main floor slope is an adaptation of one previously presented as Slope No. 3.

The levels given for the main floor are the same as given for the 22 rows of Floor Slope No. 3. All levels are given as a plus dimension above the datum line, which is the lowest point of the main floor.

All pitches and rises are noted in inches and in decimal parts of an inch (up to one-hundredth of an inch). For practical construction purposes, five-hundredths of an inch would be sufficiently accurate. In forming the floor for the main level, an accurate template taking in three rows at one time should be used to run the finished cement work.

The LIGHT on your SCREEN





By CHARLES E. SHULTZ
Member SMPE . . . Honorary Life Member LOCAL 365, IATSE & MPMO

Adding Silver to Carbon Plating Not Desirable

A PROJECTIONIST—he wishes his name withheld—recently gave me a trim of carbons for test and comment. The trim consisted of an 8-mm. positive carbon 14-inch in length, and a 7-mm. negative carbon 9-inch in length. These carbons were plated with a white metal. It was claimed that they were capable of operation at higher current density than the Victory Suprex type carbons, offered less electrical resistance and operated more evenly due to the fact that the plating did not burn back as far from the point of arc.

I think that the findings of the test, which I conducted on these carbons may prove interesting to projectionists who have heard of these carbons and wondered about the advisability of their use. An analysis of the white metal with which these carbons had been plated disclosed that they were Victory suprex carbons plated with silver over the standard copper coating.

In the operating test which I ran on these carbons it was found that the coating on the silver plated Victory carbons burned back ½-inch at 65 amperes, while the coating on the standard Victory carbons burned back 9/16-inch. The silver plated carbons appeared to have a slightly better electrical conductivity, but as silver and copper have approximately equal powers of conductivity when measured through mediums of equal area, this could only be the result of the difference in thickness between the standard copper plating and the thickness added by the application of the silver plating to the standard Victory suprex carbons.

It would appear, therefore, on the basis of this single test that the claims made for these silver plated carbons are substantiated. Despite these findings I *cannot* recommend that their use be encouraged, however, because the Government is very desirous of restricting the use of silver, *not* extending it. An increase in the present use of silver would result from the plating of these carbons on a large scale, and this would be detrimental to our war effort.

At the end of the war the standard suprex carbons with their heavier copper plate will undoubtedly again be available for theatrical projection, but reports that have been coming in from all parts of the country clearly indicate that when the Victory type carbons are operated at their rated amperage and voltage consistently excellent results are obtained. Additionally, their use wherever possible at the lower recommended current values results in very substantial savings in power, which is highly desirable from a wartime economy standpoint.

With the use of any new product on a large scale, particularly such products as carbon electrodes which find use in a great variety of lamps and under widely different local conditions, there are bound to be some operating difficulties to which the solution is not immediately apparent. In the majority of such cases the problem has a very definite answer which results in the elimination of the operating difficulty or brings about a decided improvement.

I welcome such questions concerning operating problems with Victory type carbons for I am sure the answers will prove helpful to other readers interested in these conditions.

•

Getting Available Light Into Lens—and on Screen

MIKE GOLDSTEIN, member of IA Local 171 and projectionist at the Rhumba theatre in Pittsburgh, submits a number of questions, which he has accompanied by several illustrations of the working conditions. He writes:

"I enjoy reading your columns and notice you answer questions, which gave me the idea of writing to you. I would like to know if I'm right or wrong in believing as I do. These diagrams explain themselves (I hope). I've had several encounters with other men in the same field and we never reach a successful conclusion on the subject. Anything you say in regard to the subject will be law and greatly appreciated by us. Please excuse me if I sound abrupt, but I am writing this between reels."

The problem that Mr. Goldstein submits is illustrated initially in *Figure* 1 (this represents a redrawing, for purposes of re-



Exhibitors of America have many duties to perform these war days. You build unity and morale through motion picture presentations—and you promote and support the various government drives that are initiated to spur war production and civilian defense.

RCA Service, like exhibitors, is carrying on important war duties: RCA engineers are rendering scheduled service to projection room equipment in thousands of theatres to "Keep 'em Running"—and other RCA Service groups are installing military equipment and instructing personnel, in this country and at the battlefronts.

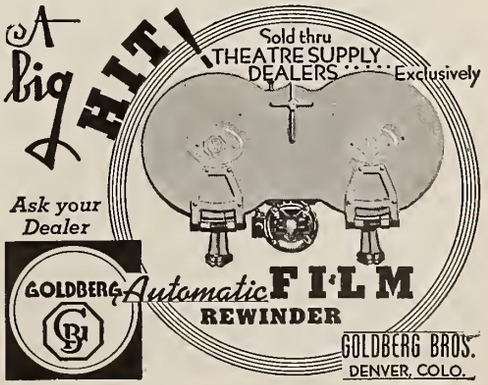
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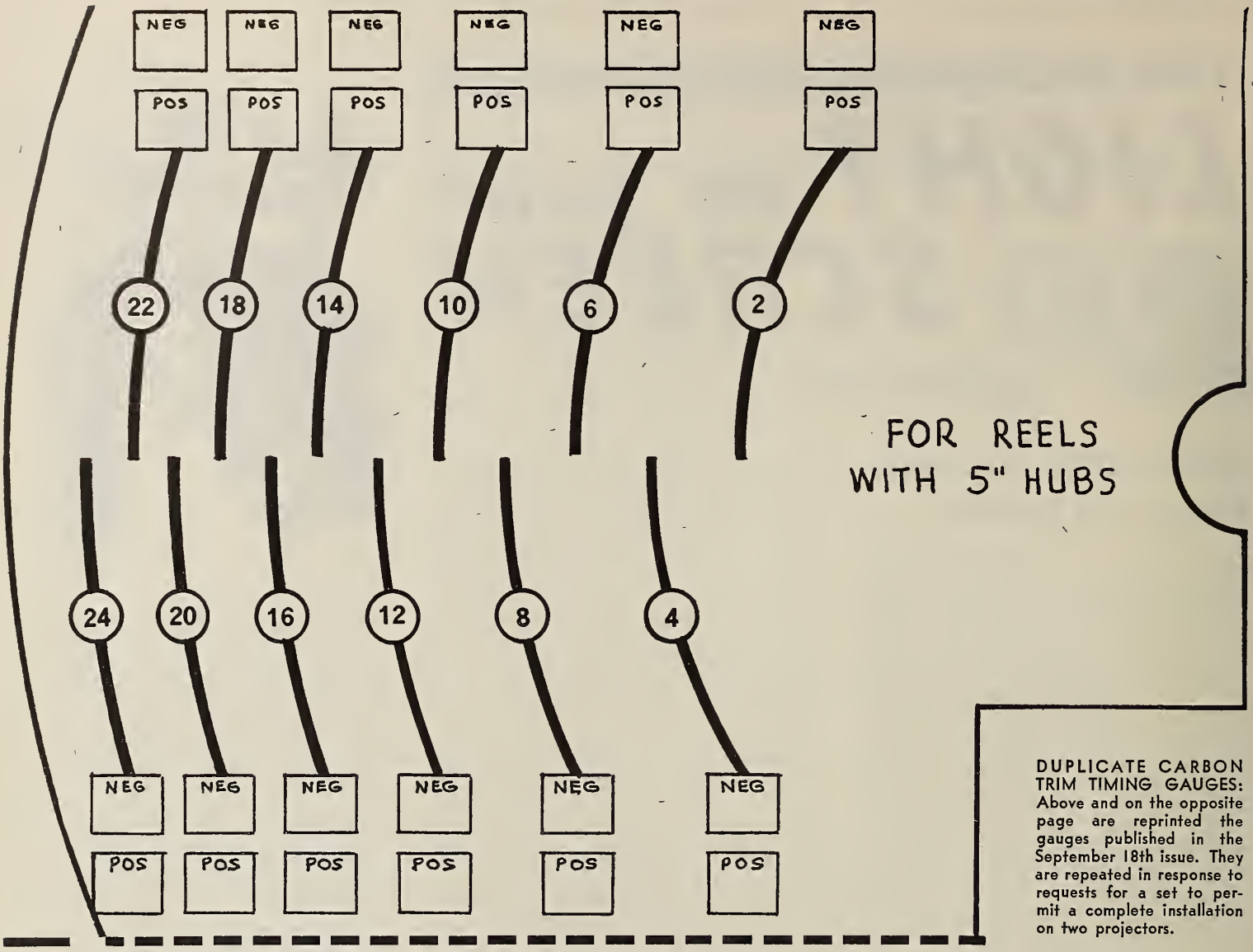


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DUPLICATE CARBON TRIM TIMING GAUGES: Above and on the opposite page are reprinted the gauges published in the September 18th issue. They are repeated in response to requests for a set to permit a complete installation on two projectors.

production here, of the sketch he sent to show this problem). Concerning this illustration, he writes:

"A great deal of light is lost on the spread after the light rays leave the aperture. Can anything be done to concentrate the light on the lens without increasing the relative aperture of the lens?"

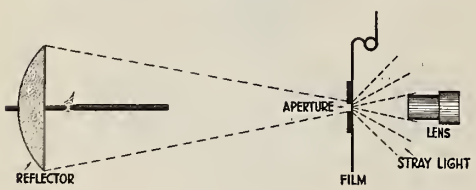


FIGURE 1

I am very glad that you sent along this particular question because it gives me an opportunity to correct a mistaken idea that is quite common among projectionists.

As light travels in straight lines, it would be quite impossible for the focused beam from the reflector to spread in all directions after leaving the aperture *unless a rough diffuser were placed at this point to scatter the light.*

In order to understand how the focused light really behaves after it leaves the aperture, let's imagine that we have painted the entire reflecting surface of the mirror with black paint, then scraped off two small spots at the outer edge on opposite sides of the reflector. The light reflected from these two small points would take the course shown in *Figure A.*

If the relative aperture or "speed" of the lens and reflector were the same, all of the light (except that lost through imperfections in the surface of the reflector) would be accepted by the lens as shown. There is a slight additional loss because the round beam could not entirely pass through the rectangular aperture opening, but this would not change the principle involved and is, therefore, not shown.

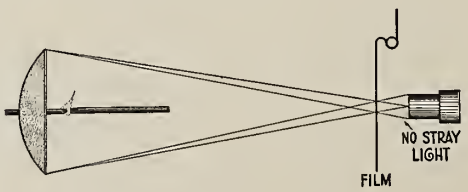


FIGURE A

Figure B illustrates the condition encountered when the projection lens has a lower relative aperture than the reflector. In this case some of the focused light fails to enter the lens, which is too small to accept all of the light from the outer part of the reflector, and stray light falls outside the lens and is lost. It is apparent, therefore, that the amount of light reaching the screen is determined by the ability of the lens to accept and transmit the light from the reflector, because all of the light

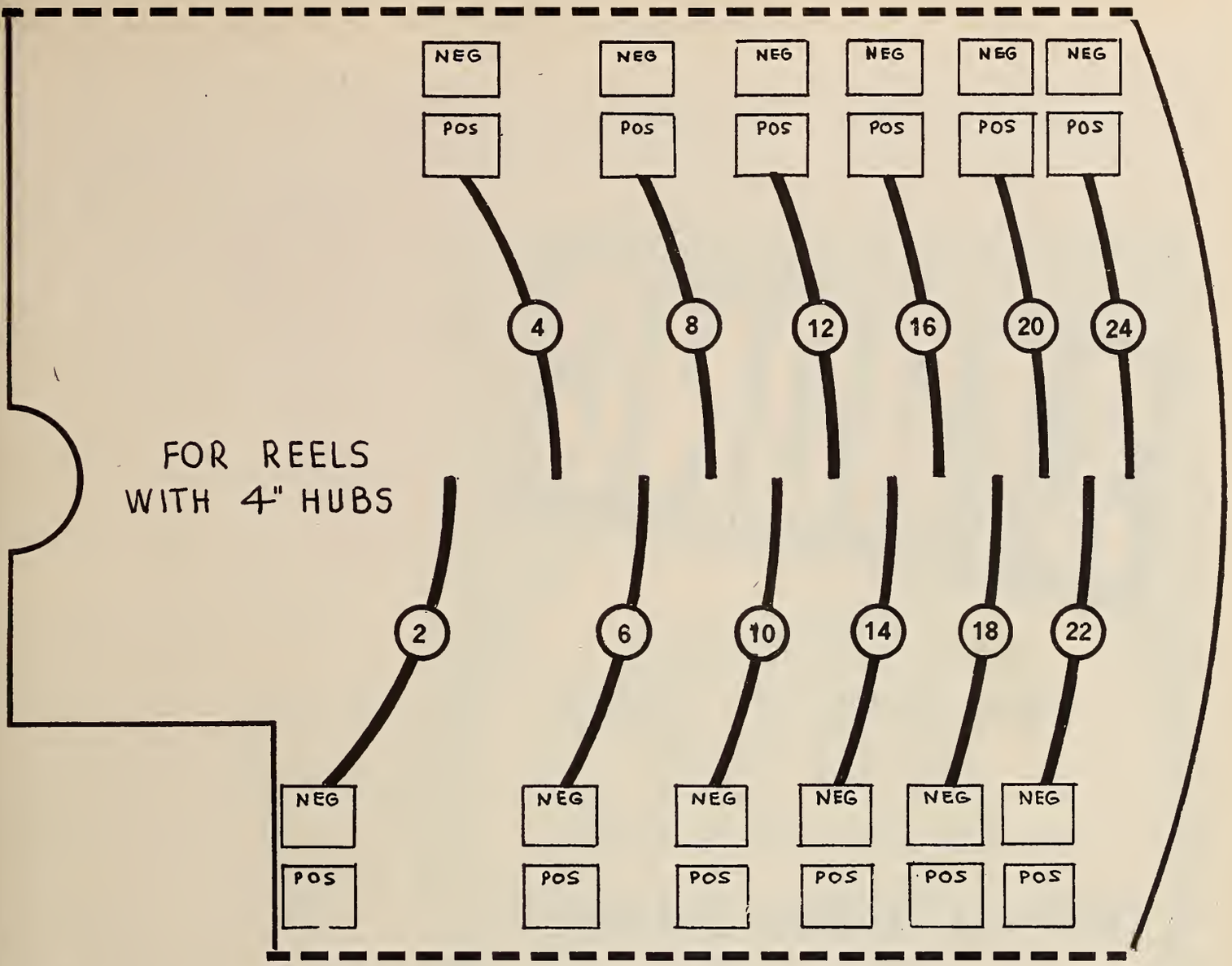


FIGURE B

which fails to enter the lens cannot be focused upon the screen.

In this case the 10¼-inch conversion reflector has a relative aperture of f:2.2 at a working distance of 24-inch, and requires a lens of f:2.2 speed in order to utilize fully all of the light from the reflector.

Mr. Goldstein goes on to say in his letter that he is using Strong Standard low-intensity lamps with 10¼-inch conversion reflectors in place of the 8-inch reflectors which were original equipment in these lamps. *Figures* 2 and 3 are drawings made from his sketches illustrating this problem: The cone of the lamps passed all of the light beam from the 8-inch reflectors, as shown in *Figure* 3, but they will not transmit the full beam from the 10¼-inch conversion reflectors, as shown in *Figure* 2.



Commenting on this condition he says:

"I think about 15% or 20% of the light is lost at the opening of the lamp; whereas, if the opening were larger with the larger reflector, more light would be permitted to pass to the film aperture."

As may be seen in *Figure 2*, light is being lost at the aperture since part of the beam of light from the reflector is cut off and never reaches the aperture. In order to determine just what percentage of the total light beam reaches the aperture under this condition, proceed in your calculation as follows:

1. Measure the inside diameter of the cone where it restricts the light beam.

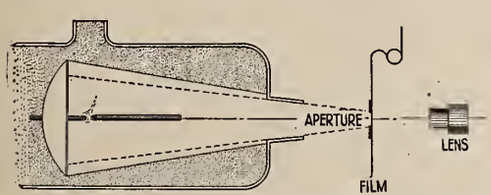


FIGURE 2: Strong standard low-intensity lamp Type L, with 10¼-inch conversion reflector, without replacement cone No. 23497, showing beam

2. Measure the diameter of the light beam at the same point.

3. Multiply ½ the diameter of the light beam by itself (that is, by ½ the diameter).

4. Multiply ½ the inside diameter of the cone by itself.

5. Divide the result of operation 4, by the result of operation 3. The answer will indicate the percentage of the total beam area passing through the cone. To find what percentage of the beam is cut off, it is only necessary to subtract this figure from 100%.

Example: Let's take arbitrary figures based on actual working conditions and work out the problem. Suppose the diameter of the light beam at the point where it is restricted measures 5½-inch; and the inside diameter of the cone at this point is 4-inch. We would take ½ of 5½-inch

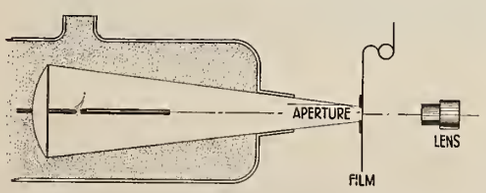


FIGURE 3: Strong standard low-intensity lamp Type L, with 8-inch reflector. The standard cone clears the light beam.

and multiply it by itself in this manner: 5½-inch ÷ 2 = 2¾-inch, or 2.75-inch; and 2.75 × 2.75 = 7.56. We would next take ½ of 4-inch and multiply it by itself in exactly the same way: 4 ÷ 2 = 2; and 2 × 2 = 4.

We would then divide 4 by 7.56 in this manner: 4 ÷ 7.56 = .529, or 52.9%. Thus we find that 52.9% of the total light beam area is passing through the cone, and the rest is cut off.

The amount of the area cut off must be the difference between 100% and 52.9%, so we subtract: 100% — 52.9% = 47.1%; therefore 47.1% of the area of the total light beam would fail to reach the aperture if the inside diameter of the cone was 4-inch, and the diameter of the light beam at that point was 5½-inch.

It is surprising, but true, that the loss at the screen is not always in direct proportion to the loss at the aperture and here are the reasons: If the relative aperture of the reflector and lens are alike, most of the light from the reflector is accepted and transmitted by the lens as shown in *Figure B*. The losses at the aperture resulting from a restriction of the light beam with an undersized cone are approximately equal to the losses at the screen in this case. If, however, the relative aperture of the lens is somewhat lower than the relative aperture of the reflector as shown in *Figure B*, the restriction of the light beam by the undersized cone would have much less effect upon the screen light.

This is because the cone cuts off the

outer part of the reflector from which are reflected the rays of light which produce the stray light shown in *Figure B*. As only part of the light from this outer section is accepted and transmitted by a lens of lower relative aperture than the reflector, the restriction of the cone only partially interrupts usable light rays which are collected and transmitted by the lens to the screen. The dotted lines in the figure indicate the part of the reflector which is affected by cone restriction.

For example, the relative aperture of the 8-inch reflector set at 24-inch from the aperture plate is approximately f:2.8. If you had been using an f:2.8 lens which matched this reflector, the lens would have been accepting and transmitting practically all of the light beam reflected by the 8-inch mirror. Under these conditions, however, the installation of the 10¼-inch conversion reflector of f:2.2 relative aperture, would result in very little increase in screen light, because most of the beam from the section of the larger reflector out beyond the 8-inch diameter would fail to enter the slow lens and thus never reach the screen. This would be a condition similar to that illustrated in *Figure B*. The restriction of the undersized cone would only cut off the beam from the outer section of the larger reflector, from which point very little of the beam is being collected by the slow lens.

If, however, there had been used an f:2.2 lens capable of accepting all of the light from the 10¼-inch reflector (with the exception of the loss encountered in attempting to pass a circular light beam through the rectangular aperture plate) the restriction of the light beam by the undersized cone would result in a light loss at the screen which would be almost as great as that at the aperture. This would be due to the fact that part of the beam which the lens was capable of collecting and transmitting had been cut off and not allowed to reach the screen.

I strongly suggest, Mr. Goldstein, that you replace your present small cone with cone and dowser assembly #23497, which is designed for use with the 10¼-inch conversion reflector and will clear the larger beam entirely. This unit may be purchased from the manufacturer of your lamp. By installing the larger cone assembly you will eliminate any chance of light loss from this source.

•

Meeting the Problem of Better Light in Wartime

CLARENCE SMITH, a projectionist (he wishes me to withhold the name of his theatre and town) is interested in improving his light. He writes:

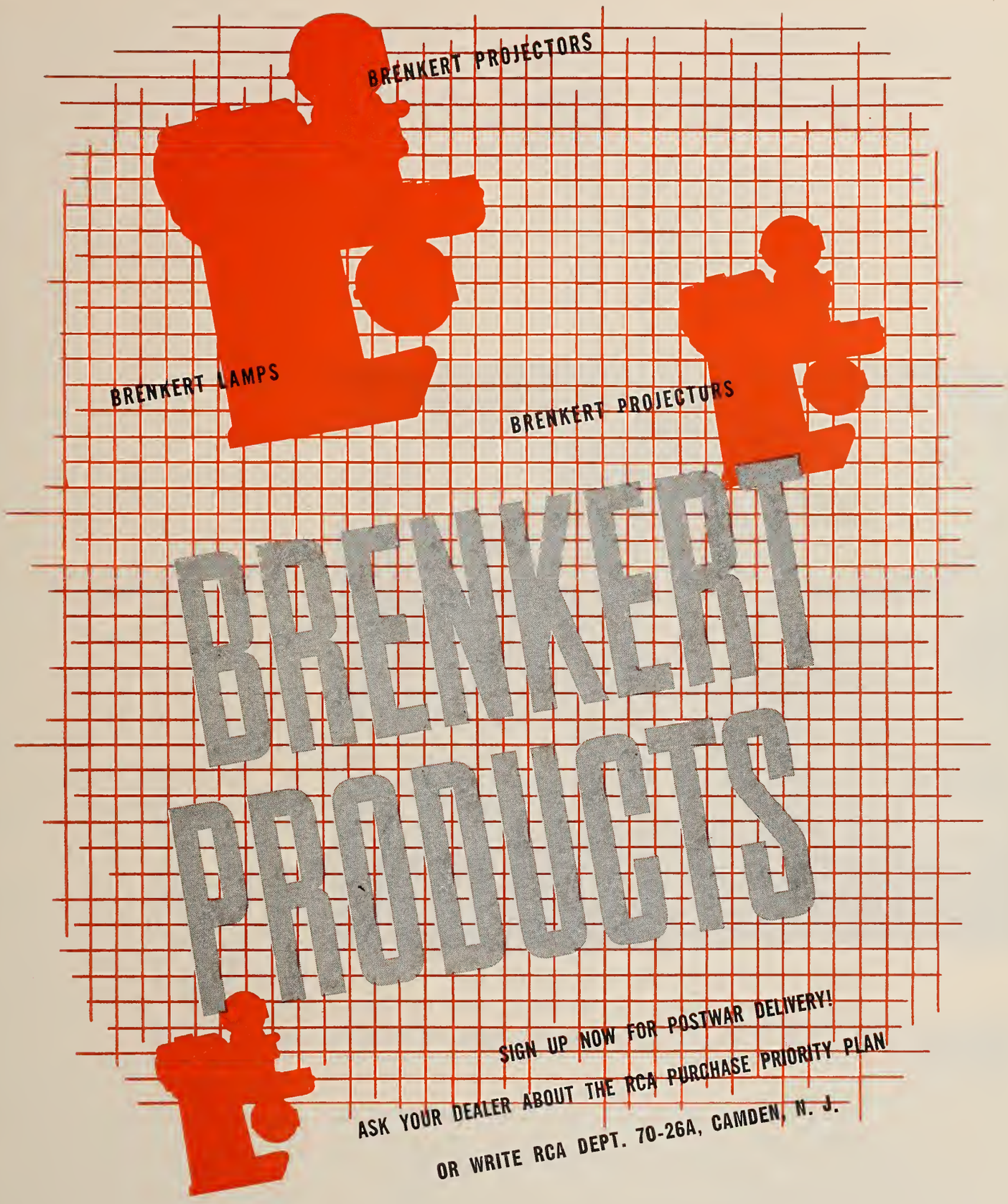
"For some time we have been reading your articles and following the suggestions that you have made in regard to projection efficiency. The theatre in which I work has a 20-foot screen and we are using Simplex rear shutter projectors, Brenkert Enarc lamps, copper oxide rectifiers, quarter-size B & L Cinephor lenses of 4¼-inch E. F. I figured out the lens 'speed' by the formula you gave and it is about f:3.

"Up until we began to use the Victory carbons we pulled 50 amps on the 6-mm. x 7-mm. suprex trim. Even then we didn't have a very bright screen. We followed your suggestions and reduced the width of our rear shutter blades from 110° to 100°, had our lenses coated, and checked

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our optical alignment. All these things helped out and gave us quite an improvement; but our light at 50 amperes was still only 10½ foot-candles at the center, and only a little more than 5 at the sides. With the Victories we had to go down to 45 amps and we now have only 9 foot-candles at the center and about 4½ at the sides.

"While we know that economy is very important nowadays, I think that good projection is also important. From your article in the August 21st issue I figured out from the table you gave that we would have almost twice as much light on our screen if we could get a pair of the f:2.2 candles at center about 4½ at sides.

"What I really want to know is how much light we would have if we changed to the next bigger carbons (7-mm. x 8-mm.) and burned them at the lowest current? How much more 'juice' would we use? How much less carbon would we use? I think that there must be a lot of other fellows wondering the same thing who would benefit from knowing these things."

This question brings up an important point which is certainly well worth the attention of any projectionist who finds himself faced with the problem of making a decision between economy and projection standards. My sincere belief has always been that a definite balance must be adhered to which permits projection standards to be maintained at a level at least reasonably close to recommended minimum standards even under the present wartime restrictions, for if projection standards are allowed to suffer beyond a specific point the entire presentation value is destroyed. The great work of motion picture entertainment in maintaining civilian morale in wartime *must not* be destroyed by substandard presentation.

Mr. Smith's analysis of his "bottleneck" in the above question is quite correct. The low relative aperture lens used in his projection optical system is only transmitting about one-half of the light that his otherwise efficient equipment is capable of producing. When he is again able to purchase lenses, the installation of high relative aperture lenses of the coated type will result in an illumination value well within the recommended standards accepted for good presentation on his 20-foot screen. Until that time comes, however, he must consider methods to help with the problem with the equipment at hand, so the following is a direct answer to his questions regarding a change from 7-mm. x 6-mm. Victory carbons, to 7-mm. x 8-mm.

If the rectifier has a rated capacity which will permit safe operation at 56 amperes, the change to the larger carbons would be highly desirable in such a case for the following reasons:

1. At present the distribution of light upon the screen is approximately 50%. That is, the light at the sides of the screen is one-half as great as that at the center. A change to the 7-mm. x 8-mm. trim will result in better light distribution (about 60% distribution instead of 50% as at present), and much greater allowable movement of the carbons in relationship to the reflector before screen light discoloration occurs.

2. If all other conditions remain equal, Mr. Smith will have a screen illumination of approximately 11 foot-candles of light at the center, and 6½ foot-candles at the sides, with the 100° shutter blades running, at 56 amperes, 35 volts, with 7-mm. Orotip "C" negative, 8-mm. suprex positive of the Victory type, and four element coated f:3 lenses.

3. Approximately 15% less carbon would be consumed with the 7-mm. x 8-mm. trim at 56 amperes, 35 volts, than that used with the 6-mm. x 7-mm. trim at 45 amperes, 35 volts; but approximately 25% more electrical power would be used.

If, Mr. Smith, you make the change to the larger carbons, you will be operating just below the minimum standard *providing your screen is new* and reflects 75% of the light thrown upon it. The recommended minimum screen brightness is 9 foot-lamberts of light reflected from the center with the shutter running. If, therefore, your screen reflects 75% of the light, you would have to have at least 12 foot-candles of light incident upon it to produce 9 foot-lamberts of reflected light. If your screen is more than a year old, I suggest the installation of a new one at once



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followed by regular yearly screen replacement in order to utilize as much of the projected light as possible.

It should be definitely understood that the suggestions offered in the foregoing discussion are not necessarily a "cure all" for a general solution of poorly illuminated screens. In the specific instance above, certain types of equipment are used together. With this particular combination the change to larger carbons would bring about a substantial improvement in projection lighting. When other groups of equipment are combined, certain definite changes in their operating characteristics may result in the need of an entirely different solution to a seemingly similar problem.

For example, it must be clearly understood that all cases of poor screen illumination *do not* suggest a change to larger carbons and higher power consumption. As a matter of fact, such a change under other conditions can be definitely unwise.

Poor screen illumination may usually be traced to some hidden, but rather easily corrected source, such as poor optical alignment, over-width shutter blades, or incorrect power supply. (Such conditions were explained in the September 18th issue.)

If you have the slightest doubt concerning the similarity of your problem to that given above, an outline of your trouble and the equipment in present use should be written to me. Put it on the back of one of your old schedule sheets, if you like.

STADIUM FLOOR PLANS

(*Continued from page* 72)

er the amount of reverse slope we have at the screen end of the main floor, the higher we will have to place level *A*, and in consequence, the higher level *B*.

To this situation we can effectively apply a basic floor slope scheme which we have previously submitted in this series in discussing single-floor auditoriums. This we called Floor Slope No. 3. Other sets of pitches which we have previously applied might be used, such as Slopes No. 4 and No. 5; these two had large reverse slope portions at the front end and would operate to lower levels *A* and *B* in the present scheme. However, the projection room level in association with the upper level of seating now being dealt with introduced other factors. Slopes No. 4 and No. 5 would increase the upward viewing angles for the forward main floor seats.

And why not the other sets of pitches that we have previously submitted—Slopes No. 1 and No. 2? These had small reverse slope portions and would raise level *B*, and, consequently, would force the projection room and ceiling higher.

Two possible positions are shown for the projection room. Both are practical. However, position *A* is better since it affords a smaller projection angle, a smaller auditorium cubage because of the lower auditorium ceiling, easier access to the room itself, and more auxiliary space below for foyer, rest rooms, etc.



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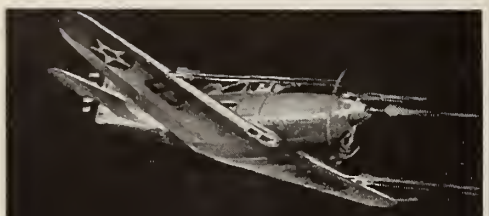
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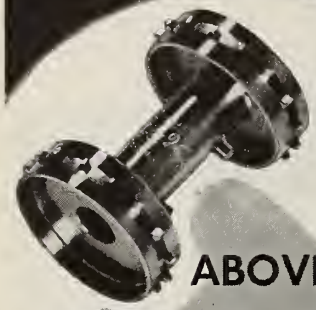
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WARTIME INSPECTION:
6. General Lighting Equipment

SIXTH OF A SERIES OF INSPECTION GUIDES WITH RECORD FORMS

[*The Maintenance Inspection Record form for General Lighting Equipment appears on pages* 82-83. *Beginning below, with each item numbered according to its number in the form, is an explanation of procedure for efficient examination and for correction of defects. The first guide, on projection and sound equipment, appeared in the May 29th issue; items are numbered cumulatively regardless of classification so as to avoid confusion in the use of the record forms.*]

ITEM 58: Electrical Panelboard

The main electrical panelboard, in nearly every case, is located in the basement, under the stage or in a comparable location, in a special room. The mains feeding electricity to this panel in most instances come first from a step-down transformer located nearly or on a pole outside, then through the main service control switch, feeding back into the panelboard.

These main feed wires as a rule are quite thick, rugged and well insulated, but care should be taken that no pipes, iron bars, lumber, etc., are laid carelessly against them. Any heavy dust or dirt that has accumulated over a period of years should be removed, for dust caked upon the wires will readily absorb and retain moisture which will tend to break down the insulation and cause small electrical leaks and gradual deterioration of the wiring.

The transformer, or transformers, should be checked every so often by the electric power company—in nearly every case they are their property—to see if insulation has broken down, electrical leaks have developed, and if the equipment is overheating or is exceptionally noisy in operation.

As a general rule these transformers when in good condition are nearly trouble-free, but they can be very dangerous as a fire and personal hazard if neglected or abused. It should be remembered that a very high electrical voltage is fed into them and any careless or haphazard servicing and handling of them can have serious consequences.

The main service control switch should also be checked regularly by the electric company, if it is their property, to see if the connections at the lugs are tight, the solder is not broken through, and the switch and fuse block are fastened solidly to the base. The knife blades on the switch should fit the contact jaws perfectly. Any arced or blackened spots should be scraped clean with sandpaper, at both the switch contact and the fuse holder jaws. Also make sure that the fuses are of the right capacity to avoid overheating and possible blowouts, and that an extra set of fuses of the correct rating is always on hand.

When the electric company is checking the transformers and main service switch, it would be well to have them check also the incoming mains to find out if the proper voltage is present on which your power and lighting equipment is rated to operate efficiently. Electrical voltages that are too *high* will shorten the life of the lighting bulbs and materially affect the useful performance of the rotating equipment; while voltages that are too *low* will reduce the light output from the lamps and cut down the overall efficiency of the motors and motor-generator sets.

The main distribution panelboard is usually (it *should* be) laid out in several sections with the proper amount of wiring circuits, switches and fuses to take care of the power load of the theatre—the general lighting, any lighting of the stage such as the stage switchboard, footlights, borderlights, floods, etc., and the emergency lighting panelboard usually located in the manager's office. As can be readily seen, these various switches, fuses, wiring circuits and terminal connections have a very important duty to perform in the every-day

operation of the theatre, and as a result they should be accorded regular checking and maintenance.

First, make sure that all switches work easily and freely, are clean, make good electrical contact, and are fastened solidly to the base. When the hinge of a switch works improperly, a little vaseline can be applied to the pin, the switch be worked up and down several times, and then all excessive vaseline cleaned off with a rag. *Never use oil of any kind,* as it will leak off to other parts, collect dust, and may cause shorts or arcing and blackening of the switch jaws and blades.

All contact points on the switch blade and jaw should be kept smooth and shiny. If any oxidation—the forming of a greenish substance—appears on the switches, it should be removed immediately. This oxidation takes place more rapidly where excessive moisture is present. The jaws into which the switch blade fits should have the right amount of tension for holding it rigidly in place and make the proper electrical contact. This also applies to the jaws that hold the fuses.

The nuts on all fastening bolts should be tightened, and if the threads are "stripped" or burred, new ones should be installed.

All the lugs at the terminal connections should be checked to see if they are making the proper electrical contact, while the wiring and insulation should be looked over for breaks and to see if the soldering is in good condition. All switch handles should be tightly in place, and if cracked or broken in spots, be replaced.

In case the fuses are giving trouble, the cause may be that excessive heating has developed because there is a loose connection at the fuses, a "ground" is present, the switch is defective, a short is in the wiring circuit, or there is an overload in the circuit.

Always make sure, before a new fuse is inserted, that the cause of the trouble is found and corrected and that the fuse capacity is never larger than the safe maximum carrying capacity of the circuit wiring.

For ease and convenience in checking and locating troubles arising in the circuit wiring from the panelboard, each fuse location on the block should be marked with the proper ampere carrying capacity, and all control switches be tagged or marked to identify wiring circuits. A spare set of fuses should be always at the panelboard, and be only of the ampere carrying capacity that will properly protect the individual wiring circuits.

ITEM 59: Emergency Panelboard

This panelboard should receive the same care and attention accorded the main distribution panel—perhaps even more, since it controls all the emergency lights and directional signs. It should be always easily accessible and be kept spotlessly clean. Under any circumstances it should never be used as an auxiliary "medicine cabinet" and the haphazard storing of odds and ends. This particular panelboard is just what the name

(*Continued on page* 84)



THE DEVIL WAITING TO GET PAID

Unless your projection equipment is kept in condition by regular inspection, adjustment, cleaning and oiling you risk a prolonged shutdown. Take the best possible care of what you have — never relax in your vigilance — for you may be unable to get replacements.

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THEATRE _____

LOCATION _____

MAINTENANCE INSPECTION RECORD

ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTAL-LATION DATE	ORIGIN PRI
58. Electrical Panelboard									
59. Emergency Panelboard									
60. Exit Lights									
61. Directional Signs									
62. Battery Type Emergency Lighting									
63. Natural Gas Emergency Lighting									
64. Lighting Fixtures									
65. Fluorescent Lighting									
66. Marquee Lighting									

General Lighting Equipment

MANAGER _____

INSPECTED BY _____

NATURE OF DEFECT	CORRECTION (check)		DATE OF Correction	SUGGESTIONS FOR POST-WAR REPLACEMENT or REVISION
	REPLACE	REPAIR		

(*Continued from page* 81)
implies, and as a result should be kept in A1 condition. All exit and directional signs and emergency exhaust fans should be "fed" and controlled from the panel.

Maintenance should be the same as that suggested for the main distribution panelboard.

ITEM 60: Exit Lights

It is of prime importance that the exit lights and wiring circuits be kept in first-class operating condition. Any glass that has been broken should of course be replaced. Incidentally, the color of the exit sign glass should always be the same all over the house. Bear in mind that patrons will not stop in an emergency to determine if a sign *reads "Exit";* they must be able to distinguish it at a *glance.* And the glass should always be kept spotlessly clean in order to give sharp definition to the letters. Plain soap and water, or with dilute ammonia, can be used in cleaning.

Be sure that the lamps in each sign are of the same wattage and that a "dead" or defective lamp is replaced immediately. If the inside of the box is blackened with age, repaint it with glossy white paint as this will not only help the illumination of the letters but also will preserve the metal from corrosion. All sides of the box should be kept in good condition so that no part is bent out of shape. This is especially true of the slots into which the glass fits; if the slots are bent the glass will not fit correctly and can be easily broken when forced into place. The lamp socket and wiring connections should be checked for looseness and poor insulation in order to avoid short circuits or grounds and the blowing of fuses.

ITEM 61: Directional Signs

These are important for the safe and convenient movement of patrons. As a result, the same care should be taken as explained for the exit signs in Item 60. A broken glass in a directional sign can be more serious even than in an exit sign as it is usually within easy reach of patrons and the curious-minded may put in a hand or some object to probe inside.

All directional signs should be easily distinguishable at all times and located in all necessary places. Never use a directional sign made up haphazardly—say, painted on cardboard—by a house employe; if a sign *must* be put up temporarily in an emergency, at least have an experienced sign artist do it.

ITEM 62: Battery Type Emergency Lighting

Where wet-cell storage batteries are used to supply emergency lighting, common sense dictates regular inspection even though there is reason to expect its use. It *might* be needed *some* time! The routine inspection and checking should be once a month as follows:

1. Make sure that all wiring connections and lugs are properly tightened and all circuit cutout switches are in good operating condition.
2. Clean off all corrosion at the terminals and apply a thin coating of vaseline or other approved material to prevent corrosion.
3. Keep the caps on the filler plugs tight and the electrolyte or battery water level about ½-inch above the plates inside.
4. Pour in only distilled water or water recommended for battery use.
5. Check the specific gravity regularly, and systematically using a good type of hydrometer. However, do not take readings immediately after adding water to the batteries.
6. Check the voltage with an accurately calibrated voltmeter.
7. Batteries that are not at full charge, or that lose their charge quickly, should be repaired immediately, or be replaced.
8. A battery properly charged and in good condition should have a specific gravity from 1.270 to 1.290 in nothern climates, and from 1.200 to 1.225 in southern climates.
9. Once a month clean the battery cases, racks and the floor free of any acid that has spilled or leaked out, with a solution of soda ash or bicarbonate of soda solutions—about 1 pound to a gallon of water. Before such cleaning, make sure that the caps are on tight and that all vent holes on the batteries are plugged up.
10. Flush with cold water to wash away

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all residue but never use hot water or steam.

11. After this cleaning, make sure that all plugs over the vent holes are removed.

Troubles that may cause batteries to discharge are:

1. Acid escaping at the battery vent hole due to too much water being added when the cells gas near end of charge.
2. Corrosion due to acid escape as well as weakened electrolyte.
3. Acid added when battery was in a discharged condition, increasing the rate of self-discharge with resultant damage to plates and separators. Remember always to recharge promptly batteries that are discharged as the plates and separators may become damaged beyond repair.

In charging batteries the following precaution should be taken:

1. Only direct current should be used.
2. Battery and charging current connection must be attached positive (+) to positive, and negative (—) to negative.
3. Vent holes in cells should be plugged up.
4. Area or room where batteries are being charged should be properly ventilated.
5. No open flame or smoking should be allowed near the batteries while charging.
6. Never overcharge or overheat the batteries.
7. When the batteries begin to give off "gas" lower the charging rate.
8. Do not undercharge as the capacity will be low and the battery may freeze if the charging is done in the winter.
9. Charge the batteries until the specific gravity stops rising, or until the voltage remains steady.

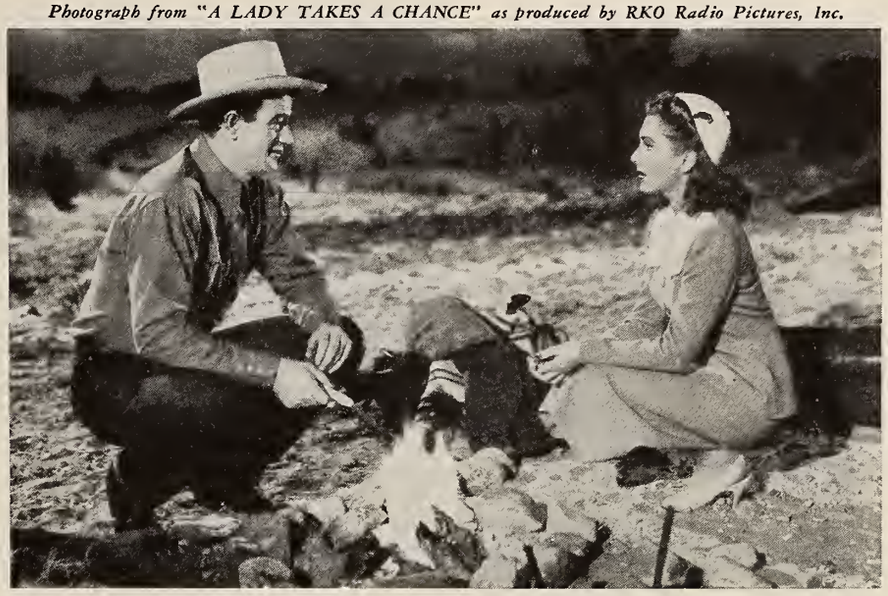
In case the solution of sulphuric acid and battery water is mixed on the site, use either a lead-lined tank or some earthenware or glass jar. *Remember always to pour the water first in the vessel, and then the acid.* Use a clean wooden paddle for mixing the solution and check the specific gravity with an accurate hydrometer. The reading should be around 1.345, depending on the temperature of the solution.

Where the sealed glass jar batteries are used, practically the same care and attention should be given them as explained above. An emergency battery lighting system, when under full load, should be able to handle at least 91% full voltage of the emergency light circuits for a period of about half an hour. The automatic throw-over switch should be checked and tested regularly to see if it is in good operating condition. Check all wiring connections, lugs, insulation relays and coils for deterioration. Strict cleanliness is of prime importance at this switch.

ITEM 63: Emergency Lighting Natural Gas Engine

Where the theatre has this type of emergency lighting system and it is approved by the local or state code regulations, it should be tested periodically for proper operation more than in the case of the storage battery type. This type of system is fed by natural gas taken off the gas com-

Photograph from "A LADY TAKES A CHANCE" as produced by RKO Radio Pictures, Inc.



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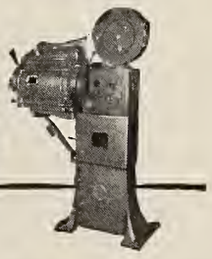
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pany's pipe lines and piped to the gas engine. The engine becomes balky and unsteady when first turned on after long idleness. This is due principally to the vast accumulation of moisture within the working chambers, also to the large moisture content of natural gas. However, after a warming up period, the engine will run smoothly and steadily if in good operating condition. The natural gas engine operates on practically the same basic principle as a gasoline or Diesel oil engine. It is strongly suggested that in checking trouble, a very careful study is made before making any changes. In case any changes or adjustments are made, the original settings should be noted or marked, so the same settings can be restored if no remedy is found.

ITEM 64: Lighting Fixtures

Lighting fixtures, regardless of type, should receive regular checking and care besides occasional relamping. It must be remembered that the average saving in light (in terms of cost of current) when the fixtures are washed and dusted once monthly will be from four to ten times the cost of the cleaning.

Bowled type fixtures will collect a film of dust which cannot be seen but which does materially reduce the efficiency both of reflection and transmission of light. Also, fixtures with a dust-cap button ornament, or with glass at the bottom, will allow dead insects or dirt to collect inside that cannot be seen from the outside. As a result all lighting fixtures should be thoroughly cleaned at least once a month with a solution of dilute ammonia and a clean rag, or alcohol—or plain soap and water.

When large chandeliers are used in the auditorium, they should be lowered and then dusted or wiped clean. And while being lowered—some chandeliers have never been lowered and cleaned since the original installation—the operating lines and "winch" should be carefully checked for strength and durability, and the wiring be looked over for breaks in the insulation. Also, fixtures of the closed-in type having the lamps concealed should be checked carefully, especially the wiring insulation and connections. As can be readily seen, with the lamps totally enclosed, and if of higher wattage than the fixture can carry, considerable heat is generated inside which can cause the insulation to become brittle in time. Fixture wiring damaged in this way can cause short-circuits, grounding and, consequently, fires.

ITEM 65: Fluorescent Lights

The same general maintenance procedure as explained in Item 64 should be exercised in the care of this particular lighting. However, this type of fixture has certain characteristics not found in ordinary filament lamp fixtures. When the light in the tube goes on and off, or "flickers," the trouble may be:

The prongs at the end of the tube are not making proper electrical contact.

The tube may be defective, or is about to burnout from long usage.

The starting switch plugged in at the socket is defective or of wrong type.

The transformer or "reactor" in the fixture is faulty or of the wrong type.

The tube is affected by cold air, especially if exposed on the outside in winter.

A "noisy" fluorescent fixture is sometimes caused by the transformer resting solidly on the metal, "humming" vibrations being transmitted to the entire area. Inserting a piece of fireproofed insulating material underneath the transformer will eliminate this trouble.

ITEM 66: Marquee Lighting

The entire marquee lighting installations should receive regular and careful inspection, especially by a competent electrician if possible. It is very important that all switch and fuse panels, junction boxes, transformers, flashers and general wiring be always kept free of dust and moisture. All terminal lugs, fuse blocks and knife switch jaws should be checked regularly to see if any deterioration or oxidation has set in. A very careful checkup should be made that no water leaks through the roof that might cause a serious short-circuit or general deterioration of the insulation or the electrical wiring and corrosion of the contacts.

Where fluorescent grid lighting is used in the marquee and trouble develops, check for loose connections at the grids and transformers. The wiring may be grounded or otherwise defective in spots. The transformer or transformers may be faulty, under-rated or overloaded.

When a flasher system is used, extreme care should be exercised in its maintenance. If the load on the flasher is unbalanced, an additional wire or wires will have to be installed, if a 3-wire service is available, in order to balance the load. A flasher on a neon tube sign should have all wires taken from the primary side of the transformer, and each section of the sign that flashes separately should be on a different transformer.

When any one brush of the flasher controls several transformers, extreme care should be taken that the total number of amperes of all these transformers is not greater than the carrying capacity of that brush. When the load of the sign exceeds the total wattage of the flasher, additional brushes should be installed in order to avoid a breakdown. The total wattage capacity of the flasher should at least equal the total load of the sign. Where a 3-wire system is used, additional feeder brushes must be added to the flasher in order to properly balance both sides of the feed line.

It is important that on all motor-driven high-speed flashers, with either silver or copper brush contacts, the brush contacts, sector wheels or cams be always kept clean and in good condition. Only a clean dry rag, with a little vaseline should be used, never rough sand or emery paper. In case the contact or brush is rough and black, or the tension is not right, a new brush or contact should be installed rather than to try to make temporary repairs.

Whenever possible, adjustments should be made by an experienced electrician, as haphazard servicing or tinkering can easily ruin the smooth sequence of the flasher.

For routine maintenance, first clean the entire flasher mechanism of all dirt and dust that may have accumulated. Check all the cams and contact points, especially the brushes for burned pit marks or rough uneven surfaces. If these parts show bad wear or even slight misalignments, replace as soon as possible with new parts.

As a rule, brushes that have the spring tension out of adjustment or sprung, should be replaced as it is almost impossible to check them by hand. All gear housings should be checked for gear teeth wear and to see if new oil is required. The wire contacts to the brushes should be checked carefully, and if not in good condition, new wire should be installed as the insulation on these wires deteriorate with age and get brittle.

The flasher motor and drive should be cleaned and checked for wear. The tension on the drive should be adjusted as it may have moved out of alignment under heavy use over a period of months. The main cutout switch and fuse blocks that control the motor should be checked; the switch blades might be making a poor electrical connection. Another thing which is quite frequently overlooked is to check the wiring circuits that run to the marquee sign from the flasher as well as from the transformer. The insulation may be cracked, or the wiring "pinches," at the entrance to the marquee framing. Where the new type high-speed mercury contact flasher is used for running borders on the marquee, it will require hardly any maintenance in comparison with the brush type flasher, for there is no wear and tear, nor replacements of working parts.

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PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

RELEASE CHART BY COMPANIES

THE RELEASE CHART

The North Star

(RKO-Goldwyn)

Peace and War

The North Star is a village in the Russian Ukraine where the land was good, the children many and well-fed, the farmers hard-working and prosperous, until war struck with savage fury on a morning in June. It became then the mutilated symbol of a people fighting for land they had won in another battle and for a future many would never see. This is the story which Lillian Hellman has written with sensitive and often brutal truth, and which Samuel Goldwyn has enriched with a beauty of sight and sound seldom achieved on the screen.

The tale is not one of symbols, but of people. They are vibrant people who have their counterparts over the globe—confident soldiers like "Kolya," adolescent lovers like "Marina" and "Damian," blunt leaders of men like "Rodion," quiet scientists like "Dr. Kurin," staunch women like "Sophia" and "Anna" and old men who have seen much, like "Karp."

When destruction comes unexpectedly from the skies they are not stunned for long. All able-bodied men take to the woods to await guns for guerrilla fighting. Those left behind await Germans and fire their homes. The group of youngsters who had started out on a walking trip come home men and women, driving a wagon-load of weapons through ambush and gunfire for a defiant blow at the conquerors.

All this is told with an unrelenting realism that may be resented by some. There is a scene of horror in which children are being drained of blood for wounded Nazis. There are sequences of bombing and strafing which will cause most audiences to flinch.

But there is much beauty too. The fruitful landscape in peace and the menacing skies of war are pictorial triumphs of the camera by James Wong Howe. The music, entrusted to the talented American composer, Aaron Copland, is gay with half-remembered melodies and poignant with drama. There are several songs, with lyrics by Ira Gershwin, which catch much of the native humor and charm of Russian folk music and village singing.

Above all there is the beauty of spirit, brought out under the splendid direction of Lewis Milestone, in fine performances by an excellent cast. Walter Huston's restrained and moving "Dr. Kurin" may be longest remembered, but the brief contrasting appearance of Erich Von Stroheim as the German surgeon is equally forceful, and the gaiety and tragedy of the young people —all vivid characterizations by Anne Baxter, Dana Andrews, Farley Granger, Eric Roberts and Jane Withers—are not soon to be forgotten.

As the first of several special treatments of Russia, Mr. Goldwyn's film sets the tone of appreciation for a fighting ally in human rather than political terms, and presents a production standard which is not likely to be surpassed.

Seen in New York. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, not set. Running time, 105 min. PCA No. 9464. General audience classification.

Marina ..... Anne Baxter
Kolya ..... Dana Andrews
Dr. Kurin ..... Walter Huston
Karp ..... Walter Brennan
Sophia ..... Ann Harding
Damian ..... Farley Granger
Jane Withers, Erich Von Stroheim, Dean Jagger, Eric Roberts, Carl Benton Reid, Ann Carter, Esther Dale, Ruth Nelson, Paul Guilfoyle, Martin Kosleck.

20TH-FOX ADDS REISSUE, REVISES SCHEDULE

With three reissues already on its schedule, Twentieth Century-Fox has added a fourth, "Banjo on My Knee", making up two packages. The first, containing "In Old Chicago" and "Banjo on My Knee", will be released October 29th. The second, composed of "The Rains Came" and "Under Two Flags", is now set for November 26th.

"Banjo on My Knee" was originally released in December, 1936, with Barbara Stanwyck, Joel McCrea and Walter Brennan in the leading roles. It tells the story of a turbulent marriage against a setting of Mississippi shanty-boats and New Orleans cafe life. The review in Motion Picture Herald, issue of December 5, 1936, said in part: "Story ingredients are tried and true entertainment elements — romance, comedy, melodrama, music, dancing, excitement and suspense — concerning uniquely interesting persons in interestingly different places."

Here Comes Elmer

(Republic)

Radio Comedy Show

This is a lively mixture of screen comedy and radio personalities, dance music and song, with plenty of names to attract the radio fans and enough material to entertain the others as well.

To the well-used plot framework of a group of entertainers in search of a sponsor, Republic has added the talents of Dale Evans, Frank Albertson, Gloria Stuart and Wally Vernon from its studio players; Pinky Tomlin, Wendell Niles and Will Wright from assorted radio programs; the Sportsmen quartette, the King Cole Trio, Jan Garber and his band and the zany antics of Al Pearce and his gang, including Artie Auerbach, Arlene Harris and William Comstock.

Pearce takes the lead in a double role, playing himself and the "Elmer" of the title, a screwball salesman. It is this case of mistaken identity which keeps the sponsor and his show parted during a chase through New York, with amnesia suspected and a contract hanging in the balance.

There is opportunity for several songs, of which "Don't Be Afraid to Tell Your Mother" and the perennial favorite, "Put on Your Old Gray Bonnet", top the list.

Armand Schaefer produced and Joseph Santley directed from an original screenplay by Jack Townley and Stanley Davis. All made substantial contributions to an hour-and-a-quarter's fun.

Seen in the home office projection room. Reviewer's Rating: Good.

Release date, November 15, 1943. Running time, 74 min. General audience classification.

Al Pearce & Elmer Blutt ..... Al Pearce
Joan Foster ..... Dale Evans
Joe Maxwell ..... Frank Albertson
Gloria Stuart, Wally Vernon, Nick Cochrane, Will Wright, Thurston Hall, Ben Welden, Chester Cute, Luis Alberni, Tom Kennedy, Artie Auerbach, Arlene Harris, William Comstock, Pinky Tomlin, Wendell Niles, The Sportsmen, The King Cole Trio, Jan Garber and his band.

Return of the Rangers

(PRC Pictures)

Texas Rangers Ride

Directed by Elmer Clifton from his own original screenplay, this first in the 1943-44 series of Texas Rangers westerns reflects, in the substance of its story and the sureness of its stride from highpoint to highpoint of action, the know-how of the veteran. It's fast and full of fight, now and then perhaps a shade overboard on the side of fisticuffs, and a promising opener for the series.

Although interrupted twice for those stretches of song without which no Western is presumed to be complete these days, the film opens fast and maintains its pace steadily to the finish.

ADVANCE SYNOPSES *and information*

The story is about an attempt to sell a ranch illegally, but this particular variant of that familiar tale is documented with detail and ramification which sets it apart from the run of its kind and gives the mind something substantial to hold onto between the skirmishes.

Production by Arthur Alexander is thoroughgoing, with most of the proceedings staged out of doors, where Westerns belong, and a generally competent cast assembled in support of Dave O'Brien, Jim Newill and Guy Wilkerson.

Previewed in a Hollywood projection room. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, October 15. 1943. Running time, 57 min. PCA No. 9681. General audience classification.

Tex Wyatt.....Dave O'Brien
Jim Steele.....Jim Newill
Panhandle Perkins.....Guy Wilkerson
Nell O'Day, Glenn Strange, Emmett Lynn, I. Stanford Jolley, Robert Barron, Henry Hall, Harry Harvey.

The Chance of a Lifetime

(Columbia)

Boston Blackie Reforms

The unusual position of "Boston Blackie," never wholly trusted by the law in spite of his seeming sincerity in living down a criminal past, presents an opportunity for adventures in which shrewdness, agility and timing are not hampered by legal restrictions. This film is cut to the same pattern, with Chester Morris again in the leading role, and unwinds its not-too-credible plot at a suitably rapid pace.

Blackie is working hard at prison reform, having conceived the idea of releasing prisoners for work in factories turning out war materials. There is among them, of course, one who tries to take advantage of his freedom, endangering the whole project and his own future. Blackie risks his own reputation to clear up the situation, accepting a murder charge, rifling the police safe and braving the gangster's hideout in the process. His side-kick, "The Runt," follows along as accomplice and comedy relief.

Wallace MacDonald and William Castle were producer and director. The screenplay, by Paul Yawitz, making use of Jack Boyle's original character, offers some excitement wihout creating much suspense.

Seen in New York. Reviewer's Rating: Mediocre.—E. A. C.

Release date, October 26, 1943. Running time, 66 min. PCA No. 9551. General audience classification.

Boston Blackie.....Chester Morris
Erik Rolf, Jeanne Bates, Richard Lane, George E. Stone, Lloyd Corrigan, Walter Sande, Douglas Fowley, Cy Kendall, Larry Joe Olson, Sally Cairns, Trevor Bardette, Harry Semels, Arthur Hunnicutt.

Mystery of the 13th Guest

(Monogram, 1942-43)

Mystery

This is a weak horror picture, confusing in plot and not materially aided by the addition of romance and comedy.

The plot has to do with a Marie Morgan who celebrates her 21st birthday in the vacated house of her late grandfather, opening the old man's will. We suddenly find she has been mysteriously electrocuted, and as Marie is the heroine the audience is promptly confronted with what appears to be evidence of a new treatment of the mystery-thriller. Soon, however, we learn the evidence is bogus—Marie is very much alive—an illusion created by a plastic surgeon who physically made a Marie Morgan out of another character, and not by mirrors. The fact that it is very difficult to determine what the other character had to do with the plot, and the mystery therein, only adds to a long string of confusions the audience must expect to put up with.

Johnny, the ubiquitous private investigator of Hollywood mysteries, is the hero. During the course of events three or four murders are committed and in the end Johnny informs Marie that he knew who the killer was from the first. That, the audience is bound to admit, is understandable.

As the murders are committed by a death dealing voltage attached to a dummy telephone, the exhibitor showing this picture might plan his exploitation and advertising accordingly.

The humor is broad and relies largely upon the old cliche of the dumb cops, who in this instance are directed to burlesque dumbness to the point of acting more like morons.

The acting on the whole, is in keeping with the story, with the exception of Jacqueline Dalya who is far more decorative, and given an opportunity might prove she has ability as well as pulchritude.

Reviewed at the New York theatre in the company of an afternoon audience whose only "pro"-reactions were registered at such times as Miss Dalya appeared on the screen. Reviewer's Rating: Poor—BERT HICKS.

Release date, November 5, 1943. Running time, 60 min. PCA No. 9575. General audience classifcation.

Johnny .....Dick Purcell
Marie .....Helen Parrish
Tim Ryan, Frank Faylen, John Duncan, Jon Dawson, Paul McVey, Jacqueline Dalya, Cyril Ring, Addison Richards.

Lad from Our Town

(Artkino)

Romance and War in Russia

Russia's film makers here combine the documentary skill of their outstanding war reports with a love story of the sort that has been popular screen fare in all languages. The union is frequently uneven. But there are documentary and emotional moments in this combination of boy and girl against a war background which should captivate many among the audiences that follow Soviet screen imports.

Nikolai Kriuchkov plays the small town lad who loves a singer. He goes to the Red Army tank school, fights in Spain, and then against the Germans. He marries the singer, played by Anna Smirnova and the story settles down to an explanation of how their love enables both to fulfill wartime duties. The star performances are high calibre, with Kriuchkov appearing as something of a Soviet Spencer Tracy.

War is more than background to romance. Slogans, hatred for the Germans, and grimly realistic battle sequences are more dominant than in the most martial Hollywood war films.

There is a pleasant, and typically Russian musical note with songs by Smirnova and military choruses. An occasional comic note provides relief. Produced at the evacuated Central Art Film Studios in Alma Ata, U.S.S.R., the picture lacks the technical finish of most of the Moscow and Leningrad productions. Alexander Stolper and Boris Ivanov directed. K. Simonov wrote the screenplay.

Reviewed at the Stanley theatre, New York, where an audience of regular patrons of Russian films, plus quite a few service men, appeared to enjoy the story. Reviewer's Rating: Fair.—JOHN STUART, JR.

Release date, October 6, 1943. Running time, 65 min. General audience classification.

N. Kriuchkov, N. Bogoliubov, Anna Smirnova, N. Mordvinov, V. Stepanov, V. Medvedyev, A. Alekseyev, P. Liubeshkin.

THE WHITE CLIFFS
(Metro-Goldwyn-Mayer)

PRODUCER: Sidney Franklin. DIRECTOR: Clarence Brown. PLAYERS: Irene Dunne, Alan Marshal, Roddy McDowall, Frank Morgan, C. Aubrey Smith, Dame May Whitty, Gladys Cooper, Elizabeth Taylor.

WIFE AND MOTHER IN TWO WARS. An American girl goes to England with her father during World War I. There she falls in love with a young nobleman, marries him about the time the first American doughboys are arriving in London in 1917. Her husband is killed in World War I, but she stays in England to rear his son. This boy is killed in the Dieppe raid and a parallel is drawn. The story ends with the wife and mother (Irene Dunne) writing a poignant letter to the mother of an American Ranger. In MGM's filming of the Alice Duer Miller poem, Alan Marshal is the husband, Frank Morgan her father. Roddy McDowell plays the son.

SWEETHEARTS OF THE USA
(Monogram)

PRODUCER: Lester Cutler. DIRECTOR: Lewis D. Collins. PLAYERS: Una Merkel, Donald Novis, Lillian Cornell, Joel Friend, Parkyakarkus, Ralph Sanford, Cobina Wright, Sr., Judith Gibson, Joe Devlin, Vince Barnett, Forrest Taylor, Marion Martin, Joseph Kirk, Phil Oman, Jan Garber, Henry King and their bands.

MUSICAL COMEDY. Una Merkel, a defense worker, is fired because of some trouble in the plant. Her roommate, whose boy friend is in the Army, joins the WACS but the Army gives the boy friend a medical discharge. He and Una organize a band of 4-Fs to entertain the servicemen and make a big hit.

THE MAD GHOUL
(Universal)

PRODUCER: Ben Pivar. DIRECTOR: James Hogan. PLAYERS: Evelyn Ankers, David Bruce, Turhan Bey, George Zucco, Robert Armstrong, Rose Hobart.

HORROR MYSTERY DRAMA. A doctor discovers a formula for poison gas that allows both life and death as a state in one being—the body is dead but the mind lives on. He interests a medical student and they proceed together in rituals that involve the sacrifice of human hearts. The student is put under influence of the gas and aids the doctor in robbing graves to obtain hearts. Their paths cross that of a concert singer, with whom both student and doctor fall in love. She is in love with her pianist. Many murders and grave robberies are committed by the pair, the student now nothing more than a zombie. A trap is set in a mortuary and the climax comes on the stage where the singer is appearing. The student is caught, but not before he has administered gas to the doctor.

MYSTERY BROADCAST
(Republic)

PRODUCER: George Sherman. DIRECTOR: George Sherman. PLAYERS: Nils Asther, Frank Albertson, Ruth Terry, Alice Fleming, Mary Treen, Emmett Vogan, Addison Richards, Wynne Gibson.

RADIO MYSTERY DRAMA. Jan Cornell, authoress of a series of radio dramatizations of unsolved murders, is threatened by a mystery person when she announces plans to dramatize the murder of a famous actress. Assisted by Smitty, the sound effects girl, Jan starts out to find who is threatening her. With the help of Mike Jerome, who loves her, she solves the mystery, two new murders and the slaying of the actress.

RELEASE CHART

By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1588.

Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue of Motion Picture Herald.

COLUMBIA

Prod. No.	Title	Release Date
5201	Hail to the Rangers	Sep. 16,'43
....	Doughboys in Ireland	Oct. 7,'43
5003	Sahara	Oct. 14,'43
....	Chance of a Lifetime	Oct. 26,'43
....	Is Everybody Happy?	Oct. 28,'43
....	Cover Girl	Not Set
....	Silver City Raiders	Not Set
....	Wyoming Hurricane	Not Set
....	The Vigilantes Ride	Not Set
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	Cowboy from Lonesome River	Not Set
....	Cyclone Prairie Ranger	Not Set
....	The Heat's On	Not Set
....	Cowboy in the Clouds	Not Set
....	Ten Percent Woman	Not Set
....	Return of the Vampire	Not Set
....	Roundup for Victory	Not Set
....	None Shall Escape	Not Set
....	Hey, Rookie	Not Set
....	Curly	Not Set
....	Klondike Kate	Not Set
....	Swing Out the Blues	Not Set
....	Cowboy Canteen	Not Set

MGM

(Release dates for Block I are tentative)

Block I

401	Salute to the Marines	Sep.,'43
402	Above Suspicion	Sep.,'43
403	I Dood It	Sep.,'43
404	Swing Shift Maisie	Oct.,'43
405	Best Foot Forward	Oct.,'43
406	Adventures of Tartu	Oct.,'43
407	Dr. Gillespie's Criminal Case	Nov.,'43
408	Young Ideas	Nov.,'43
409	Girl Crazy	Nov.,'43
410	Lassie Come Home	Dec.,'43
411	The Man from Down Under	Dec.,'43
412	Whistling in Brooklyn	Dec.,'43
....	Thousands Cheer	Not Set
....	Right About Face	Not Set
....	A Guy Named Joe	Not Set
....	Madame Curie	Not Set
....	Song of Russia	Not Set
....	For the Love of Mike	Not Set
....	America	Not Set
....	The Cross of Lorraine	Not Set
....	The Heavenly Body	Not Set
....	Cry Havoc	Not Set
....	The White Cliffs	Not Set
....	Meet the People	Not Set
....	Broadway Rhythm	Not Set
....	See Here, Private Hargrove	Not Set
....	Andy Hardy's Blonde Trouble	Not Set
....	Rationing	Not Set
....	Mr. Co-ed	Not Set
....	Gaslight	Not Set
....	The Canterville Ghost	Not Set
....	Kismet	Not Set
....	Two Sisters and a Sailor	Not Set

MONOGRAM

....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
....	Bullets and Saddles	Oct. 29,'43
....	Nearly Eighteen	Nov. 12,'43
....	Campus Ryhthm	Nov. 19,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec. 10,'43
....	Women in Bondage	Dec. 24,'43
....	The Sultan's Daughter	Dec. 31,'43
....	Sweethearts of the U. S. A.	Jan. 7,'44
....	Westward Bound	Not Set
....	Charlie Chan in the Secret Service	Not Set
....	Where Are My Children	Not Set
....	Lady Let's Dance	Not Set
....	Follow the Leader	Not Set
....	Her Bachelor Husband	Not Set
....	Return of the Ape Man	Not Set

PARAMOUNT

Prod. No.	Title	Release Date
	Block I	
4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	
	SPECIAL	
4331	City that Stopped Hitler—Heroic Stalingrad	
....	Triumph Over Pain	Not Set
....	For Whom the Bell Tolls	Net Set
....	No Time for Love	Not Set
....	Miracle of Morgan's Creek	Not Set
....	Lady in the Dark	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	Riding High	Not Set
....	Henry Aldrich Haunts a House	Not Set
....	The Uninvited	Not Set
....	The Hour Before the Dawn	Not Set
....	Minesweeper	Not Set
....	And the Angels Sing	Not Set
....	Henry Aldrich's Little Secret	Not Set
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	Standing Room Only	Not Set
....	The Story of Dr. Wassell	Not Set
....	Timber Queen	Not Set
....	Hail the Conquering Hero	Not Set
....	Goin' My Way?	Not Set
....	Henry Aldrich, Boy Scout	Not Set
....	Our Hearts Were Young and Gay	Not Set
....	The Navy Way	Not Set
....	The Man in Half-Moon Street	Not Set
....	Double Indemnity	Not Set

PRC PICTURES

405	Submarine Base	July 20,'43
401	Isle of Forgotten Sins	Aug. 15,'43
411	Danger! Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
406	Tiger Fangs	Sep. 10,'43
412	Girl from Monterrey	Oct. 4,'43
451	Return of the Rangers	Oct. 15,'43
460	The Devil Riders	Nov. 5,'43
402	Harvest Melody	Nov. 22,'43
....	Jive Junction	Not Set
....	Boss of Rawhide	Not Set

RKO

Block I

401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	
....	The North Star	Not Set
....	The Iron Major	Not Set
....	Around the World	Not Set
....	Government Girl	Not Set
....	Tarzan's Desert Mystery	Not Set
....	Coastal Command	Not Set
....	Gangway for Tomorrow	Not Set
....	Up in Arms	Not Set
....	Days of Glory	Not Set
....	Gildersleeve on Broadway	Not Set
....	Higher and Higher	Not Set
....	The Ghost Ship	Not Set
....	Rookies in Burma	Not Set
....	Tender Comrade	Not Set
....	Dangerous Journey	Not Set
....	The Falcon and the Co-eds	Not Set
....	The Curse of the Cat People	Not Set
....	International Zone	Not Set

REPUBLIC

361	Fugitive from Sonora	July 1,'43
301	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
363	Man from the Rio Grande	Oct. 18,'43
303	Here Comes Elmer	Nov. 15,'43
304	Mystery Broadcast	Nov. 23,'43
....	Return of Casanova	Not Set
....	Pride of the Plains	Not Set
....	The Deerslayor	Not Set
....	Raiders of Sunset Pass	Not Set
....	In Old Oklahoma	Not Set
....	Overland Mail Robbery	Not Set
....	Whispering Footsteps	Not Set
....	O, My Darling Clementine	Not Set
....	The Fighting SeaBees	Not Set
....	Canyon City	Not Set

20TH-FOX

401	Bomber's Moon	Aug. 8,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 3,'43
405	Wintertime	Sep. 17,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
409	Paris After Dark	Oct. 15,'43
406	In Old Chicago (R)	Oct. 29,'43
407	Banjo on My Knee (R)	Oct. 29,'43
412	Guadalcanal Diary	Nov. 5,'43
413	Dancing Masters	Nov. 19,'43
410	The Rains Came (R)	Nov. 26,'43
411	Under Two Flags (R)	Nov. 26,'43
....	Jane Eyre	Not Set
....	Roger Touhy, Last of the Gangsters	Not Set
....	The Gang's All Here	Not Set
....	The Song of Bernadette	Not Set
....	Happy Land	Not Se
....	Buffalo Bill	No Set
....	Pin Up Girl	Not Set
....	Tampico	Not Set
....	Lifeboat	Not Set
....	The Lodger	Not Set
....	The Sullivans	Not Set
....	The Eve of St. Mark	Not Set
....	Home in Indiana	Not Set

UNITED ARTISTS

....	That Nazty Nuisance	July 1,'43
....	Yanks Ahoy	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	The Gunmaster	Oct. 29,'43
....	False Colors	Not Set
....	Riders of the Deadline	Not Set
....	Three Russian Girls	Not Set
....	Jack London	Not Set
....	Texas Masquerade	Not Set
....	Thundering Hoofs	Not Set
....	Since You Went Away	Not Set
....	Knickerbocker Holiday	Not Set
....	Timber	Not Set
....	The Bridge of San Luis Rey	Not Set

UNIVERSAL

8017	Fired Wife	Sep. 3,'43
8022	Strange Death of Adolf Hitler	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
8024	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Man	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
....	Corvette K-225	Oct. 1,'43
....	Crazy House	Oct. 8,'43
....	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
8062	Flesh and Fantasy	Oct. 29,'43
....	Son of Dracula	Nov. 5,'43
....	The Mad Ghoul	Nov. 5,'43
....	Cobra Woman	Nov. 12,'43
....	Never a Dull Moment	Nov. 19,'43
....	Gung Ho	Nov. 28,'43
....	This Is the Life	Not Set
....	Sherlock Holmes and the Spider Woman	Not Set
....	So's Your Uncle	Not Set
....	All Baba and the Forty Thieves	Not Set
....	His Butler's Sister	Not Set
....	Lucky Days	Not Set
....	Frontier Law	Not Set
....	Moonlight and Cactus	Not Set
....	When Ladies Fly	Not Set
....	The Mummy's Ghost	Not Set
....	The Impostor	Not Set
....	Marshal of Gunsmoke	Not Set
....	Third Glory	Not Set
....	Wild Horse Roundup	Not Set
....	The Phantom Lady	Not Set
....	Swingtime for Johnny	Not Set
....	Three Cheers for the Boys	Not Set

WARNER BROS.

301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle	Oct. 2,'43
332	Prairie Thundor	Oct. 2,'43
333	Cherokee Strip	Oot. 2,'43
334	Empty Holsters	Oct. 2,'43
335	Guns of the Pecos	Oct. 2,'43
304	Adventure in Iraq	Oct. 9,'43
305	Princess O'Rourke	Oct. 23,'43
306	Find the Blackmailer	Nov. 6,'43
307	Northern Pursuit	Nov. 13,'43
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	The Desert Song	Not Set
....	Crime by Night	Not Set
....	Old Acquaintance	Not Sot
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Sot
....	In Our Time	Not Set
....	Conflict	Not Sot
....	Destination Tokyo	Not Set
....	Shine On, Harvest Moon	Not Set
....	Rhapsody in Blue	Not Set
....	Passage to Marseilles	Not Set
....	Uncertain Glory	Not Set
....	Mr. Skeffington	Not Set
....	The Horn Blows at Midnight	Not Sot

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1577-1578.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1587.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	(tent.) Sept.,'43	90m	May 1,'43	1546	1081	1575
•Action in the North Atlantic	WB	221	Humphrey Bogart-Raymond Massey	June 12,'43	127m	May 22,'43	1325	983	1507
Adventure in Blackmail (British) (formerly Breach of Promise)	English	....	Clive Brook-Judy Campbell	Aug. 5,'43	70m	July 17,'43	1426	....	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1,'43-44	64m	Aug. 21,'43	1547	1471	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Adventures of Tartu (formerly Tartu)	MGM	406	Robert Donat-Valerie Hobson	(tent.) Oct.,'43	103m	Aug. 7,'43	1546	....	....
•Aerial Gunner	Para.	4223	Chester Morris-Richard Arlen	Block 5	78m	Mar. 27,'43	1226	1091	1575
•Air Raid Wardens, The	MGM	326	Laurel and Hardy	Apr.-May,'43	67m	Mar. 20,'43	1214	1091	....
Ali Baba and the 40 Thieves	Univ.	....	Jon Hall-Maria Montez	Not Set	....	.....	....	1457	....
•Alaska Highway	Para.	4227	Richard Arlen-Jean Parker	Block 6	66m	June 26,'43	1387	1192	....
•All by Myself	Univ.	7043	Patric Knowles-Evelyn Ankers	June 11,'43	63m	June 5,'43	1350	1277	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	62m	Oct. 2,'43	1566	1192	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	.....	....	1457	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	.....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	.....	....	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Haviland	Not Set	....	.....	....	1431	..
•Appointment in Berlin	Col.	4011	George Sanders-Marguerite Chapman	July 15,'43	77m	July 24,'43	1441	1305	1575
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	....	.....	....	1545	....
Around the World	RKO	....	Kay Kyser-Joan Davis	Not Set	....	.....	....	1457	..
•Assignment in Brittany	MGM	327	Pierre Aumont-Susan Peters	Apr.-May,'43	98m	Mar. 13,'43	1201	1019	1432
•BACKGROUND to Danger	WB	222	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	1058	1507
Banjo on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	55m	July 24,'43	1559	....	
•Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	1507
•Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17,'43	1425	1362	1575
Bells Go Down, The (British)	Ealing-UA	....	Tommy Trinder-James Mason	Not Set	89m	May 22,'43	1326		
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	(tent.) Oct.,'43	94m	July 3,'43	1532	1191	1507
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529		
•Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16,'43	....	.....	....	1531	....
•Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	58m	Aug. 28,'43	1506	1305	....
•Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	59m	June 12,'43	1362	1276	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
•Black Market Rustlers	Mono.	....	The Range Busters	Aug. 27,'43	58m	Sept. 4,'43	1522	1391	....
•Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Sea Fighters	Artkino	....	Documentary	July 27,'43	64m	July 31,'43	1455	..	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	....	.....	....	1531	..
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct 8,'43	55m	Sept. 18,'43	1542	1509	
•Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	1507
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
Bombsight Stolen (British)	Gains.	....	Leslie Banks-Jeanne Casalis	Not Set	72m	May 15,'43	1315	....	....
•Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	59m	Aug. 7,'43	1471	1276	....
•Bordertown Gunfighters	Re.	2313	Bill Elliott-Gabby Hayes	July 8,'43	55m	July 3,'43	1402	1375	....
•Boy from Stalingrad	Col.	4025	Bobby Samarzich-Conrad Binyon	May 20,'43	70m	July 10,'43	1414	1191	....
•Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	..	.....	.	1531	..
Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	52m	Oct. 9,'43	1573	1531	....
•CABIN in the Sky	MGM	323	"Rochester"-Ethel Waters	Apr.-May,'43	98m	Feb. 13,'43	1157	1019	1575
Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
•Captive Wild Woman	Univ.	7014	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
City That Stopped Hitler—Heroic Stalingrad	Para.	4331	Russian Documentary	Sept. 4,'43	58m	Sept. 4,'43	1521	....	....
Chance of a Lifetime, The	Col.	....	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	55m	.....	....	....	..
•China	Para.	4222	Loretta Young-Alan Ladd	Block 5	78m	Mar. 27,'43	1226	1091	1432
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1575
Coastal Command (British)	RKO	....	War Documentary	Not Set	60m	Nov. 14,'42	1532	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	Nov. 12,'43	....	.....	....	1457	....
•Colt Comrades	UA	..	William Boyd	June 18,'43	67m	June 26,'43	1386	1339	..
•Coney Island	20th-Fox	343	Betty Grable-George Montgomery	June 18,'43	96m	May 22,'43	1325	995	1507
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	...	.....		1456	..
•Constant Nymph, The	WB	223	Charles Boyer-Joan Fontaine	July 23,'43	112m	July 3,'43	1401	1391	1507
Corvette K-225	Univ.	....	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	....

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Cover Girl, The (color)	Col.	....	Rita Hayworth-Jinx Falkenberg	Not Set	....	....	....	1416	....
•Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	52m	July 3,'43	1402	1277	....
•Cowboy in Manhattan	Univ.	7036	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
•Crash Dive (color)	20th-Fox	340	Tyrone Power-Anne Baxter	May 14,'43	105m	Apr. 24,'43	1273	962	1507
Crazy House	Univ.	....	Olsen and Johnson	Oct. 8,'43	....	.....	....	1531	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
•Crime Doctor	Col.	4017	Warner Baxter-Margaret Lindsay	June 22,'43	66m	June 12,'43	1361	1305	....
Cross of Lorraine, The	MGM	....	Pierre Aumont-Gene Kelly	Not Set	....	.....	....	1457	....
Cry Havoc	MGM	....	Margaret Sullavan-Ann Sothern	Not Set	....	.....	....	1555	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	....	.....	....	1555	....
•Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	....	.....	....	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
•Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	....	.....	....	1555	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Destination, Tokyo	WB	....	Cary Grant-John Garfield	Not Set	....	.....	....	1530	....
•Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sept.2,'43	99m	Aug. 21,'43	1496	1162	1575
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	....	.....	....	1566	....
•Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26,'43	1385	1091	1575
Doughboys in Ireland	Col.	....	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	(tent.) Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	.....	....	....	....
•DuBarry Was a Lady (color)	MGM	333	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	1575
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	.....	....	....	....
•FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17,'43	1426	1362	....
•Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	Block 5	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1,'43-44	94m	Aug. 21,'43	1547	1182	....
False Colors	UA	....	William Boyd	Not Set	....	.....	....	1431	....
•False Faces	Rep.	222	Rex Williams-Bill Henry	May 26,'43	56m	May 29,'43	1338	1277	....
•Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1,'43	....	.....	....	1391	....
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	....	.....	....	....	....
Fire in the Straw (French)	Rosner	....	Lucien Baroux-Jean Fuller	July 2,'43	90m	July 17,'43	1427	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Fires Were Started (British)	Crown	....	War Documentary	Not Set	63m	Apr. 17,'43	1261	....	....
•First Comes Courage	Col.	4008	Merle Oberon-Brian Aherne	July 29,'43	86m	Sept. 11,'43	1529	1362	1575
•Five Graves to Cairo	Para.	4224	Franchot Tone-Anne Baxter	Block 5	96m	May 8,'43	1301	1192	1432
Flemish Farm (British)	Two Cities-Gen'l	....	Clive Brook-Clifford Evans	Not Set	82m	Aug. 21,'43	1495	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	....
•Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Block 5	101m	Feb. 6,'43	1145	983	1392
•Follies Girl	PRC	306	Wendy Barrie-Gordon Oliver	July 26,'43	74m	Sept. 18,'43	1542	1104	....
•Follow the Band	Univ.	7033	Leon Errol-Mary Beth Hughes	May 14,'43	61m	May 1,'43	1290	1241	....
•Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	70m	Oct. 9,'43	1573	1531	....
Fortress on Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For the Love of Mike	MGM	....	Margaret O'Brien-James Craig	Not Set	....	.....	....	1555	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1575
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	.....	....	1416	....
•Frontier Bad Men	Univ.	7011	Diana Barrymore-Robert Paige	Aug. 6,'43	77m	Aug. 7,'43	1470	1375	....
•Frontier Fury	Col.	4205	Charles Starrett-Arthur Hunnicutt	June 24,'43	53m	July 17,'43	1427	1305	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	57m	July 10,'43	1532	1375	....
•GALS, Incorporated	Univ.	7046	Leon Errol-Grace McDonald	July 9,'43	61m	July 10,'43	1414	1375	....
Gang's All Here, The (color)	20th-Fox	....	Alice Faye-Carmen Miranda	Not Set	....	.....	....	1530	....
•Gangs, Inc. (Reissue)	PRC	123	Alan Ladd-Joan Woodbury	June 15,'43	72m	June 7,'41	1386	....	....
Gangway for Tomorrow	RKO	....	Margo-Robert Ryan	Not Set	....	.....	....	1566	....
•Gentle Gangster, A	Rep.	220	Barton MacLane-Molly Lamont	May 10,'43	57m	May 15,'43	1314	1276	....
Gentle Sex (British)	Two Cities-Gen'l	....	Rosamund John-Joyce Howard	Not Set	93m	May 8,'43	1303	....	....
•Get Going	Univ.	7045	Grace McDonald-Robert Paige	June 25,'43	60m	June 26,'43	1386	1375	....
•Ghosts on the Loose	Mono.	....	East Side Kids	July 30,'43	65m	June 19,'43	1374	1351	....
Gildersleeve on Broadway	RKO	....	Harold Peary-Billie Burke	Not Set	....	.....	....	1566	....
•Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	..
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	(tent.) Nov.,'43	99m	Aug. 7,'43	1558	1191	....
Girl From Leningrad, The	UA	....	Anna Sten-Kent Smith	Not Set	....	.....	....	1457	..
Girl from Monterey	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	59m	Sept. 25,'43	1554	1509	....
•Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	..
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1,'43-44	70m	Aug. 14,'43	1559	1191	..
•Good Luck, Mr. Yates	Col.	4014	Claire Trevor-Edgar Buchanan	June 29,'43	70m	June 19,'43	1374	1351	....
•Good Morning, Judge	Univ.	7044	Dennis O'Keefe-Louise Allbritton	May 7,'43	67m	Apr. 24,'43	1274	1240	....
Government Girl	RKO	....	Olivia de Havilland-Sonny Tufts	Not Set	....	.....	....	1416	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	..
Guadalajara (Mexican)	Maya	....	Pedro Armendariz-Chaflin	June 11,'43	100m	June 26,'43	1386	....	..
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	....	.....	....	1457	....
Gun Master, The	UA	....	Albert Dekker-Claire Trevor	Oct. 29,'43	....	.....	....	1531	..
Gung Ho	Univ.	....	Randolph Scott-Grace McDonald	Nov. 26,'43	....	.....	....	....	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	.....	....	....	..
Guy Named Joe, A	MGM	....	Spencer Tracy-Irene Dunne	Not Set	....	.....	....	1431	..
Gyandev of India	Ram Bagai	....	Indian Feature	Apr. 9,'43	63m	Apr. 24,'43	1275	....	
HAIL to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	....	.....	....	1055	..
•Hands Across the Border	Rep.	....	Roy Rogers-Ruth Terry	Not Set	....	.....	....	1545	..
Happy Land	20th-Fox	....	Don Ameche-Frances Dee	Not Set	....	.....	....	1555	
•Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	70m	Oct. 9,'43	1574	1545	....

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•Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26,'43	78m	July 31,'43	1455	1339	....
Heart of a Nation (French)	Graetz	....	Raimu-Michele Morgan	Not Set	101m	Apr. 3,'43	1239	....	....
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1575
Heavenly Body, The	MGM	....	William Powell-Hedy Lamarr	Not Set	....	.....	....	1555	....
Henry Aldrich Haunts a House	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1566	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1431	....
•Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26,'43	1386	1104	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
•Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Sept. 10,'43	64m	July 31,'43	1456	1391	....
•Hers to Hold	Univ.	7006	Deanna Durbin-Joseph Cotten	July 16,'43	94m	July 17,'43	1425	1375	1575
Hi Diddle Diddle	UA	....	Martha Scott-Adolph Menjou	Aug. 20,'43	71m	July 31,'43	1559	1375	1575
•High Explosive	Para.	4221	Chester Morris-Jean Parker	Block 5	62m	Mar. 27,'43	1226	983	....
His Butler's Sister	Univ.	....	Deanna Durbin-Pat O'Brien	Not Set	....	.....	....	1555	....
•Hit the Ice	Univ.	7003	Abbott and Costello	July 2,'43	82m	July 3,'43	1401	1162	1575
•Hitler's Madman (formerly Hitler's Hangman)	MGM	334	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	1575
Hi Ya Sailor	Univ.	....	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1575
•Honeymoon Lodge	Univ.	7047	David Bruce-Harriet Hilliard	July 23,'43	63m	July 31,'43	1455	1375	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1,'43-44	88m	Aug. 14,'43	1579	1277	....
Hour Before the Dawn, The	Para.	....	Mickey Rooney-Frank Morgan	June-Aug.,'43	....	.....	....	1555	....
•Human Comedy, The	MGM	380	Veronica Lake-Franchot Tone	Not Set	115m	Mar. 6,'43	1190	1019	1432
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	(tent.) Sept.,'43	102m	July 31,'43	1579	1192	....
•I Escaped from the Gestapo	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
•In Old Monterey (Reissue)	Rep.	2306	Gene Autry	Sept. 1,'43	74m	Aug. 12,'39	1494	....	....
In Our Time	WB	....	Ida Lupino-Paul Henreid	Not Set	....	.....	....	1416	....
Iron Major, The	RKO	....	Pat O'Brien-Ruth Warrick	Not Set	....	.....	....	1555	....
Is Everybody Happy?	Col.	....	Ted Lewis-Nan Wynn	Oct. 28,'43	....	.....	....	1545	....
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	....
•It's a Great Life	Col.	4018	Penny Singleton-Arthur Lake	May 27,'43	68m	July 10,'43	1414	1241	....
•I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Block 5	68m	Mar. 20,'43	1214	1057	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Not Set	....	.....	....	1554	....
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	1240	....
•Jitterbugs	20th-Fox	342	Laurel and Hardy	June 11,'43	74m	May 29,'43	1338	1305	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1575
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
•LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Block 5	62m	Mar. 20,'43	1213	962	....
Lad from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1,'43-44	86m	Aug. 21,'43	1547	1240	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	(tent.) Dec.,'43	90m	Aug. 21,'43	1546	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
•Law of the Northwest	Col.	4204	Charles Starrett-Shirley Patterson	May 27,'43	59m	May 29,'43	1338	1018	....
•Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	Aug. 6,'43	58m	Aug. 21,'43	1496	1339	....
•Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
•Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	66m	May 8,'43	1303	1241	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1,'43-44	76m	Aug. 7,'43	1559	1277	1575
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Life of Simon Bolivar, The (Mexican)	Grovas-Mohme	....	Mexican Historical Feature	June 17,'43	152m	June 26,'43	1386	....	....
•Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	May 7,'43	....	.....	....	1277	....
•Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 28,'43	....	.....	....	1509	....
•Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	....	.....	....	....	....
•Lone Rider in Wolves of Range	PRC	366	Bob Livingston-Al St. John	June 21,'43	60m	.....	....	1362	....
•Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6,'43	58m	June 19,'43	1373	1019	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	....	....
MADAME Curie	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	.....	....	1416	....
Mad Ghoul, The	Univ.	....	Evelyn Ankers-David Bruce	Nov. 5,'43	....	.....	....	1586	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	(tent.) Dec.,'43	103m	Aug. 7,'43	1547	....	....
•Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
•Man from Thunder River	Rep.	2312	Bill Elliott-George Hayes	June 11,'43	59m	May 22,'43	1325	1277	....
Man in Grey, The (British)	Gains.	....	Margaret Lockwood-James Mason	Not Set	116m	Aug. 14,'43	1482	....	....
Masquerade (Russian)	Artkino	....	Nikolai Mordvinov-Tamara Makarova	May 15,'43	102m	May 22,'43	1326	....	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	.....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27',43	73m	Aug. 7,'43	1559	1339	....
•Mexicali Rose (Reissue)	Rep.	2305	Gene Autry	July 15,'43	58m	Apr. 1,'39	1373	....	....
•Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17,'43	1426	1402	....
Miracle of Morgan's Creek, The	Para.	...	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
•Mission to Moscow	WB	220	Walter Huston-Ann Harding	May 22,'43	123m	May 8,'43	1304	1058	1507
Miss London Limited (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	99m	May 29,'43	1339	....	....
•Mister Big	Univ.	7009	Gloria Jean-Donald O'Connor	May 28',43	74m	May 29,'43	1338	1277	1507
•More the Merrier, The	Col.	4001	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	1392
•Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	1507
Mr. Muggs Steps Out	Mono.	...	East Side Kids	Dec. 10,'43	....	.....	....	1555	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	48m	July 31,'43	1579	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
•My Kingdom for a Cook (formerly Without Notice)	Col.	4010	Charles Coburn-Isobel Elsom	Aug. 31,'43	82m	.....	....	1391	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	....	.....	....	1586	....
•Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NEARLY Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	.....	....	1545	....
Never a Dull Moment	Univ.	....	Ritz Bros.-Frances Langford	Nov. 19,'43	....	.....	....	1351	....
•Next of Kin, The (British)	Univ.	7052	Basil Sydney-Nova Pilbeam	May 7,'43	86m	Apr. 17,'43	1262	....	1392
•No Escape (reviewed as I Escaped from the Gestapo)	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
•Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27,'43	71m	Aug. 14,'43	1481	1431	....
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	....	.....	....	1471	....
No Time for Love	Para.	....	Claudette Colbert-Fred McMurray	Not Set	..	.....	....	855	....
North Star, The	RKO-Goldwyn	....	Walter Huston-Anne Baxter	Not Set	105m	Oct. 16,'43	1585	1305	....
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Old Acquaintance	WB	....	Bette Davis-Miriam Hopkins	Not Set	....	.....	....	1192	....
•Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
•Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15,'43	55m	Oct. 2,'43	1566	1402	....
•Ox-Bow Incident, The	20th-Fox	336	Henry Fonda-Dana Andrews	May 21,'43	75m	May 8,'43	1302	872	1507
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
•Passport to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19,'43	....	.....	....	1457	....
•Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17,'43	1426	1240	....
•Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27,'43	91m	Aug. 21,'43	1493	1192	....
•Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	1432
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	.....	....	1531	....
•Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	May 21,'43	47m	July 17,'43	1427	986	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
•Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 8,'43	1290	....	....
•Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	1432
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	....
•RAIDERS of San Joaquin	Univ.	7076	Johnny Mack Brown	June 4,'43	59m	June 5,'43	1349	1009	....
Raiders of Sunset Pass	Rep.	....	John Paul Revere-Smiley Burnette	Not Set	....	.....	....	1457	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	....	Sept. 9,'39	1574	....	....
•Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Ravaged Earth, The	St. Rts.	....	Documentary	July 30,'43	68m	Dec. 4,'42	1043	....	.....
•Redhead from Manhattan	Col.	4024	Lupe Velez-Michael Duane	May 6,'43	63m	May 29,'43	1338	1241	....
Report from the Aleutians	WAC	....	Documentary	July 30,'43	47m	July 31,'43	1456	....	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 15,'43	57m	Oct. 16,'43	1585	1545	....
•Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
•Ride, Tenderfoot, Ride (Reissue)	Rep.	2304	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
•Riders of the Rio Grande	Rep.	266	Three Mesquiteers	May 21,'43	55m	May 15,'43	1315	1276	....
Riding High (color)	Para.	....	Dorothy Lamour-Dick Powell	Not Set	....	.....	....	1431	....
Right About Face	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	....	.....	....	1241	....
•Robin Hood of the Range	Col.	4206	Charles Starrett-Kay Harris	July 29,'43	57m	Aug. 14,'43	1482	1057	....
Roger Touhy, Last of the Gangsters	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	.....	....	1362	.. .
Russian Story, the	Artkino	....	Historical Feature	June 8,'43	73m	June 5,'43	1349	....	....
Russians at War (Russian)	Artkino	....	Documentary	Not Set	61m	May 1,'43	1290	....	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	....
Saint Meets Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillie	July 29,'43	70m	Aug. 7,'43	1558	....	....
•Salute for Three	Para.	4225	Macdonald Carey-Betty Rhodes	Block 5	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	(tent.) Sept.,'43	101m	July 31,'43	1579	1057	1575
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
•Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	62m	May 15,'43	1314	1277	....
Schweik's New Adventures (British)	Eden-Coronel	....	Lloyd Pearson-Julien Mitchell	Not Set	80m	Sept. 25,'43	1554	....	....
•Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15,'43	....	.....	....	1531	....
Seeds of Freedom (Russian)	Artkino	....	Revival of "Potemkin"	Aug. 24,'43	69m	Sept. 4,'43	1522	....	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1,'43-44	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	.....	....	1457	....
Shrine of Victory (British)	20th-Fox	....	Documentary on Greece	Not Set	45m	Aug. 21,'43	1558	....	....
•Silver Spurs	Rep.	256	Roy Rogers	Aug. 12,'43	68m	July 24,'43	1442	1351	....
•Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 3,'43	55m	Sept. 4,'43	1521	1391	....
•Sky's the Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17,'43	1425	1162	....
•Sleepy Lagoon	Rep.	228	Judy Canova-Dennis Day	Sept. 5,'43	65m	Aug. 21,'43	1496	1391	....
•Slightly Dangerous	MGM	325	Lana Turner-Robert Young	Apr.-May,'43	94m	Mar. 6,'43	1189	1057	1432
•Someone to Remember	Rep	225	Mabel Paige-John Craven	Aug. 21,'43	80m	Aug. 7,'43	1470	1276	....
•Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	June 11,'43	83m	Feb. 20,'43	1169	....	....
•Souls at Sea (Reissue)	Para.	4254	Gary Cooper-George Raft	Reissue	93m	Aug. 14,'37	1374	....	....
•So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26,'43	1385	1104	1575
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1,'43-44	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	....	Louise Allbritton-Lon Chaney	Nov. 5,'43	....	.....	....	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	....	.....	....	1416	....
Song of Russia	MGM	....	Robert Taylor-Susan Peters	Not Set	....	.....	....	1416	....
•Song of Texas	Rep.	255	Roy Rogers	June 14,'43	69m	May 29,'43	1337	...	....
Song of the Marimba (Mexican)	Clasa-Mohme	....	Fernando Soler-Sara Garcia	Aug. 20,'43	131m	Sept. 11,'43	1530	....	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Song to the Wind (It.)	Hoffberg	....	Giuseppe Lugo	Apr. 24,'43	76m	May 8,'43	1303	....	....
•Spitfire (British)	RKO	353	Leslie Howard-Rosamund John	Special	90m	Apr. 24,'43	1275	....	1432
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
•Spy Train	Mono.	....	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	....
•Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
•Stage Door Canteen	UA	....	Stage and Screen Stars	Special	132m	May 15,'43	1313	1115	1575
•Stormy Weather	20th-Fox	344	Bill Robinson-Lena Horne	July 16,'43	77m	May 29,'43	1337	1192	1575
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	.....	....	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
•Stranger from Pecos	Mono.	....	Johnny Mack Brown	July 16,'43	56m	July 17,'43	1427	1277	....
•Stranger in Town, A	MGM	324	Frank Morgan-Jean Rogers	Apr.-May,'43	67m	Feb. 13,'43	1158	1079	....
•Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1532	1305	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Dec. 31,'43	....	.....	....	1555	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	....
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Jan. 7,'44	....	.....	....	1586	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	(tent.) Oct.,'43	86m	May 8,'43	1546	1191	....
•Swing Your Partner	Rep.	221	Lulubelle and Scotty-Vera Vague	May 20,'43	72m	May 8,'43	1302	1276	....
TARZAN'S Desert Mystery	RKO	....	Johnny Weissmuller-Nancy Kelly	Not Set	....	.....	....	1362	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	....	.....	....	1545	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1575
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	July 1,'43	43m	June 12,'43	1546	1019	....
Theatre Royal (British)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	100m	June 5,'43	1350	....	....
•There's Something About A Soldier	Col.	....	Douglass Drake-Tom Neal	Not Set	....	.....	....	1545	....
•They Came to Blow Up America	20th-Fox	339	George Sanders-Anna Sten	May 7,'43	73m	Apr. 24,'43	1273	1162	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Aug. 14,'43	114m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	.....	....	1416	....
•This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Block 5	103m	Mar. 20,'43	1213	1162	1392
Thousands Cheer (color)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	126m	Sept. 18,'43	1541	1079	....
•Thumbs Up	Rep.	223	Brenda Joyce-Richard Fraser	July 5,'43	67m	June 19,'43	1374	1351	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	58m	Sept. 25,'43	1554	1531	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	83m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1,'43-44	80m	Aug. 14,'43	1579	1457	....
•Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	63m	.....	....	....	....
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
Tropicana	Col.	....	Mae West-Victor Moore	Not Set	....	.....	....	1555	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1,'43-44	94m	Aug. 14,'43	1578	1079	....
•Two Senoritas from Chicago	Col.	4019	Jinx Falkenburg-Joan Davis	June 10,'43	68m	June 5,'43	1349	1305	....
•Two Tickets to London	Univ.	7013	Michele Morgan-Alan Curtis	June 18,'43	78m	June 19,'43	1373	1339	....
•UNDERDOG, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	65m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	....	May 9,'36	1574	....	....
Uninvited, The	Para.	....	Ray Milland-Ruth Hussey	Not Set	....	.....	....	1416	....
•Union Pacific (Reissue)	Para.	4250	Barbara Stanwyck-Joel McCrea	Reissue	138m	Apr. 29,'39	1374	....	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	65m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	....	.....	....	1457	....
VICTORY Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1575
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
•WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19,'43	55m	July 31,'43	1455	1391	
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	114m	July 31,'43	1579	986	1575
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	1326	....	....
•West of Texas	PRC	353	Dave O'Brien-Jim Newill	May 10,'43	59m	May 15,'43	1314	1277	....
•West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug 23,'43	....	.....	....	1351	....
•We've Never Been Licked	Univ.	7064	Richard Quine-Noah Beery, Jr.	July 30,'43	104m	Aug. 7,'43	1469	1115	1575
•What's Buzzin', Cousin?	Col.	4015	Ann Miller-John Hubbard	July 8,'43	75m	July 31,'43	1454	1351	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	(tent.) Dec.,'43	87m	Oct. 2,'43	1565	1431	....
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowell	Not Set	....	.....	....	1586	....
•Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	July 23,'43	60m	June 26,'43	1387	1276	.
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1575
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Dec. 24,'43	....	.....	....	1554	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Aug. 6,'43	47m	Mar. 13,'43	1532	1019	....
You Love Me, I Love You (It.)	Hoffberg	....	Alida Valli-Amedeo Nazzari	Apr. 3,'43	95m	Apr. 17,'43	1262	....	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....
•Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1575
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	(tent.) Nov.,'43	77m	July 31,'43	1578	1240	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1587.

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MANUFACTURERS OF Simplex EQUIPMENT IN COOPERATION WITH THE NATIONAL CONSERVATION PROGRAM

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—*says* FRANCIS S. HARMON



FRANCIS S. HARMON
EXECUTIVE VICE CHAIRMAN
WAR ACTIVITIES COMMITTEE
MOTION PICTURE INDUSTRY

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MOTION PICTURE HERALD

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REVIEWS
(In Product Digest)

The Iron Major
In Old Oklahoma
Northern Pursuit
My Kingdom for a Cook
Mystery Broadcast
Overland Mail Robbery
Find the Blackmailer
Dangerous Blondes
Gildersleeve on Broadway
We Will Come Back
The Mad Ghoul
Millions Like Us

MAJORS labor on Decree proposals as Clark demands stringent regulations for affiliated circuits and policy changes

EXHIBITORS buying new season short subjects to displace double bills; Distributors extending package deals

CIRCUITS and WAC cooperate in New York test of Community Council plan to fight juvenile delinquency

NEW DIMOUT rules boon to west coast theatres in spite of cut in gasoline rations; first run situation in Los Angeles eased

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OCTOBER 23, 1943

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Russian: КОЛОССАЛЬНЫЙ УСПЕХ

Czechoslovak: OBROVSKY USPECH

Chinese: 好之已久

Danish: EN KNALDSUCCES

French: UN SUCCÈS FOU

Spanish: UN GOLPE

Dutch: EEN SUCCES

Portuguese: UM ÊXITO

Arabic: آية في الابداع

"A HIT!" IN ANY LANGUAGE!

Afrikaans: 'N SLAG"

Swedish: STOR SUCCÉ

Norwegian: EN SUKSESS

Greek: ΜΕΓΑΛΗ ΕΠΙΤΥΧΙΑ

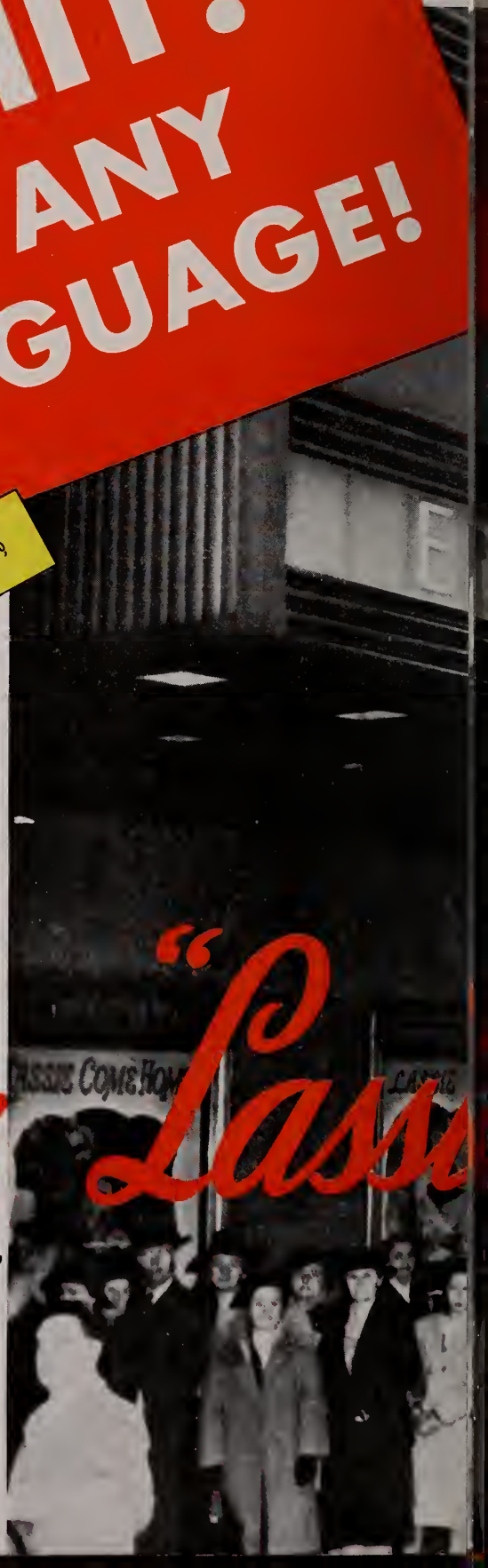
Hebrew: סרט מוצלח

Serbo-Croatian: TO JE SENZACIJA!

Italian: UN SUCCESSONE

Turkish: DEHŞETLİ RAĞBET KAZANMIŞ BİR FİLİM

Flemish: EEN SUCCES



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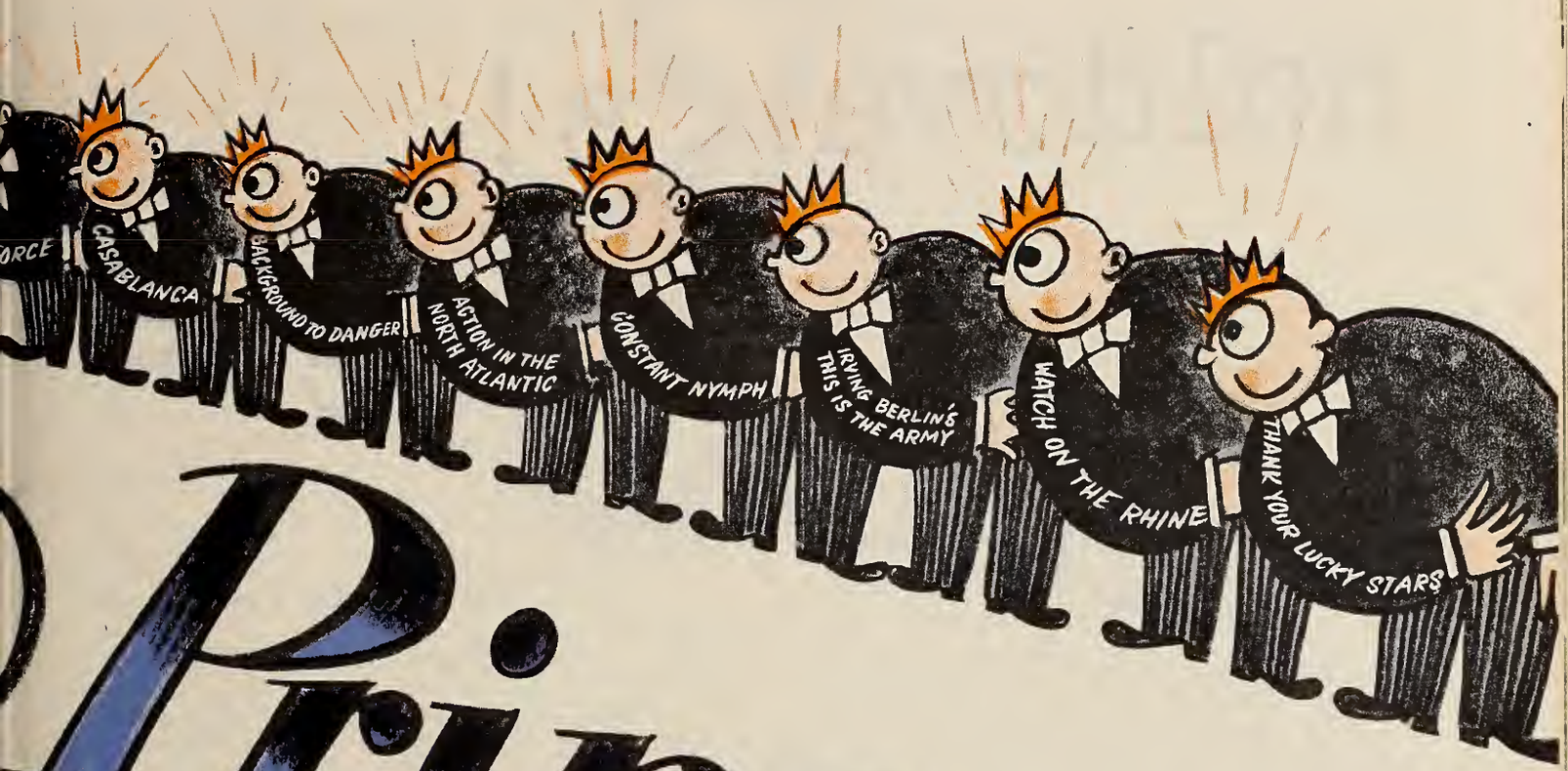
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WILLIAM GOETZ In Charge of Production

20th CENTURY-FOX

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TERRY RAMSAYE, Editor

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Who Educates Who About What

A DEAL of talk, official and unofficial, in the open and behind hand, goes on about the screen and the function of education and the motion picture. A lot of it is woof-woof addressed at trying to scare the motion picture industry, which is that part of the amusement business which uses the film as medium, into alarm about an alleged competition.

The agitations come from persons trying to make careers of the movement.

There is a lot of Hopkins-Tugwell and thence a bit of Arch Mercey et al., late of U. S. Film Service and the once Lowell Mellett picture division of the Office of War Information, addressed at pressure on the amusement screen.

This has taken all manner of shapes from a plan for direct Federal distribution of motion pictures through Government supported exhibitions to subsidy of 16 mm. roadshows.

Now the established and organized motion picture amusement industry is supposed to be concerned because it has allegedly been discovered in the course of the war effort that motion pictures are useful in teaching, and that therefore a vast program of public education, sponsored just how is not explained, will be arising to compete with the industry if it does not get on board.

It is not made clear what all that has to do with the interests of customers who go out of an evening to lay down their money at the box office to buy a spot of entertainment.

But the woof-woof goes on.

A FEW weeks ago Motion Picture Herald interrogated the authoritive heads of the principal corporations and came away with a consolidated answer which diplomatically said: "Obviously educational motion pictures should be made by educators, but, of course, we will be glad to make available our technology and, etc."

It should be very clear that the art and industry of the motion picture which serves the theatre has no direct ambition to take up education as a career.

Meanwhile it should also be observed that the motion picture industry of the people's theatre should not be chivvied into any position of trying to monopolize the use of the medium. If it wants to be generously helpful that is the business of the individuals involved.

It can be decidedly dangerous for the motion picture of the amusement business to seek to maintain monopoly by assuming to tend to everything that is to be done by camera and screen. It has no exclusive rights in the medium and by trying to assert such rights would be but inviting abundant trouble.

This is not to deny that the motion picture of the theatre does contain and convey cultural and educational elements. That is inherent in the products of all of the arts of expression. They inevitably reflect, in their recordings, aspects of lives and lands and civilizations, sometimes with great skill and accuracy, sometimes not. The customer asks only for entertainment, within the standards of the common man. He does not look upon the theatre as a night school.

That annual poll conducted by this journal, asking of exhibitors what players their patrons have preferred, has shown the most abiding approval of a little girl, and among those elected to top position have been a pair of knockabout comedians. Important educational capacities have never so far appeared as elements of stardom.

The art which is summed up in the word "Hollywood" has been evolved, earned and learned for its own purposes—entertainment, not in behalf of other enterprises.

No one has a right to demand that this art be converted to other purposes, and probably it cannot be, anyway.

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TELEVISION

WITH the Society of Motion Picture Engineers in semi-annual session in Hollywood it is inevitable that television, which has been so long "just around the corner," should come into the discussions.

The current state of the new medium was decidedly well stated there by Mr. Y. Frank Freeman when he observed: "I do not know and seriously doubt if any one can give you the answer to where television fits into the industry."

It may be remarked, however, that if television has a place on the theatre screen it will be based primarily on its capacity to overcome time and space. That means news and topical material of some spot news quality. Television so far can only approximate film quality and may not hope ever to surpass it. Its sole advantage is to make the consumer in some degree an eye witness in an opera chair. To compete with the able product of the motion picture studio the television picture will have to report something the customers consider important. It will also have to be a pre-ordained event timed for show hours.

Apparently not yet discussed before the engineers are certain researches into the possible, or even probable, addition of television to the equipment of the newsreels. That might reinstate the importance of the neglected newsreel in the industry's consciousness.

Coincidentally this week Mr. N. Peter Rathvon announces a new line of examination of the subject and a program of evolving a television policy for RKO. For the whole industry the answers are yet to come.

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RESPONDING to inquiries from readers of our nature notes department: The frost is not on the pumpkin, up in Silvermine, but only because the pumpkin is in the cellar along with the potatoes and the apples, adjacent to that ornamental array of gay jars of preserves and pickles. A magnificent pheasant and his harem daily risk their lives, these lean meat days, gleaning the corn patch. And the first migrating mallards challenge from the pond. Something may happen to them, yet. A well browned bird on a platter is a beautiful thing.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

London Speaks

WALL STREET got a ripple of minor sensation Tuesday afternoon when the Dow-Jones ticker carried a bulletin that the *Daily Mail* of London had a piece saying U. S. motion pictures might be boycotted in Great Britain because of "demands made by Hollywood." Said the ticker, the *Mail* quoted "an executive of the exhibitors association" as saying American producers were asking "London exhibitors to pay as high as 50 per cent for star films" as a condition to getting other pictures on a flat rental basis. So, the report ran, also by Associated Press, that "the exhibitors' association has asked Hugh Dalton, president of the Board of Trade, to take action." Then came cable quotations of Dr. Dalton saying that despite unofficial reports the Quota Act was not a dead issue, and that the Government had no intention of removing quota regulations.

In point of fact that Quota Act has not been enforced through the period in which restrictions of war have reduced British production to the point of impracticability.

The picture world of mid-town New York was unexcited by ticker and cable. The expressions were regarded as manifestations of a period of negotiation.

Coca-Cola Presents

COCA-COLA is going to produce some musical shorts, in color to entertain the Army. Raphael Wolff, Hollywood commercial film maker, and Edgar Ulmer, PRC director, on loan, will make the reels at the Movietone Studios in New York with name bands and singers. Carol Bruce, former Universal star, and Red Norvo's band are set for the first. Benny Goodman, Harry James, Kay Kyser and others may follow.

D'Arcy Advertising Company, the Coca-Cola agency, is arranging the productions. It wangled a film allotment from the War Production Board and a promise from "a high official" in the Army Special Services Branch to distribute the pictures in 16 and 35mm.

A Coca-Cola spokesman said no invasion of theatres or the non-theatrical field was contemplated. The pictures are for soldier entertainment only, under the "Coca-Cola presents" banner. They would cost much less than the reported $60,000 each, he said.

Golden Silence

"WHAT'S New in New York" is the title of George Jean Nathan's page in the November issue of *Cosmopolitan*. In it, the noted drama critic announced:

"There is a saloon on upper Broadway called the Oasis whose juke box contains one item billed so: "Five minutes of silence for a nickel.' You drop in your nickel and enjoy the five minutes of welcome quiet in which to drink in peace. The item, the boss tells me, does a land-office business. . . . "

Following a futile search for the Oasis of silence for a nickel, Mr. Nathan was questioned as to the whereabouts of both tavern and boss. Explained Mr. Nathan in a tone of dejection:

"Being for a monthly, I wrote that piece about two months ago. I was up that way to review a play on the subway circuit. Damn it—since then it has gone out of business."

Won't Fall

THE Academy of Motion Picture Arts and Sciences, misaddressed as the Motion Picture Academy of Arts and Sciences in the advertising copy, is not going to "give an Oscar for Laughter—a special award for the funniest film of the year" in acceptance of Paramount's suggestion, on page 25 of the October 16th edition of this publication. that it do so.

According to Academy president Walter Wanger, reelected to that post for a fifth term last week by acclamation, "The Academy doesn't take part in advertising campaigns."

Asked whether the Paramount suggestion, which was prelude to an advertising message in behalf of its "True to Life," represented the first use of the Academy in straight commercial advertising, President Wanger again said no. Others had gone into paid space, he said, to declare to the general effect that, "We're not interested in Oscars, but in box office results."

There was no resentment then. There is none now.

Carroll vs. Burlesque

CAN Earl Carroll's famous girls of the line be "ordinary burlesque types?"

Joseph Victor Resautels, Canadian theatrical producer, says yes. Mr. Carroll, through whose portals the most beautiful have passed, says no. Result: a law suit.

Mr. Resautels seeks $22,032 damages by way of reimbursing alleged losses met when he booked the "Vanities" into a Montreal theatre last year. He claims he contracted for a troupe of 33, including 24 of Mr. Carroll's showiest, got 33 all told and only 13 "who could qualify as more than that of the ordinary burlesque type."

Mr. Carroll, for his part, says the road edition of the "Vanities" did so well for Mr. Resautels in Montreal he extended the booking an additional week.

The Superior Court in Los Angeles will decide.

Gloom Verboten

GERMANS in the homeland are now officially forbidden to "talk of German defeats or even look depressed," according to a Columbia Broadcasting listening station's recording of a British broadcast.

Meanwhile the United Press reports that in the Netherlands German soldiers have been forbidden to attend picture theatres and to patronize cafes, because of a peril of contagions, due to the low state of public health.

Apparently Germany and the Germans are in need of some escapist entertainment.

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Platter Preview

SOMETHING new under the trade sun impends, according to announcement by the Twentieth Century-Fox studio, and it's a platter preview of a picture still on the drafting table and unseen by camera.

Darryl F. Zanuck, according to announcement, is to submit to exhibitors in the nation's key cities, presumably in darkened rooms, the recordings of dialogue made for him by former radio producer William Bacher for pre-camera guidance in the production of "Wilson."

The recordings represent an investment of $10,000 and their rendition runs two hours and 20 minutes.

They were made, an innovation, as a means of learning in advance if possible the whereabouts of dead spots and live spots in the script.

Addressing the Writers Congress at the University of California the first of this month, producer Zanuck spoke on the urgency of dressing subjects of significance in "the glittering robes of entertainment."

The platter preview stacks up as a $10,000 fitting.

Ringing the Bell

PARAMOUNT broke a precedent this week to announce gross figures on "For Whom the Bell Tolls," first week of continuous runs concluded. At the Rivoli in New York, after 13 weeks of playing two performances a day, the picture rang up a total of $45,000 for its opening week of continuous performances ending Thursday, $6,500 better than the premiere week of two-a-day.

In Boston at the Metropolitan the film switched to continuous performances to record a first week's total of $62,000, a better than 50 per cent increase on gross receipts over the previous showing of a picture there at advance prices.

At the Paramount in San Francisco it hit a record high of $49,300 for its first week of continuous performances.

In Los Angeles the picture has moved over from the Carthay Circle to the Four Star theatre and remains at the United Artist. For the first 10 weeks of its Los Angeles showing the film grossed $331,000 at the two houses.

People's Platform

"MOVIES are a racket," said Groucho Marx over the Columbia Broadcasting System last Saturday evening. "Not at all. They are art with an idea," insisted Orson Welles, Dudley Nichols and Walter Wanger, his companions in a forum billed as "The Effect of the Motion Picture on the World Today and Tomorrow." They appeared on the People Platform with Louis Dolivet, editor of *Free World Magazine,* and Raymond McKelvey, professor of political science at Occidental College, Los Angeles.

Debate was warm as the writers and producers discussed whether the screen should have a mission and what that mission should be. Mr. Marx, as a provocative end man, kept things moving.

"It is the purpose of a picture to transmit an idea, as well as entertainment," Mr. Welles asserted. His companions agreed that every picture had some idea in it. Mr. Wanger and Mr. Nichols concurred that it was up to the producer to keep that idea in mind and to "strengthen the public desire for entertainment that has constructive ideas."

After the war the screen "must deal in the essentials of a new world organization; continue the United Nations ideal," they said.

Swooning Voters

WHAT started out to be a political denouncement of a railroad lobby turned into a small riot in Newark, N. J., when Frank Hague and his politicos used Frank Sinatra as a shill. The rally was held in the Lincoln High School, and Swooner Sinatra caused the place to be jammed to the rafters as was planned. Mayor Vincent Murphy of Newark, in an introductory speech, got off some choice barbs about taxation and the railroad lobby, but the feature speaker of the evening, Mr. Hague, blundered into deciding to follow the crooner. Sinatra's opening shot was "Paper Doll," followed by "Night and Day." Some girls were crying in the audience and when he stepped aside for the Big Moment, the mayor of Jersey City, the crying became general and the crowd started to get out of hand. So Frank returned and gave the audience "Melancholy Baby." A girl leaped to the platform crying, "I've just got to kiss him, it's so beautiful." From there on disorder reigned, and Frank Hague and his prepared oratory went down in the tumult, never to be heard.

Information

WENDELL WILLKIE returned to the air waves Monday on the "Information Please" quiz program. The chairman of the board of Twentieth Century-Fox made a special plea for contributions to the National War Fund. His first appearance on "Information Please," in April 1940, for both the camera and the microphone, was credited with doing much to get his Presidential candidacy going. In a speech in St. Louis Saturday he let Republicans know that he was still a candidate. Another Willkie appearance for the war fund drive is set for Boston on November 8th. Sam Pinanski, Maurice Wolf, Martin Mullin and Harry McDonald are among the film men on the sponsoring committee.

Road to Location

GENERAL Juan F. Azcarate, former commander of the Mexican air service and the last Mexican Minister to Germany, has turned picture producer. Now in the making is his "La Rosa de las Nieves" ("The Rose of the Snows") with Vicente Orona directing. Location for the shooting is at the foothills of Iztaccihuatl, or The Sleeping Woman, a snow-capped volcano 50 miles south of Mexico City. The Sleeping Woman apparently was beyond awakening, there being no road through which the foothills could be approached. The General solved the problem by building a road right straight through for the 50 miles from the capital.

No Ammunition

NO COWBOYS, no westerns. That was the plight of Monogram this week, as it set back starting dates on two Westerns films. Johnny Mack Brown and Raymond Hatton, star and featured player in the Scott Dunlap series, are on personal appearances in California cities. Hoot Gibson and Ken Maynard, of the series produced by Robert Tansey, are appearing in rodeos. Another Monogram Westerner, Bob Steele, is fishing.

Yanks Are Snap-Happy

ACCORDING to the four U. S. amateur-picture censors for the A. E. F. in Great Britain, Hollywood and professional still photographers have small cause to be concerned about the competition of snap-happy soldiers in England, whose quality of film falls far short of the quantity.

The statistics show that no less than 9,000 times a day some soldier snaps a picture in England: usually of a pal standing before a historic background, probably London Bridge or Buckingham Palace, or beside an airplane, or in Hyde Park kissing a girl.

Quoted by the AP, Lieutenant Leonard Berman, a former advertising man of New York and now foreman of the quartet of censors, found that the chief fault in the pictures was underexposure, the boys failing to realize that daylight in England averages only about half as bright as it does in the United States.

Bumper Crop

SPUDS, sometimes known as "edible tubers" or "potatoes," give such promise of appearing in abundance this autumn that the Office of Emergency Management has requested the War Activities Committee through the OWI to put the industry to work as potato salesmen. The WAC Hollywood Division is having a number of stills prepared showing top-flight stars eating, hauling, buying spuds. The aim is to get housewives to do likewise.

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THIS WEEK the Camera reports:



LASSIE



STRONGHEART



RIN-TIN-TIN

Lassie, just put under a five-year contract by M-G-M, is the newest of the dog stars, and the first to come to the screen in several years. The films have had a long array of famous pets. Probably the first was Teddy, a tomcat who walked into Keystone comedies way back in 1913. Then there was the famous collie, Jean, who played with Florence Turner, who won international fame after she went to England as "The Vitagraph Girl" about 1914. She was under the direction of Larry Trimble who, returning to the United States, brought Strongheart, famed police dog, to the screen in "The Silent Call" for First National in 1924. After Strongheart came Rin-Tin-Tin, likewise famous in his day.



"DOG DAYS are happy days", in the words of a Radio City Music Hall release. It referred to the MGM picture, "Lassie Come Home", which in its first week drew $110,000 to the box office. Above, G. S. Eyssell, the New York theatre's managing director, is host in his studio office to Fred M. Wilcox, left, the picture's director, and Samuel Marx, its producer. Lassie, see above, was toasted in absentia.

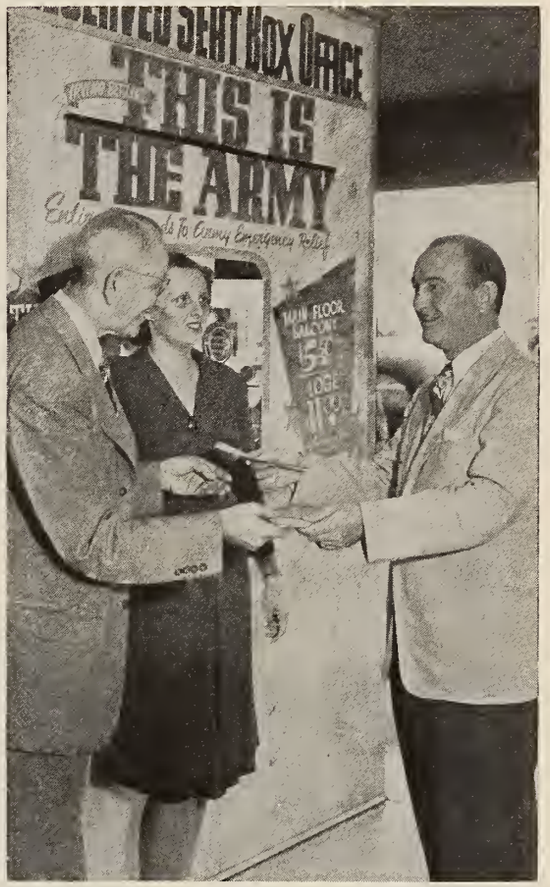


U. S. Marine Corps

PEEK. A Guadalcanal native watches the island's premiere of Paramount's "Wake Island", from a stance outside the thatched "theatre". To the Marines who won Guadalcanal, the picture told the story of the Marines who lost Wake Island in one of the world's epic last stands.



A NEW ALIGNMENT of management in the Basil Brothers circuit of western New York was announced last week at Buffalo. It follows the death of Nicholas J. Basil, circuit head. Above, seated, are Constantine J., who succeeds Nicholas, and Basil J., who becomes vice-president; standing, V. Spencer Balser, general manager of community theatres; George H. MacKenna, general manager of the Lafayette, Buffalo, and Theophiles J. Basil, who becomes treasurer and purchasing agent for all houses.



TWENTY ARMY CASUALTIES, convalescing at the Biltmore Hospital, Coral Gables, Fla., attended the premiere of Warner's "This Is the Army" at the Sheridan, Miami Beach, October 14th. Their tickets were purchased, above, by E. N. Claughton, left, owner of the Royal, Miami, from George Hoover, of Paramount Enterprises, Inc. Mrs. Claughton looks on. The picture, which opened the same night at the Paramount, Miami, drew more than $14,000 for Army Emergency Relief.



"I DOOD IT" premiere at the J. J. Parker Broadway, Portland, Oregon, brought 2,000 members of the I Dood It Club, membership in which was open to those who invested their entire September wages in Bonds. Above, John J. Parker, Jr., and Moe Warren, of MGM, enter the house, and are handed cigarettes by courtesy of Red Skelton, the picture's star.



ROY ROGERS, right, Republic's King of the Cowboys, and star of the annual Rodeo in New York, distributes his photograph to youngsters at the St. John's Home, Brooklyn, where he made one of his numerous guest appearances in the area.



WALTER WANGER has been reelected by acclamation president of the Academy of Motion Picture Arts and Sciences, for his fifth term.



By Staff Photographer

MEETING, on the decree and local matters. The New Jersey Allied board convened in New York Monday for the first time since June. Above, at luncheon, and seated, are Harry Hecht, Helen Hildinger, Lee Newbury, David Mate, Harry Lowenstein (president), Edward Lachman, E. Thornton Kelly, Lou Gold; standing, Irving Dollinger, Jack Unger, David Snaper, George Gold.



Staff Photo

LIEUTENANT E. E. Whitaker, former general manager of the Lucas & Jenkins Theatres, Georgia, is training with the Army Special Services.



FIRST COPY of the 1943-44 Motion Picture Almanac to reach Hollywood is presented to Y. Frank Freeman, right, producers' head, by Red Kann, of Quigley Publications.



By Staff Photographer

SHORTAGES in the Argentine of raw stock, carbons, and booth equipment were reported by John B. Nathan, above, Paramount's manager there, in an interview at the New York home office, Monday. (See page 36.) Mr. Nathan also is manager for the company in Paraguay, Uruguay and Chile.



DESTINATION, TOKYO. A scene from the Warner picture of that name, which stars Cary Grant and John Garfield and will reach theatres in December.

MAJORS LABOR ON DECREE; CLARK LISTS DEMANDS

Sees Sharper Regulation of Affiliated Circuits and New Selling Formula

With the secrecy of an Army high command staff conference, the officers and top legal counsel of Loew's, Paramount, RKO, Twentieth Century-Fox and Warner Brothers labored at a series of meetings this week to put into final text their proposals for a revision of the Consent Decree.

Some very definite answers to the questions on selling, cancellation, theatre affiliation, arbitration, clearance and trade practices presented to them last week by Tom C. Clark, Assistant Attorney General, were in preparation, executives admitted. But they would not specify.

Mr. Clark, however, at an interview in New York on Friday, expressed some very definite notions as to what a new Consent Decree should include. They ranged from much more stringent regulation of affiliated circuits to revision of the selling and arbitration formulas.

The industry's proposals had best be released by the Government, after official examination, one official said. He declared that the company presidents were in agreement that the Consent Decree discussions were "far too important for piecemeal announcements and comments." The distributors, he said, would make no statement until their case was completed.

At least two company presidents concurred. "Mr. Clark has kept the press very well informed," one of them pointed out, referring to the press conferences which the Assistant Attorney General has held after each of his meetings with distributors. The company officials said they would continue to permit the Government to report progress of the negotiations as it saw fit.

This word has been passed down the line at the home offices. Not a single member of the legal or advisory staffs would so much as let the phrase "Consent Decree" pass his lips. Reporters were not very welcome. Papers on desk tops were carefully shielded.

Brother's Death Delays Further Meetings

Meetings between the Government and distributors, scheduled to resume on Wednesday in New York were postponed meanwhile until next week, or later, by the death of Mr. Clark's brother, William H. Clark, Jr. He was killed Saturday in a Tennessee airline crash.

The Assistant Attorney General went to Dallas this week for the funeral services, cancelling the film meeting. Attaches of his Washington office said Monday that the meeting would be postponed indefinitely. They said they had no idea whether it would be called next week or deferred until Mr. Clark could catch up on other work. He has been extremely busy recently with war fraud, spy and other cases which come under his supervision as chief of the criminal division of the Department of Justice.

A hint that the Government was prepared to go into court again with its motion picture anti-trust complaint was dropped in New York on Friday by Mr. Clark.

In an interview with *Motion Picture Daily* he admitted the possibility that a new, revised Consent Decree might not be forthcoming unless "certain branches" of the film industry met the Department of Justice and exhibitor complaints with reasonable terms. He made it clear that much depends on the response to charges that the three-year trial period of the consent settlement of the New York anti-trust case had revealed many inadequacies.

"If they don't let out their belts we'll go into court. Not necessarily in New York City, perhaps in some other districts," Mr. Clark said, according to *Motion Picture Daily*.

His remark supported the Government contention that it is up to the distributors to make positive concessions. This was expressed by Mr. Clark following the last conference with company presidents on October 8th, and as long ago as August 6th in an interview with MOTION PICTURE HERALD.

If there were to be a new decree, Mr. Clark warned last week, it must have much stronger arbitration provisions, theatres in distributor controlled circuits would be subject to clearances and affiliated circuits would be subject to many of the buying terms now imposed on independents.

Any new decree, he said, would not contain a rental ceiling. But it would prevent wide theatre expansion and provide more protection for independent operators. The present blocks-of-five selling method would be altered, he indicated.

"Some exhibitors have proposed blocks of three films, with no cancellations; some have proposed blocks of more than three, with a 20 per cent cancellation; a large number are opposed to the present provisions for blocks-of-five because they claim it keeps them in a continuous buying position, and still others have proposed blocks covering an entire season, with cancellation rights," the Assistant Attorney General said.

NEW DECREE IS NOT FOREVER

"If distributors and the Government agree on a new or revised Consent Decree, it is not necessarily a permanent settlement of the anti-trust case," Tom C. Clark, Assistant Attorney General, said in New York, Friday.

"There has been a lot of discussion in the industry about a permanent decree. The Department of Justice has been thinking along the lines of our experiences with similar industrial decrees," he commented. "Most of the decrees recently entered have been aimed at keeping them alive for the duration of the war, possibly six months longer to allow a period of reorganization, before settling them on a peacetime basis. That seems to be the logical step to take."

Government Waiting for Distributor Proposals

The Government has not yet expressed any preference. It is understood to be waiting for the distributors to submit proposals.

Discussing the application of clearance to affiliated theatres in a new decree, Mr. Clark said:

"The producer-distributor-exhibitor owner of films is not subject to clearance provisions now and feels that he can release a film and exhibit it whenever he feels like doing so, although his smaller competitor across the street must, under clearance provisions, await his turn to show the same film. That's not right and we hope to obtain the objective of having everybody subject to the same clearance provisions—ultimately.

"The Justice Department is interested in terms and conditions of sales, naturally," he said, "but we are not interested in selling prices unless, of course, they are collusive, and therefore, any new decree will make no effort to control the selling prices of films."

Discussing arbitration, Mr. Clark indicated that the Government would insist on much more comprehensive provisions and would probably ease many of the qualifying conditions. He referred to present limited qualifications for a specific run complaint and promised that this "freezing provision of the present decree will not be a feature.

No agreement has yet been reached with the distributors, Mr. Clark reiterated. "The new decree, if any, must be unanimous—there must be more protection for the smaller exhibitors or we will go into court. A new decree must also prevent the wide expansion of producers into the exhibition field.

Consider Best Interests of Public and Industry

"I understand that the consenting companies have under consideration certain concessions which are in process of formulation now but which have not been completed as to details," he told interviewers.

Although the objections of exhibitor organizations to the present decree are being studied carefully, Mr. Clark made it clear that they would not unduly influence the Government.

"We are considering first the best interests of the public and the industry itself. The objections of exhibitors to provisions of the decree will not influence us to any great degree," he said.

A further meeting with exhibitors is planned by Mr. Clark. He disclosed last week that he intended to ask representatives of the Pacific Coast Conference of Independent Theatre Operators to come to Washington to present the results of their poll of coast exhibitors.

VALOUR—WITHOUT POLITICS

BY MARTIN QUIGLEY

This is about a picture and a principle. The picture is "The North Star". The principle is the responsible freedom of the art of the motion picture as exemplified and demonstrated by that production.

The picture is about Russia and Russians. It has been made with skill, effort and abundant resources by Samuel Goldwyn. He has poured into it contributions of able dramatists and technicians. The result is a distillation of that striving alchemy and unrelenting pursuit of the utmost which characterizes all his creative efforts.

The product is the direct concern of the producer and his audiences, the expert and the ultimate authorities. The principle so ably demonstrated is both a precept and an asset of experience of our art and industry.

Mr. Goldwyn set out on a course and pattern so effectively simple that he possibly is only half aware of it himself. He surveyed the whole scene of opportunity before the showman's eye. He found Russia, that great enigmatic land which is neither Europe nor Asia, with its fecund, vital people, beglamoured with endless tradition, rich in folk-color, newly come into the interested consciousness of the screen public. There was background, a gorgeous tapestry against which to record a tale of great warriors in this, the greatest of wars.

Sam Goldwyn was looking, as usual, for the best material in the world for the making of a show that should reach into the emotions of the millions who find heart throbs and satisfying intensities in the magic of the theatre.

Maybe there was daring, or maybe only cold judgment, in Mr. Goldwyn's election of this great endeavour of Russia for the scene and the spirit of its people for a theme. There was the obvious fact that Russia and its politics, its social revolutions and evolutions, its anomalous, aloof and special position among the United Nations, presented issues and problems not yet clarified in the world view. But there remained, independent of that, the poignant dramatic fact: people, Russians, in all the fervour of their tradition, fighting, giving, dying for life and land. All this under the burning white light of today's attention.

It was just that which the producer saw and sought and set down in the crystallization of "The North Star".

He did not engage in attack upon or defense of Russian political design, at home or abroad. He offered no message of motive or pattern. He put on film an objective, vibrantly human and immediate story of people—being sure the while that those people were in the limelight of interest.

It is to be recorded that in "The North Star" Mr. Goldwyn has nothing to sell but a tremendous exploration of human experience, recorded in the events of life and strife of people who live and die with the grace of courage.

Here is demonstration of the competent and responsible freedom of the medium of the motion picture. Here was possibility and peril of controversial involvement. It was avoided by the startlingly simple process of a showman and dramatist tending with a remarkable precision to his own business.

The motion picture of the theatre is free to deal with anything whatever as material, given the warrant of a consciousness of its province—recognition that the screen is not pulpit, not rostrum, not classroom blackboard, not tract, not pamphlet; that it is a stage before the whole people, of all opinions and no opinion.

This today is important to the status of the motion picture in a world of crisis, criticism and acute analysis. It establishes the constructive position of the screen in a democracy, justifies a free screen serving a free people.

And so, in this, Mr. Goldwyn serves himself, his audience and his industry.

Paramount Announces Block Of 1943-44 Features

Paramount on Thursday of this week announced its second block of 1943-44 pictures. The group of four features as announced by Neil Agnew, general sales manager, is: "The Miracle of Morgan's Creek," comedy written and directed by Preston Sturges, starring Eddie Bracken, Betty Hutton and Diana Lynn; "Riding High," Technicolor musical, starring Dorothy Lamour, Dick Powell and Victor Moore; "Henry Aldrich Haunts a House," starring Jimmy Lydon, Joan Mortimer and Charles Smith, produced by Michel Kraike and directed by Hugh Bennett; "Minesweeper," a William Pine and William Thomas picture, starring Richard Arlen and Jean Parker.

Rotarians Hear Harmon

Francis S. Harmon, executive vice-chairman of War Activities Committee, spoke at a Rotary Club luncheon at Chicago's Morrison Hotel on Monday. Besides Rotarians, WAC personnel in the Chicago area attended. The subject of his address was, "Function of the Motion Picture in Wartime in a Democracy."

Cook Heads Film Critics

The New York *World-Telegram's* motion picture critic, Alton Cook, was elected chairman of the New York Film Critics early this week. Mr. Cook was opposed by John P. McManus, film critic of *PM*. Otis L. Guernsey, assistant film and drama critic for the New York *Herald Tribune*, was named secretary.

September Tax Receipts Down

Falling to the lowest level touched in three months, Federal admission tax collections in September dropped to $13,926,347, some $2,250,000 under the record high of $16,178,306 in August and only $264,000 more than the September, 1942, receipts of $13,662,337, it was reported Thursday by the Internal Revenue Bureau.

The drop in business appeared to have been spread throughout the country, with the third New York (Broadway) district, where receipts fell from $2,062,989 to $1,706,121, accounting for only about 12 per cent of the loss.

The drop in the New York area was felt in all categories on which the admission tax is imposed, collections on box office admissions falling from $1,849,987 to $1,531,547; tickets sold by brokers, from $15,435 to $10,773 and admissions to roof gardens and cabarets, $197,567 to $163,891. It was the fifth successive month on which no taxes were collected on tickets sold by proprietors in excess of the established price, and the third on which nothing was collected on permanent use or lease of boxes and seats.

The September collections brought the total for the first nine months of the year to $119,793,645, against $104,443,544 for the corresponding period in 1942, the Bureau reported.

Hold Hearing on Control Of Republic to Setay

A hearing on October 21st before the Securities and Exchange Commission was to be held on the transfer of a 67 per cent interest in Republic Pictures to the Setay Company, an investment company. Consolidated Industries now controls 67 per cent of Republic. Through a series of transactions, Consolidated would hold approximately a two-thirds interest in Setay, of which it is contemplated Republic would be a wholly-owned subsidiary.

Paramount Pep Club Entertains Service Men at Dinner

A "Salute to the Services," dedicated to former Paramount employees in the services, and sponsored by the Paramount Pep Club, was to be held on Friday at the Hotel Astor. According to Herman Lorber, president of the club, 250 invitations have been sent out to the men in the armed forces. Harold L. Danson, entertainment chairman, arranged a program to include three bands and screen, stage and radio entertainers.

Metzger Starts Work at WAC Headquarters

Lou Metzger, California exhibitor, took up his duties in the New York office of the War Activities Committee on Monday. In taking the WAC post, he joins other volunteer workers including Arthur L. Mayer, treasurer; S. H. Fabian, chairman of the theatres division, and Herman Gluckman, now in California. Mr. Metzger will have executive duties and will concern himself with all activities pertinent to WAC. He is on a permanent basis.

Joseph Glick Dies

Joseph Glick, 59, general manager of the Michael Todd Productions, whose current Broadway attractions are "Star and Garter" and "Something for the Boys," died suddenly last Sunday at the Hotel St. Moritz. Mr. Glick was born in Cleveland and 40 years ago entered show business as a performer in minstrel shows. He was formerly general manager for Herman Shumlin and Jed Harris. He is survived by a sister.



"I dood it!"

Again the Leaping Lion is roaring with glee. Another happy M-G-M hit is packing the fans into theatres from Coast to Coast. "I DOOD IT" has everything to delight the crowds! Overflowing with talent and tunes, its story of a pants-pressing Romeo and a dancing darling is tops in howling hilarity. Another Big One in M-G-M's gold-mine group "Twelve Toppers."

The fastest-growing STAR of the year!

RED SKELTON

Eleanor **POWELL**

M-G-M's

I DOOD IT

With

RICHARD AINLEY · PATRICIA DANE · SAM LEVENE
THURSTON HALL · LENA HORNE · HAZEL SCOTT

JIMMY DORSEY AND HIS ORCHESTRA

A Metro-Goldwyn-Mayer PICTURE

SCREEN PLAY BY SIG HERZIG AND FRED SAIDY

DIRECTED BY VINCENTE MINNELLI PRODUCED BY JACK CUMMINGS

WAR BONDS!
The Job That Never Stops

EXHIBITORS USE SHORTS TO SUPPLANT DUAL BILLS

Improved Quality, Longer Features Are Factors in Strong Market

Short subject product of the 1943-44 season is getting more playing time in single and double feature theatres and in some territories is replacing the second feature, home office short subject sales managers report. Improved quality of the product, the fact that feature pictures are longer, that there are fewer Government shorts distributed this year and that film companies have reduced the number of shorts on their production schedules are factors responsible for the exceptionally good market, they said.

Consequently, companies have found it possible to give new production, sales and advertising treatment to shorts.

An innovation, for example, is Paramount's method of selling "Mardi Gras," the first of its series of two-reel Technicolor musical shorts. According to Oscar Morgan, short subjects sales manager, Famous Players Canadian circuit recently booked the short on single bills in place of the second feature.

Interstate Gives Short Feature Advertising

Mr. Morgan said that Interstate Circuit of Texas is giving "Mardi Gras" advertising treatment comparable to that given a "B" feature in a double bill territory. For the past several years, Interstate has built up acceptance of the short subject as the spice of the program with single feature bookings.

In Chicago, a dual bill territory, "Mardi Gras" is playing right down the line with the feature "Stage Door Canteen," Mr. Morgan said.

It has been reported that Loew's Circuit recently booked shorts with single features in some situations.

"Mardi Gras" last week replaced the second feature in two first-run Paramount theatres in Los Angeles, the Hollywood and Downtown. It was booked with Paramount's "Let's Face It," and received the same billing and advertising treatment normally given to the second feature. Mr. Morgan said the booking had established a precedent of significance in Los Angeles theatre history.

More Single Feature Runs In Double Bill Theatres

Circuit and independent theatres now are running more single feature bills in many of their situations than ever before and this trend is on the increase, according to Harry Michalson, RKO short subject sales manager. The tendency is more apparent, he said, in the bookings of top feature productions, and shorts, therefore, are getting more playing time.

One short subject sales manager reported that a few subsequent run theatres in certain territories where the double bill prevails, recently had replaced their second feature with shorts for middle of the week and weekend programs. This has resulted from the product shortage which double bill subsequents are suffering and exhibitors have felt that they could build up their programs more advantageously with good short subjects rather than relying upon poor feature product for the second half of their programs.

The practice thus far was not widespread, he said, but it might become so if long holdovers at first run and key run theatres continued. Subsequent run exhibitors for many months have been protesting that by the time features play their theatres they have been "milked dry" by the larger houses.

According to most short subject sales managers, the exhibitors' cry that film companies are "forcing the selling of shorts" is unfounded. One home office executive said that no major company had any proof of this charge and that no exhibitor or exhibitor organization has presented such proof.

Sees No Need to Force Good Shorts

He added that forced selling of shorts by the majors, particularly at this time, with the fate of the Consent Decree undecided and the industry-Government decree discussions under way would be foolhardy. "The fact of the matter is," he said, "that good shorts are selling themselves and nobody has to force them. Practically every company is spending more money in short subject production and the quality of the product is better than it has been in years."

Other short subject department heads concurred in this opinion. Last week, however, Allied Theatre Owners of Eastern Pennsylvania protested the forced selling of shorts at a unit meeting. Sidney E. Samuelson, business agent of the organization, said Allied also asked for the immediate discontinuance of production of "unnecessary shorts."

Sales officials said that if any forced selling was in operation, the home office was not aware of such practice and that it could occur only if some salesman in a certain exchange took it upon himself to force a short on an exhibitor. They pointed out, however, that he did so in violation of company policy.

Great Demand Seen For Color Cartoons

There is a great demand for color cartoons and musical shorts, managers report, but material keyed to war angles and presented either semi-dramatically or on the straight narrative basis seems to be finding favor. The best selling shorts, according to present indications, are the Walt Disney subjects; MGM's "Passing Parade," the John Nesbitt shorts, and Pete Smith Specialties; MGM's "Red Hot Riding Hood," color cartoon; Universal's name band musicals and its color cartoon, "Woody the Woodpecker"; Warner Bros. Technicolor special, "Women at War" and its color cartoon "Bugs Bunny"; RKO's "This Is America" series, in addition to the Disney cartoons; Twentieth Century-Fox Technicolor "Terrytoons"; Paramount's "Mardi Gras," first of the Musical Parade series, and its color cartoons, and Columbia's all-star comedies, featuring well-known Hollywood players.

RKO this week reported that Walt Disney hereafter would produce and release his Technicolor one-reel shorts on a basis of one every three weeks, as a result of a realignment of the studio's production activities.

New Disney Selling Plan Effective November 5

The new plan will become effective November 5th, with the release of the Donald Duck subject, "The Old Army Game," and according to Harry Michalson, RKO short subject sales manager, it will enable the company to go back to a regular and orderly release schedule and will give exhibitors ample advance time to set up playdates.

The Walt Disney studios announced Tuesday that six new stories had been placed in work, bringing to 18 the number of shorts currently in animation or in story development. All will be released by RKO Radio.

The lineup is as follows: "How to Feud," "Tiger Hunt" and "Big Game Hunt," three Goofys; "The Plastic Inventor," a Donald Duck short; "The Dog Watch" and "Ant Eater," two Plutos.

Five Donald Ducks now before the camera include "Trombone Trouble," "Home Defense," "Commando Duck," "The Colombian Condor" and "Donald Duck and the Gorilla." Three Goofy films being animated are: "How to Be a Sailor," "How to Play Football," and "How to Play Golf." Two specials also are in animation: "Chicken Little" and "Pelican and the Snipe."

New Cartoon Subjects Prove Popular

Bernard Kreisler, short subject manager of Universal, reported this week that the Technicolor cartoon, "Woody the Woodpecker," is proving very successful and that the Fox Intermountain circuit is giving it space in its newspaper advertisements. A theatre in Texas, he said, featured the short on its marquee and according to Besa Short, head of the short subjects department of Interstate Circuit of Texas, Woody lines up with Donald Duck and Bugs Bunny in audience popularity.

According to Herbert Morgan, assistant short subjects sales manager of MGM, the company has in production what "probably is the first short devoted to the post-war." The short is "This Is Tomorrow," a John Nesbitt subject which attempts to give the theatre public some idea of what to expect in city planning and home and industry architecture after the war. It is understood that models of Norman Bel Geddes' "Futurama," which was designed and constructed by him for the General Motors exhibit at the New York World's Fair, are being used.

Mr. Morgan said he believed this type of subject would prove tremendously popular with audiences at this time, when so much official and non-official discussion of post-war objectives was kindling the interest of the public.

ON THE MARCH

by RED KANN

HOLLYWOOD

PERHAPS only temporarily so, but a brisk fire is crackling under one of Hollywood's deepest rooted bugaboos: The use of the fictitious for the real in names, titles and places. The reverse happens as it has rarely happened before in "Princess O'Rourke," a very pleasant, light entertainment from Warner headquarters on the other side of the Pass in Burbank.

Here the Brothers hit a high, maybe to do-or-die or something less final like wait-and-see.

Actual New York hotels like the St. Regis, the Waldorf and the Ritz are mentioned. The climax takes place in the White House, which is called the White House.

There's a Scottie in it by the name of Fala, and he's called Fala. FDR is clearly indicated in the picture, although he is always referred to as the President, which nobody can deny.

Olivia de Havilland, the heroine, sleeps in the Lincoln Room, which is called the Lincoln Room. Bob Cummings, the hero, sits at the President's desk in the President's study, and that's made abundantly clear as well.

The topper arrives, however, when Cummings worries about "the guard" he gives a dollar tip, but also accidently shoves in the necessarily hasty exit demanded by the script. Miss De Havilland informs him smack on the White House lawn. "That was no guard. That was the President." Whereupon Cummings finds the lawn reaching up to smack him. And the film closes out.

All quite refreshing, and perhaps it could point a way.

Producers, of course, have been as wary as wary could be of the pitfalls. They became the more acutely so after Metro had to pay through the nostrils in the famous libel suit fought in British courts over "Rasputin and the Empress." Since, it has been almost a completely forbidden general procedure to use the names of actual, living characters—and, in some cases, dead ones—although the industry's statistical woods are replete with all kinds of pictures and all sorts of references to departed stalwarts of history like Washington, Lincoln, Napoleon and Disraeli and to colossi of science like Pasteur and Ehrlich.

The Barrier and Some Dents

THE fear has been damage suits descending upon producer heads by the living offspring of the celluloid counterparts even in the face of the always insisted written releases. The barrier, as a consequence, has never been broken down and probably will not be entirely leveled, although there have been steps in that direction. Jesse L. Lasky negotiated one with his "Sergeant York" while Alvin York is still alive. Warner managed another with "Yankee Doodle Dandy" in time for George M. Cohan to see and to praise it. Many figures of the contemporary scene, of course, made up the procession of characters in "Mission to Moscow." Past and present luminaries will dot "Wilson" and "One World."

Where the more commonplace, such as the names of ships, hotels, railroad trains and often names of cities are concerned, the retarding influence long has been the exhibitor who seems to feel cash is changing hands the moment a producer calls the Astor Hotel the Astor Hotel. Realisms, and facsimile values in films, naturally have been severely retarded.

The maneuverings behind "Princess O'Rourke" reputedly safeguard its way of handling the President, the White House, et al, with an "unofficial" approval. That is to say, it is believed the necessary functionaries in Washington knew what was going on and nodded approvingly while looking the other way.

What lurks around tomorrow's corner now may turn out to be highly interesting. Congressman Ploeser from the "show me" state sees propaganda for the New Deal in several areas at the one time. He sees it in "Mission to Moscow," on which score he would get a great many votes. He sees it in "Keeper of the Flame," the story of an American Fascist who almost came to power, and on that score gets no vote from this department, which isn't at all certain it could not happen here. He sees it in "This Is the Army," of all pictures.

What he or others may find in "Princess O'Rourke" is yet to come, if it does. The President, who is never seen, acts a Cupid, brings the estranged lovers together, is emphasized as a very human person despite the high office.

In a trifle beyond two months, 1944 will be at hand. Fourth term talk has lost none of its persistence.

To the Ladies—and Others

A FOLLOW-UP inspection of themes marking impending war pictures indicates the part women are playing in this struggle is heading for a sharper etching. Women as war workers will be subject matter in a number of films. The WACS, the WAVES and women ferry pilots are due for their innings. Impact of the struggle on small towns is on the list of determined futures. And these:

Wounded heroes returned home will be the basis of two, at least.

Statecraft and international diplomacy in three contemplated big ones. All, it so happens, will come from the same studio, Twentieth Century-Fox, which, aside from "Wilson" and "One World," proposes "Now It Can Be Told," based on the biography of William E. Dodd, late Ambassador to Germany.

International banditry is to be exposed at Paramount with "The Hitler Gang."

Two on juvenile delinquency, a tide rising out of war's backwash, are on their way. RKO is making "Are These My Children?" and Monogram "Where Are My Children?". Both cannot be exported in all likelihood under the Government censorship code set up to police the kind of American films which play before foreign audiences. The purpose designedly is to keep our best foot forward at all times.

The type of story illustrated by these two attractions stresses the other foot which can be no surprise to their producers who know the code or where they can locate it. Thus, it becomes apparent RKO and Monogram are relying upon domestic possibilities, which were recently relaxed to include Hawaii.

Into the division of the non-exportable now are three. The other one is "Roger Tuohy—Last of the Gangsters," from 20th Century-Fox.

■ ■ ■

■ Theatre men who have turned producer are representative by this time. Witness Cliff Work, who traveled from RKO exhibitor to Universal production; Frank Freeman, who gave up keeping the Paramount theatre partners happy to make Paramount production a contented thing; Charlie Koerner, who stayed strictly RKO from exhibition to production. Nate Blumberg abandoned two decades-odd in theatres to produce, distribute and head Universal. Milton H Feld, Jack Gross, Dave Chatkin, Milton Schwarzwald, Joe Gershenson, Lou Sidney and now Leon Goldberg are among those whose identification was always with exhibition. Today they are, or have been for some time, active in Hollywood.

Distributors have become producers, too. Take Charlie Rogers, Eddie Golden and Jules Levey as cases in point.

Theatre men, in turn, have sprung out of distribution. Like George Mann of San Francisco. And showmen, on limited occasion, have graced an infrequent stage without relinquishing their prime calling. M. A. Lightman continues to do both in Memphis.

But the only one instance which memory brings forth of an exhibitor who became a producer while continuing an exhibitor and now goes beyond by turning actor is Bill Frank of Minneapolis.

He is the circuit man who is producing "Dr. Paul Joseph Goebbels, His Life and Loves," with his own money and no visible concern about a release until he can show what he has made.

Frank plays Hartung, a publisher, in his own film.

■ What with "Weekend at the Waldorf" and "Stork Club" among films to come, the possibilities, title-wise, could run on and on.

Could, and probably will.

From BOXOFFICE MAGAZINE, Oct. 9, 1943

"Red Hot," Metro Short, Lives Up to It's Name!

New York—A bit of short subject history is being made by a Metro Technicolor cartoon, "Red Hot Riding Hood."

At the Iselin Theatre in Iselin, N. J. the evening show drew spontaneous applause and whistling. The audience kept shouting its demands to see it again. Manager Joe Backsay obliged, putting it in place of another subject.

During the second showing, reaction continued. There were repeated demands for a third showing. Backsay announced it would be shown again after the last feature show if anyone cared to stay.

It was shown again at 11:30 p.m.—and more than 150 persons remained to see it a third time!



GIVE THIS LITTLE GIRL A REPEAT BOOKING!

M-G-M's Technicolor cartoon "RED HOT RIDING HOOD" is a show-stopper that is getting more word-of-mouth publicity than any short of recent years! Every theatre in the land owes its patrons the joy of its rare and racy fun. And a tip-off to those who have already played it: repeat bookings are pouring in and paying off in extra receipts! Call your M-G-M booker today and get it while it's hot!

FROM COAST TO COAST IT'S GETTING RED HOT RAVES!

"Best animated short of the year"—*Columnist ED SULLIVAN (East).*

"Funniest cartoon in years"—*Columnist JIMMY STARR (West).*

Let's All Give! National War Fund—Which Gives To All!

Theatre Is Center of Delinquency Fight

Community Council Plan To Be Tested by WAC and New York Circuits

A long-range constructive and well-rounded preventive plan, using as its base the motion picture theatre itself, was proposed this week by Community Councils of the City of New York for combating juvenile delinquency and its common manifestation, theatre vandalism, which has challenged theatre managers, educators, court officials and social agencies for the past two years.

A social welfare agency founded 25 years ago by Mary Harriman Rumsey and August Heckscher, Community Councils, announced it was ready to set in motion a preventive plan in Greater New York which it believed would prove effective. The central theme of the idea is establishment of Junior American Clubs which would hold meetings, participate in special radio programs, engage in contests and amateur theatricals and conduct other activities once a week in local neighborhood theatres.

Suggested 13-Week Trial Plan Submitted to WAC

Chairman of the agency's youth division, Eli Gottlieb, said this week that a suggested 13-week trial of the plan was being submitted to the New York unit of the War Activities Committee. He announced that Twentieth Century-Fox had agreed to produce a short reel, to be made in New York at the Movietone News studio, which will be used for the program. It is understood that the film will run about 300 feet, that it will be directed by James Moore, and that the script will be provided by Community Councils.

Last week, MOTION PICTURE HERALD reported the juvenile delinquency problem was engaging the attention of Government agencies and that the Office of War Informatin had ocmpleted a survey on the subject. For many months, city, state and Federal official and semi-official organizations have been conferring on effective preventive measures. Practically the only action taken, however, has been on a city or community basis and has been the passing of curfew laws with heavy fines liable for parents of those children who violated the law.

According to Government officials, there are no exact figures on the amount of property damage suffered by theatres from vandalism, but it is indicated the sum has run into several hundred thousands of dollars in the last two years.

Preventive Program Based On Film Theatre

Because the most flagrant aspect of the delinquency wave has been manifested by acts of vandalism, Community Councils has found it reasonable to base its preventive plan in the motion picture theatre itself. It has estimated that the majority of children apprehended on vandalism charges are representative of about 80 per cent of the nation's youth who do not belong to any organized recreational or educational groups which have activity programs for after-school hours. It is those children who canont be reached through any other means, the organization feels, who will benefit most from its Junior American Club plan.

Last week, in Milwaukee, H. J. Fitzgerald, president of the Fox-Wisconsin Amusement Corporation, speaking at the second annual motion picture clinic in that city, said, "Vandalism can be curbed by educating the young people of this nation, through the school setup, that it is as un-American an activity as sabotage." He urged theatres and motion picture councils throughout the state to promote educational programs to remedy the situation.

The clinic was conducted by the circuit and was attended by members of the Milwaukee Better Films Council and the Wisconsin Federation of Women's Clubs.

Seek to Make Theatre A Meeting Place

Fred Gibbs, manager of the Ace theatre in Wilmington, Del., was one of the first exhibitors to recognize the need for theatre managers to fight the delinquency problem on their own home grounds. As reported in MOTION PICTURE HERALD, May 29th, Mr. Gibbs redecorated and furnished the back of his theatre building into a club room for the Young Timers, a neighborhood organization composed of teen-age youngsters. Mr. Gibbs redecorated and furnished the club room with a radio, phonograph, candy and popcorn machines and also installed numerous games.

The plan of Community Councils, which is already establishing Junior American clubs in New York's five boroughs, is to make the neighborhood theatre a meeting place every Saturday for the club. A featurette, or trailer, will call the meeting to order and direct the children in giving their club pledge and singing the club song. Following that will be screen demonstrations of airplane model construction and arts and crafts in which it is believed most youngsters will find some interest.

To Award Prizes for Weekly Radio Shows

Next on the program, as executed in the film, would be a direct tiein with a radio quiz program, originating from a local station. The program would be tuned in on the theatre radio and put over the theatre's loud speaker. Ten questions would be asked of the audience and every youngster would have an opportunity to compete for the prizes awarded for correct answers. Junior American club members simultaneously would answer the questions in the radio studio and they, too, would receive prizes. Children in the theatre audience would submit questions to be asked on the following week's radio program, the best questions receiving prizes.

A 13-week trial plan of the entire plan has been printed by Community Councils and will be submitted to the New York unit of War Activities Committee. According to Mr. Gottlieb, the welfare agency is seeking the use of one or more theatres in each borough on Saturday matinees to experiment with the project. Regular admissions would be charged and the organization would have a social director or group leader in attendance at the theatre to make certain the youngsters leave immediately after the regular theatre program. Following the special Junior American Club film and the radio quiz, it is planned to devote 10 minutes of the recreational program to amateur theatricals.

Financing of the plan, including purchase of radio time and merchandise prizes and the employment of group leaders already has been obtained by the organization for the first 13 weeks. Mr. Gottlieb pointed out, however, that it would be possible to get sponsorship for the radio program, since it guaranteed a theatre audience as well as home listeners.

Hobby Collections To Be Displayed in Lobbies

Part of the plan has been worked out to induce local merchants who will give coupons to every Junior American Club member for the purchase of merchandise. These coupons would be honored by the local theatre as tickets of admission. Hobby collections, submitted by club members, will be displayed in theatre lobbies, according to the proposed plan.

The Council's objective is to interest school recreational group leaders in diverting youngsters to the Junior American Club meetings at the local theatre and to interest other educational and recreational organizations to do the same. There are no membership dues, no assessments, no contributions or no uniforms to be purchased by the members.

Community Councils of New York, a nonprofit, non-sectarian, non-political organization founded in 1918, will celebrate its 25th anniversary in New York in November, under associate auspices of the Woodrow Wilson Foundation. The first World War president was an honorary founder of the agency. During the past 25 years, it has opened more than 532 recreation centers in Greater New York in schools, playgrounds, recreation piers and parks.

New Unit Formed to Curb Delinquency

Dr. Frank Peer Beal is executive director and the honorary chairmen include former Governor Herbert H. Lehman, Edward P. Mulrooney, Alfred E. Smith and Grover A. Whelan. Among the directors of the agency are Bishop William T. Manning, Joseph P. Day, Dr. Harry Emerson Fosdick, William Church Osborne, Theodore Roosevelt, Frederick M. Thrasher and Mrs. Margaret Woodrow Wilson.

In New York last Sunday, a new organization, the Spanish-American Youth Bureau, was formed to help curb juvenile delinquency among the Spanish-speaking population of the city. John L. Sena, employed in the foreign department of Warner Bros., was named treasurer.

Coe To Make Montreal Speech October 27th

Charles Francis Coe, vice-president of the Motion Picture Producers and Distributors of America, continues his series of appearances before civic groups and will make an address on October 27th in Montreal before local industry executives, the Canadian Club and the Montreal Advertising Club.

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING (A) LOST ANGEL (B) CRY HAVOC			(C) CROSS OF LORRAINE (D) RIGHT ABOUT FACE		
ALBANY	20th-Fox Screen Room	1052 Broadway	FRI. 11/5		7 P.M.	TUES. 11/9		7 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	FRI. 11/5		10:30 A.M.	TUES. 11/9		10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	THURS. 11/4	(A) (B)	10 A.M. 2:15 P.M.	TUES. 11/9	(C) (D)	10 A.M. 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	FRI. 11/5		7:45 P.M.	TUES. 11/9		7:45 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	FRI. 11/5		1:30 P.M.	TUES. 11/9		1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	FRI. 11/5		1:15 P.M.	TUES. 11/9		1:15 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	FRI. 11/5		7 P.M.	TUES. 11/9		7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	FRI. 11/5		1 P.M.	TUES. 11/9		1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	FRI. 11/5	(A) (B)	10:30 A.M. 2:30 P.M.	TUES. 11/9	(C) (D)	10:30 A.M. 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	FRI. 11/5		2:30 P.M.	TUES. 11/9		2:30 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	FRI. 11/5		1 P.M.	TUES. 11/9		1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	FRI. 11/5		1:30 P.M.	TUES. 11/9		1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	FRI. 11/5		10 A.M.	TUES. 11/9		10 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	FRI. 11/5		1 P.M.	TUES. 11/9		1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	FRI. 11/5	(A) (B)	10:30 A.M. 2:30 P.M.	TUES. 11/9	(C) (D)	10:30 A.M. 2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	FRI. 11/5		1 P.M.	TUES. 11/9		1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	FRI. 11/5		1:30 P.M.	TUES. 11/9		1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	FRI. 11/5		1 P.M.	TUES. 11/9		1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	FRI. 11/5		10 A.M.	TUES. 11/9		10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	FRI. 11/5		1:30 P.M.	TUES. 11/9		1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	THURS. 11/4	(A) (B)	9:30 A.M. & 1:30 P.M.	TUES. 11/9	(C) (D)	9:30 A.M. & 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	FRI. 11/5	(A) (B)	10 A.M. 1 P.M.	TUES. 11/9	(C) (D)	10 A.M. 1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	FRI. 11/5		1:15 P.M.	TUES. 11/9		1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	THURS. 11/4	(A) (B)	11 A.M. 2 P.M.	TUES. 11/9	(C) (D)	11 A.M. 2 P.M.
PITTSBURGH	20th-Fox Screen Room	1715 Blvd. of Allies	FRI. 11/5		1 P.M.	TUES. 11/9		1 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	FRI. 11/5		1 P.M.	TUES. 11/9		1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive St.	FRI. 11/5		1 P.M.	TUES. 11/9		1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	FRI. 11/5		1 P.M.	TUES. 11/9		1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	FRI. 11/5		1:30 P.M.	TUES. 11/9		1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	FRI. 11/5		1 P.M.	TUES. 11/9		1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	FRI. 11/5		1 P.M.	TUES. 11/9		1 P.M.

"Lost Angel"—*Margaret O'Brien, James Craig, Marsha Hunt* • "Cry 'Havoc'"—*Margaret Sullavan, Ann Sothern, Joan Blondell*
"Cross of Lorraine"—*Jean Pierre Aumont, Gene Kelly, Sir Cedric Hardwicke*
"Right About Face"—*Kay Kyser and his Orchestra, Marilyn Maxwell, William Gargan*

Congress Hears Cowdin; Tax Plan Seen Dead

Washington Bureau

The Treasury Department's request for a $10,500,000,000 tax bill will be turned down entirely, it was indicated this week following the appearance before the House Ways and Means Committee Monday of J. Cheever Cowdin, chairman of the board of Universal Pictures and spokesman for the National Association of Manufacturers.

Republican members of the House committee on Tuesday announced their definite opposition to any further increases in individual or corporate income taxes, lending strength to the possibility that there may be no new tax bill at all this year or at best one raising only a fraction of the revenue asked by the Treasury.

In a formal statement issued as tax hearings ended, the group declared that further increases in taxes would threaten future solvency of industry and liquidation of the middle class and would, furthermore, be inflationary because labor would demand higher wages to meet the increased tax burden.

Mr. Cowdin declared the financial situation painted by the Treasury as necessitating so much in new tax revenues did not exist, that the present laws would produce $3,000,000,000 more next year than had been estimated by the department, war spending currently was running billions under earlier estimates, additional billions would be saved by reforms in Government operation enforced by Congress, and further savings could be made by increased efficiency in Government production and procurement.

Sounds Warning of a Post-War Depression

Recognized as one of the leading tax authorities in the business world, Mr. Cowdin warned the committee that the saturation point in individual income taxes had about been reached and that any further increases in corporation rates would leave industry without any reserves with which to finance conversion to peace-time operation and bridge the gap of a possible depression following the end of the war.

He made a strong plea for the "white collar" population which has not benefited materially from the war boom, pointing out that persons with pension, interest or other fixed income have been caught between the grindstones of high living costs and high taxes without the opportunity to increase their income to offset them as has been done by labor and other segments.

Tax hearings of the House Ways and Means Committee came to a close this week with members apparently set against the Treasury proposals for excessively high increases in individual income rates and unimpressed by department estimates of the high revenues which could be obtained through extravagant increases in admission and other excise taxes.

While no member of the committee asked questions of Edward Kuykendall, president of the Motion Picture Theatre Owners of America, or Abram F. Myers, general counsel of Allied States Association, when they presented the protests of the exhibitors last Wednesday, that fact itself was indicative of a sympathetic reception since when the committee was not convinced of the soundness of an argument presented to it, it usually sought to bring out more detail.

Members of the committee who have been pushing this levy contend that it will raise $3,500,000,000 a year, and declare that a sales tax, together with an increase in corporation taxes and moderate advances in some of the "luxury" excise taxes, plus real Government economy, would develop the new income sought by the Administration. Between $4,000,000,000 and $5,000,000,000 can be saved in the cost of Government operations, it is claimed.



J. CHEEVER COWDIN

Just what the committee will do with the admission or other levies when it begins to draft the bill cannot be foretold definitely, but the belief has been expressed in some quarters that the 30 per cent admission tax is out, although it may be necessary to make a moderate increase in the rate to round out the total revenue aimed at.

In a special bulletin from Mr. Kuykendall, exhibitors were urged Tuesday to protest the proposed 200 per cent jump in admission tax rate to their local Congressmen, and to members of the House Ways and Means Committee. According to Mr. Kuykendall, few if any of the theatres could pass on the tax to the public, which would amount to a 30 per cent levy on admissions, and "will do far more damage to the industry than anything that has ever happened to it."

Study Performer Withholding Tax

The Bureau of Internal Revenue is determining the status of vaudeville actors, radio talent and others in the entertainment field with respect to withholding taxes. No over-all ruling has been possible so far because of the different aspects attached to each individual performer's booking.

Some circuits operating on a film-stage show policy have refused to make the tax deductions of performers to avoid bookkeeping intricacies and have taken the stand that actors are self-employers and not employees of the theatre. Treasury officials, it is understood, are of the belief that the status of actors depends upon arrangements made for their appearances in a theatre and that such an entertainer may be only an employee under the control of an "entrepreneur," as defined in the Revenue Act. In such a case he is merely an employee working for salary and not an independent contractor.

The clarifying condition in such cases depends upon whether the person comes under social security. While this is not necessarily binding, the Treasury believes that such a guide will determine the performer's status.

Bioff Swears It's True That He Lied

"I lied and lied and lied," Willie Bioff, singing star Government witness in the film extortion trial of "the boys from Chicago," admitted in Federal Court in New York as defense counsel sought to shake his story of gangland participation in the studio union shakedown of producers.

But the lies, Willie insisted, were limited to the trial which led to his conviction and that of George E. Browne, a fellow IATSE official.

"A perjurer sometimes tells the truth," Bioff told James C. D. Murray, chief defense attorney, as he maintained his testimony that the union leaders were stooges for Paul Ricca, Louis Compagna, Charles Gioe, Frank Diamond, Phil D'Andrea, Ralph Pierce, John Rosselli, former Capone gang associates, and Louis Kaufman, Newark IATSE business agent, the defendants. False testimony at his own trial was ordered by the gang Bioff said.

In three days of cross-questioning Mr. Murray was unable to shake the Bioff story.

In jail, Bioff said, he "got religion" and decided to help the Government prosecute his alleged associates in crime. No promises of amnesty were involved, but Bioff said he hoped and prayed the Government might ease his 10-year sentence. He also got patriotic and asked Judge John C. Knox to free him for Army service.

Mr. Murray's questions sought to bring the admission that the extortion payments were really bribes. He asked Bioff whether the international officials had not ordered Local 306 in New York to accept a pay cut from the Loew and RKO circuits, for which the circuits paid the mob $150,000. Bioff did not remember, then added that his interest was in the men and that he had given no concessions.

Monday, Bioff told Boris Kostelanetz, special assistant attorney general in charge of the case, how he stood by one day in Chicago while Circella and "Machine Gun Jack" McGurn warned the manager of the Melrose Park theatre that they would "move the building off the lot" if he exhibited "Scarface." They considered the picture unfriendly to the Boss, Al Capone.

The witness told also of efforts of the gang to extend their labor control into building service and hotel and restaurant unions.

When he ran short of funds during his trial, Bioff added, Sidney Korshak, Chicago lawyer, gave him $15,000 in response to a plea to "Cherry Nose" Gioe, a defendant. Bioff's Los Angeles home was sold to a liquor salesman for $75,000.

Bioff Wednesday retraced the studio payments. He told how RKO, then in receivership, was excused from its $25,000 contribution after Leo Spitz, then president, sent $5,000 worth of draperies and glassware to the Bioff home. Grinning, Willie remarked that he expected the defendants to sue for their share. He also recalled that passage of the Wagner Act did not worry him. "All we wanted was the dough," he said.

The cross examination continued Wednesday, with the Government reportedly ready to follow Bioff on the stand with Browne and a long line of gangland and industry witnesses.

Theatre Collecting Gifts

The 55th Street Playhouse in New York will be a collection depot for Christmas gifts for men and women in service and those delivering such parcels will receive free admission to the theatre, which is showing "The Great Mr. Handel," now in its sixth week. The packages will be turned over to the U. S. O.

SMPE WEIGHS TELEVISION'S IMPACT ON INDUSTRY

Hears of Film Contribution to Nation's War Effort at Hollywood Convention

How motion pictures may aid the war; how they are now aiding it; what improvements in the medium have been made in the stress of war and what others may be expected; the importance of the film engineer in development of Army and Navy technical devices—these and many other allied themes were developed at the 54th semi-annual convention of the Society of Motion Picture Engineers, Monday through Friday, at the Hollywood-Roosevelt Hotel, Hollywood. Registrants numbered approximately 200, among them leaders of the industry, and Government officials, as guest speakers.

Y. Frank Freeman, Paramount's vice-president in charge of production, and president of the Association of Motion Picture Producers, at the luncheon Monday which preceded the convention's formal opening, told the delegates that the film industry was ready to meet any challenge hurled at it by television.

No Answer to Question of Television's Place

"I do not know, and seriously doubt, it anyone can give you the answer as to where television fits into the industry," he said. "If it becomes a challenge, that is something we shall have to prepare for. Television is here; that is certain. We in the industry are ready and willing to meet the challenge of any group in the entertainment field."

The part the SMPE has played in the film industry's technical advance was pointed up by Mr. Freeman, who also cautioned against haste in bringing to the public certain advances which it might not be ready for.

Allen G. Smith, also guest speaker at the Monday luncheon, and chief of the War Production Board's amusement section service equipment division, told the delegates that if the society could shorten the war by its researches, it would therefore save lives and dollars.

Stress Part Industry Plays In Aiding War Effort

Laying stress on the part the SMPE already has played in the war through the adaptation of many industry engineering developments by the Army, Navy and Air Forces, Mr. Smith emphatically declared they were helping toward that very end.

He mentioned standards developed for the motion picture industry which have been adopted for military use with decided improvements in rapid fire of anti-aircraft guns and other similar adaptations. He also told how sound advancements made by the technicians in the industry had been turned to use of the armed forces with excellent results in war training films.

"There is a war training film coming out of the studios every 24 hours and these are vital to the successful prosecution of the war by our armed forces," he said.

On the matter of theatre equipment, repair parts, and construction of some pieces of new equipment, he reported progress in obtaining priorities.

"On repairs we now have needed theatre equipment, repairs and repair parts on a parity with Army and Navy needs," he said. "We now also have a certain type of reclaimed aluminum for making arc lights and it will no longer be necessary to make them of cast iron which is too heavy."

He mentioned vacuum tubes for sound reproduction, pointing out the industry is now getting tubes the military turn down, but that these tubes were better than those manufactured as grade A tubes prior to the war.

New officers, whose terms begin January 1st, were announced. They are Donald E. Hyndman of Eastman Kodak in New York, reelected engineering vice-president; Arthur S. Dickinson of the MPPDA, reelected financial vice-president; E. Allan Williford of National Carbon in New York, secretary; M. R. Boyer of Dupont, treasurer; Wallace N. Wolfe of RCA, governor of the Pacific Section; Dr. E. M. Honan of ERPI, governor of the Pacific Section; E. I. Sponable of Fox Movietone News; J. A. Maurer of J. A. Maurer, Inc., and F. E. Carlson of General Electric in Cleveland, governor of the Atlantic Section.



At the opening luncheon of the SMPE convention, held Monday through Friday at the Hollywood Roosevelt, Betty Hutton got away from the technical by singing in her typical manner. Left to right: Allen G. Smith, chief of the service equipment division, amusement section, War Production Board; Miss Hutton; Herbert Griffin, SMPE president; Y. Frank Freeman, vice-president in charge of Paramount production, and E. Allan Williford of National Carbon Company, also secretary of the SMPE.

Grant Eight Fellowships For Technical Work

Newly-elected officers of the Atlantic Section announced by the president included C. R. Keith of ERPI, chairman; M. W. Palmer of Bell and Howell, secretary-treasurer; E. A. Bertram of Deluxe Laboratories, James Frank, Jr., of National Simplex Bludworth, and J. J. Hopkins of Paramount Theatres, all managers.

The board of governors elevated eight members to fellowships Wednesday night when Herbert Griffith, president, presented certificates at the semi-annual dinner-dance. They are for technical achievements. The men are: Dr. Charles R. Daily, Paramount; Lt. Gordon A. Chambers, USNR, formerly Eastman; Col. Melvin E. Gillette, Signal Corps, formerly stationed at Astoria; R. M. Corbin, Eastman, Rochester; Wallace V. Wolfe, RCA, Hollywood; Sidney P. Solow, Consolidated Film, Hollywood; Clyde R. Keith, ERPI, New York; Gordon E. Sawyer, Goldwyn.

The officers-elect were presented officially by Mr. Griffin; also various honor guests.

Thursday's sessions featured papers on training films, climaxed by a showing of "Fog," color film made for the Navy Bureau of Aeronautics and not yet publicly released; the evening schedule included "Postwar Television Planning and Requirements" by Klaus Landsberg, director, Television Productions, Inc., Paramount subsidiary. The entire day and evening were spent on the RCA scoring stage under chairman Wallace V. Wolfe. Final sessions Friday were to resume at the Roosevelt when sound was to be discussed. An open forum preceded adjournment that night.

SMPE and Services Study Supply of Equipment

The American Standard Society has named a committee of members of the Society of Motion Picture Engineers and the armed forces to study the possibility of further standardization of 16 and 35mm. projection equipment, and to consider the need of adequate test films, cinematography, sound recording, film processing and printing and projection.

Representing the SMPE are Donald E. Hyndman and F. T. Bowditch. Representing the armed forces are Lieut. Colonel R. McGuire, U. S. Marines; Major Frank E. Cahill, Jr., Major S. D. Lund, Lieut. Lloyd T. Goldsmith, Lieut. Boyce Nemec of the Signal Corps; Major George Groves of the Air Corps, and Lieut. Gordon Chambers of the U. S. Navy.

The immediate aim of the committee is to ease the handling of military orders, making it possible for manufacturers not working at capacity to fill orders that might otherwise go to plants already running on full schedule.

The Army and Navy have reported that the 16mm projection equipment now in use appears to have been designed mainly for amateurs. They are looking for more serviceable equipment.

Foresees Fight for Post-War Market

Golden, Commerce Official, Cites Goodwill Task of American Industry

Urging that the American film industry has the task of creating greater international goodwill in the postwar era as well as maintaining commercial supremacy in the foreign market, Nathan D. Golden, director of the motion picture unit of the Bureau of Foreign and Domestic Commerce, warned that the industry might find itself fighting as never before to distribute its product on the world's screens after the war. His views on the subject were published in the October 16th issue of *Foreign Commerce Weekly*.

"If the fight should prove to be an unfair one," he said, "Hollywood may find itself dependent almost wholly upon its domestic market to keep itself on a sound financial basis," and added that the situation is certainly one "to generate judicious, skillful and determined post-war planning."

Foreign Department Heads Foresee No Threat

Foreign department managers of the home offices this week took issue with Mr. Golden's assertion of a serious threat. Joseph Seidelman, vice-president in charge of foreign distribution for Universal, said he was not alarmed for the American film in the post-war period. "I don't think conditions will be greatly different than they were before the war. There may be, perhaps, more effort on the part of local industries to develop native product," but such films, he believed, would have to compete on the open market with our own product.

There may be more concerted effort on the part of individual Governments abroad, he said, to give a greater helping hand to local industries in the form of subsidies than our own Government would extend to us. "I urge that our own Government see the value of the American motion picture" in the international scene and that "in the writing of treaties our industry be given consideration." When it came to treaties, he added, we really would need Government support.

Recommendation that the industry be given "a seat at the peace table" was made last May by John Hicks, vice-president in charge of foreign distribution for Paramount, as reported in MOTION PICTURE HERALD.

"Good Films" To Dominate World, Says Eckman

Samuel Eckman, British manager for MGM, who has been in New York for several weeks to discuss with company officials post-war plans among other subjects, said recently that the only pictures which would dominate the world market would be "good films," no matter who makes them. He, too, advocated that the U. S. Government give more attention to its film industry in post-war planning.

In his article, Mr. Golden declared that "Because of the undoubted influence of the potent medium of the screen, practically every country has its own post-war plans for the building of its own industry and closely associated with this is foreign governmental effort to combat the influence of American pictures on world merchandise movements.

"Great Britain, the Soviet Union, Sweden, Switzerland and Latin American countries are girding themselves to give the American industry its greatest competition for post-war film sales."

Nazis Confident of Getting 110 Films Annually

The British film industry is progressing, he said, and has been formulating plans to win world screen time, with the encouragement and assistance of the British Board of Trade. Recently, he added, powerful interests have entered the British industry "who are determined that British pictures shall be shown throughout the world." Presumably Mr. Golden referred to J. Arthur Rank, dominant leader in all branches in the British industry.

In the Central European field, according to the Department of Commerce official, the Nazis are confident of attaining the planned quota of 110 German features annually.

Mr. Golden revealed that the Department of Commerce had just received illuminating text on the subject of film production in Europe which was published only a few weeks ago in Germany. In the film industry, the Nazis said, "the war has resulted in a closer cooperation of European countries," finding its outward expression in the establishment of the so-called "International Film Chamber." That organization, the Germans claim, represents 17 countries. The Germans estimate it is necessary to produce 400 to 500 films a year to supply the 27,000 European motion pictures with their 11,000,000 seats.

It has been indicated that reverses which the Nazis have suffered on the various military fronts "apparently do not deter them in the slightest from going right ahead with broad and sweeping plans for the future in the motion picture field," he said.

American Films Inevitably Will Follow Flag

The Germans calculate that France will produce about 60 feature films this year; Hungary will produce about 50; Spain, 50; Sweden, 25; Denmark and Finland, 15 each, and Switzerland, one of the few lone neutrals in Europe, about 10. In view of recent developments in Italy, it is hardly likely that the Italian industry, which up to now has been in collaboration with the Nazis, can be expected to fulfill any production schedule under present conditions.

"One of the really potent factors now shaping the preliminary stages of the world film sitaution that will develop as the war ends is the presence of contingents of the armed forces of the United States in nearly every corner of the world. And American movies inevitably follow the flag. Consequently, to an unprecedented degree in many cases, Hollywood's entertainment films are being projected on screens in countless remote, exotic and previously little-known regions. . . ."

These movies are stimulating interest, creating demand; they are opening the door to future opportunities for even broader geographical distribution of Hollywood product than we have witnessed in the past, he said, and warned that restrictions and trade-control measures, tariffs and fees may be imposed on American films after the war, as a result of this widening of the market.

"It may assuredly be said that the United States motion picture industry feels, unanimously, that the quality standard is the only type of barrier to which our American films should be subjected, in order to do business in world markets.

"Will the free flow, between nations, of this powerful 'intangible', the motion picture, be given consideration in the conditions that will surround the framing of the peace? The American industry hopes so.

Stressed Films' Importance In Psychological War

"It seems virtually certain that the agenda of the peace-making will embrace the endeavor to assure fair conditions and circumstances in other activities such as mining, agriculture, oil, steel, air transport and various other economic aspects of the modern world. Many students of the situation believe that comparable attention and efforts may well be devoted to the motion picture, which may fairly be said to have proved itself a necessary instrumentality in the successful prosecution of the war, and which promises to be equally significant in the coming era of peace."

Mr. Golden stressed the importance of American films in psychological warfare and particularly cited a State Department bulletin which reported that "motion pictures are serving a long-range need in identifying the true spirit of the United States through pictures showing our people's daily lives, their work, their institutions and their land."

Foreign Film Relations Group Names Deane

Albert Deane, Paramount foreign publicity director, last week at a meeting of the International Film Relations Committee was elected chairman of the group for the next three months.

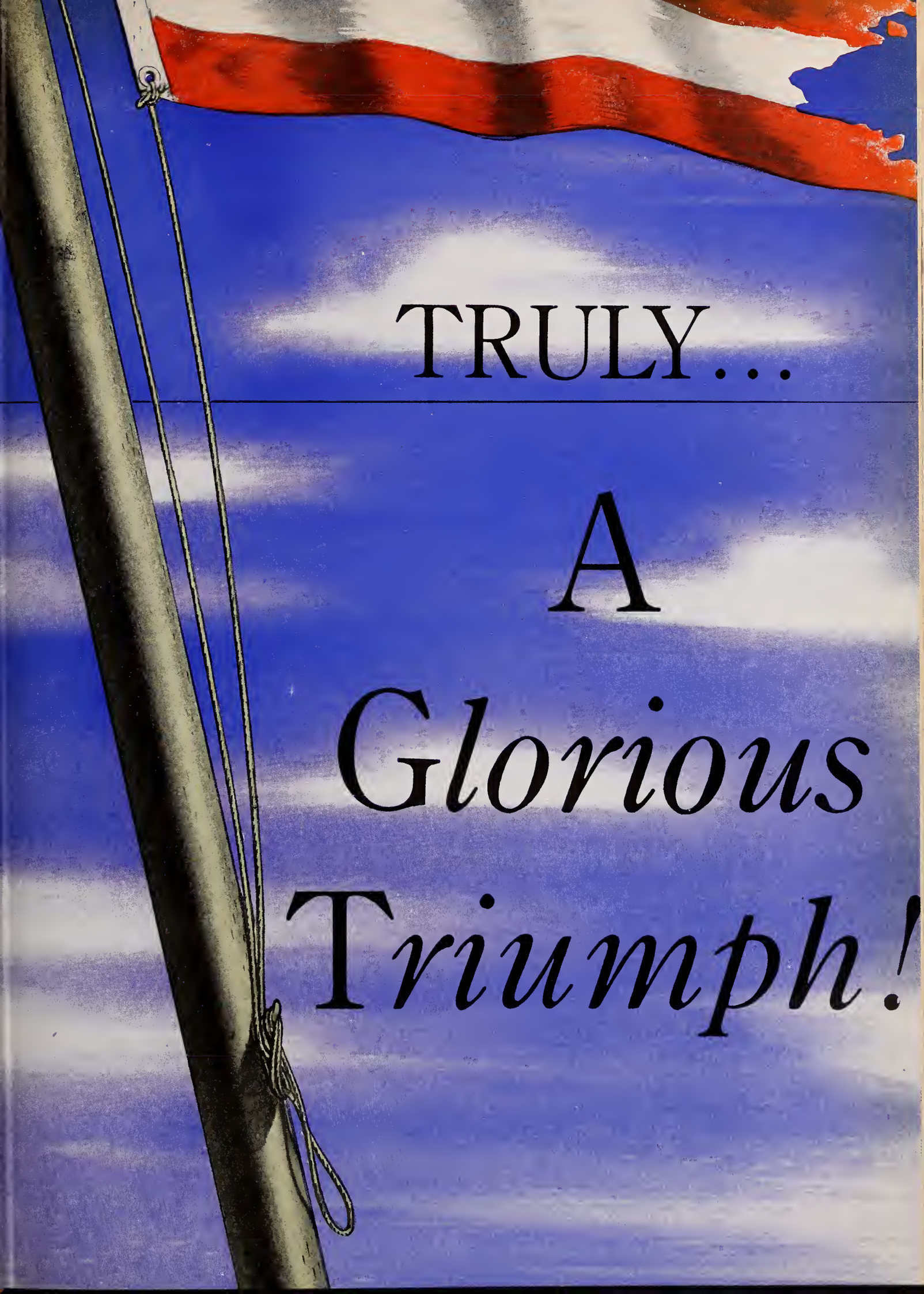
Among the speakers who were guests at the meeting were Arch Reeve, secretary of the Industry Public Relations Committee in Hollywood, who described the recent Hollywood Bond Cavalcade; Phil Reisman, RKO foreign manager, who sketched the development of the U. S.-Latin American exchange of educational and entertainment films, and Fayette W. Allport of the London office of the Motion Picture Producers and Distributors of America, who reported on the British film market.

200 Italian Patents Are Taken Over by U. S.

Nearly 200 patents of Italian nationals were taken over by the Alien Property Custodian last week and probably will be held until the end of the war despite the fact that Italy is now a "co-belligerent" of the United Nations. Among the patents are several covering moving picture machines, cinematographic cameras and projection apparatus.

Appointed Monogram Booker

Harold Doner has joined Monogram in Portland, Ore., as booker.


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The entertainment which Americ

been waiting to



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nen victorious!

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LCANAL DIARY

with

PRESTON FOSTER • LLOYD NOLAN
WILLIAM BENDIX • RICHARD CONTE
ANTHONY QUINN and Richard Jaeckel
Roy Roberts • Minor Watson • Ralph Byrd
Lionel Stander • Reed Hadley • John Archer

Directed by LEWIS SEILER • Produced by BRYAN FOY

Associate Producer Islin Auster • Screen Play by Lamar Trotti • Adaptation

WILLIAM GOETZ In Charge of Production

The never-ending parade of BIG ones!



☆ ☆ ☆

"CLAUDIA"
with Dorothy McGuire
Robert Young • Ina Claire

☆ ☆ ☆

SONJA HENIE
Jack Oakie • Cesar Romero
Carole Landis
in "WINTERTIME"

☆ ☆ ☆

BETTY GRABLE
ROBERT YOUNG
Adolphe Menjou in
"SWEET ROSIE O'GRADY"
In Technicolor!

☆ ☆ ☆

☆ ☆ ☆

ALICE FAYE • CARMEN MIRANDA
PHIL BAKER and The King of Swing
BENNY GOODMAN and his Orch.
in "THE GANG'S ALL HERE"
In Technicolor!

☆ ☆ ☆

ORSON WELLES and
JOAN FONTAINE in
"JANE EYRE"
by Charlotte Bronte

☆ ☆ ☆

MacKinlay Kantor's "HAPPY LAND" with Don Ameche • Frances Dee • Harry Carey • Ann Rutherford

☆ ☆ ☆

from . . . 20th CENTURY-FOX

"Let's All Give To The National War Fund Which Gives To All!"

Austrian Sees Television as Recording News

Patrons who see television in theatres in its early development will prefer that it convey current events rather than entertainment, in the opinion of Ralph B. Austrian, who on Monday assumed his post in the RKO New York office as consultant in the development of a radio broadcasting and television policy.

Mr. Austrian believes that theatre patrons will ask of the medium its greatest novelty, the ability to transfer events as they happen to the screen, and demand that only. "After all," he remarked, "Hollywood makes, and can continue to make entertainment; but it can't bring into the theatre a Kentucky Derby, or a great prize fight, or a speech—as it is happening."

He recalled that when, in 1941, as assistant vice-president of RCA Manufacturing Company, he supervised the demonstration of theatre television at the New Yorker theatre, in New York, the audience had so much the sensation of being at the event that it was enthusiastic over a boxing match, even though, he observed, it actually was a "mild match."

However, Mr. Austrian, who was not able to hazard in what direction RKO's policy would proceed, and whose immediate job it is to survey all possibilities in the medium, and in radio, noted two difficulties in theatre television. The first is timing. Events of great news interest are not likely to be integrated properly into a theatre program; television cannot be used, except for specially arranged items, as a newsreel is used. Secondly, while theatre television—that is, large screen reception—is technically practicable in Mr. Austrian's opinion, there remain commercial difficulties, especially in transmission over distances and to a great number of theatres.

Film Studios May Be Used For Television Shows

Mr. Austrian also sees entertainment television for film companies; but the possibilities are varied and tremendous, and cannot at present be entirely foreseen, he said. Because he believes home television will come to the public before theatre television, he sees use of the film companies' studios, their valuable properties in material and stars and stories, for trailers at first. These trailers will use small sets, utilize a special form of appeal suitable for home television, advertising the company's pictures at local theatres.

"The process would grow from there, and we would learn as we proceeded," he said. "It would grow into larger plays. We would then probably begin to consider the advisability of plays of one act or more using the picture personnel of the company."

Mr. Austrian's belief that the public will demand of theatre television strictly topical fare at first does not counter his belief that RKO as other film companies will use the medium primarily for entertaining the public. "After all," he said, "RKO is in the amusement business. And television is essentially the presentation of a talking picture."

In this connection, Mr. Austrian, while seeing the use of Hollywood studios for television presentations, also cited the difficulty of providing enough. A play cannot take too much studio space, nor cost too much, nor consume too much time in preparation. It is shown only once to the public. This limiting factor alone, Mr. Austrian sees as assuring the continuance of the motion picture as theatres' prime fare, to which lavishness of setting and stars can be given.

Mr. Austrian was retained by N. Peter Rathvon, RKO president. The company announcement said he would submit recommendations as to the manner in which RKO may most advantageously employ radio and television.



Staff Photo

RALPH B. AUSTRIAN

Mr. Austrian had returned to New York from Washington, where he was a member of the War Production Board's planning committee. Previously, he had been for seven years with RCA as supervisor of sales and licensing of Photophone recording equipment.

Radio Uses Film To Sell Medium To Retailers

In a campaign to draw the nation's retail merchants into the orbit of radio advertising, a 100-minute film study of the problems of retail selling and distribution is to be shown in 120 cities with populations of more than 75,000, with more than 25,000 of the nation's leading retail and radio executives expected to view the presentation. The picture's premiere was held in Washington, D. C., last week. The first road showings were on Monday of this week in Providence, St. Paul, Miami, Pittsfield, Mass., and Durham, N. C. The film was produced by Jam Handy.

The campaign was conceived by the National Association of Broadcasters and financed in cooperation with member and non-member radio stations, numbering some 400. Its purpose is to offer a solution to a problem that long has been harassing the radio industry: the failure of radio to gain industry-wide acceptance in the field of retailing.

The film is divided into five separate parts. Two of the five parts, The History and Development of Retailing, and Why Radio Works, are in sound. The latter is based on a five-year study by the Office of Radio Research of Columbia University under the direction of Dr. Paul Lazarsfield of Columbia, and Dr. Julius Hirsch, economist and OPA consultant.

The presentations are being made by 14 broadcasting executives. The Retail Promotion Committee in charge is headed by Sheldon R. Coons, formerly associated with Gimbel Brothers and a Lord & Thomas executive.

The tour of the film will be concluded on November 18th. The premiere in Washington was attended by District of Columbia retailers, officials of the OPA and WPB and other Government agencies. It was held at the Hotel Statler.

Two Houses File New Complaints In Arbitration

Two Los Angeles theatres which had filed previous arbitration demands returned with new clearance complaints this week, seeking adjustments on the basis of changes in the operating conditions in the area.

Sidney Pink and Joseph Moritz, operators of the Century theatre, 6013 South Broadway, in the tribunal's 15th demand, last week asked that MGM, Paramount, RKO, Twentieth Century-Fox and Warners be directed to cut the clearance of the Manchester theatre over the Century from five and six days to two. Previously the Appeal Board had upheld dismissal of similar demands, in the city's seventh action. Complainants now assert that competitive conditions have changed.

In the 16th case, filed October 12th, L. W. Allen, operating the Southgate theatre, Los Angeles, asks a further reduction in the 49-day maximum granted to the Vogue theatre by the Appeal Board on August 7th.

Declaring that the Southgate had increased admissions to 25 cents from 20, Mr. Allen asked a 21-day maximum. Adding that he intended to enlarge the theatre to 1,000 seats and improve it to the de luxe neighborhood class, charging 30 cents, Mr. Allen asked further that the Vogue margin be reduced to seven or 14 days. Improvements have been delayed by WPB restrictions. The five distributors were named.

A reduction in clearance was won by the Liberty theatre, Herkimer, N. Y., from arbitrator Charles J. Tobin last week in the 10th Albany case. The Schine circuit, complainant, named Paramount, MGM, RKO and 20th-Fox.

Mr. Tobin set maximums of seven days for the Olympic and Avon and 14 days for the Stanley in Utica with the further provision that clearance be measured between the theatres from the date that pictures are released or made available in the Utica area.

At Buffalo a consent award settled the 20th action, a clearance and specific run demand filed by Menno H. Dykstra, operator of the Glen theatre in Williamsville, N. Y. Paramount, RKO, Warners, MGM and 20th-Fox agreed to grant the same availability to the Glen as to the Amherst in Amherst, N. Y., and set the margin for Schine's Granada and Kensington in Buffalo at four and 17 days respectively. The Glen in turn agreed to maintain a minimum admission of 20 cents.

Ben Bernie, "Old Maestro", Dies After Long Illness

Ben Bernie, orchestra leader, died in Beverly Hills, California, Tuesday, at 52. He had been ill of a heart ailment, after 11 weeks of pneumonia.

A native of New York, Mr. Bernie was born on the Lower East Side. He studied violin, entering vaudeville in 1910. In that field and as an orchestra leader, a career which blossomed with appearance at the Roosevelt Hotel in 1923 and for five years thereafter, he came before the public with many leading personalities. In 1934, he went to Hollywood, and appeared in "Shoot the Works" and "Stolen Harmony." In 1937, he was in "Wake Up and Live" and "Love and Hisses."

At his bedside Tuesday were his widow, Dorothy; his brother, Herman, and his son, Private Jason Bernie.

Columbia Declares Dividend

The board of directors of Columbia Pictures at its meeting in New York last week declared a dividend of 68¾ cents per share on its $2.75 convertible preferred stock, payable November 15th to holders of record November 1, 1943.

Ease Dimout Rules in Los Angeles Area

Grosses May Be Affected Also by Gas Ration Cut, FWC Theatre Move

Hollywood Bureau

The shape of show business in the Los Angeles-Hollywood area last week underwent change by a variety of forces connected by nothing save coincidental timing, but aggregating results not yet discernible.

Last week Monday witnessed the lifting of dimout restrictions long a factor in the nocturnal habits of the community.

On Tuesday the Office of Price Administration reduced the value of gasoline ration stamps—A, B and C—from four gallons to three.

On Friday the Fox West Coast circuit established a new three-theatre first run.

At the weekend there was unanimity among showmen on the single point that it would be some while before the effect of all this on the shape of show business could be summarized with certainty.

Lifting of Dimout Order Is Called Return to Normal

Showmen in general counted the lifting of the dimout restrictions, which turned out to be partial and unclarified in many particulars applicable to exhibition as a step toward restoration of a normalcy under which, oddly enough, grosses had reached no such peaks as attained when wartime lighting prevailed.

Immediate inquiry as to whether the relaxation of regulations would permit relighting of marquees and those Neon signs which once blazed the locations of theatres elicited reply in the negative. Some increase of lobby lighting would be allowed, showmen were told, and some form of translucent marquee billing might be permitted.

Conversely, illumination of playing fields, where for a while it appeared resumption of night sports might set up new competition for theatres, is likewise under advisement. Some relaxation will be made, but probably not enough to encourage transfer of the football industry's activities from the day to the night side. A test is to be made October 26th in the case of a boxing match scheduled for Gilmore Stadium. If that is permitted, there'll be applications for lighting enough for football. The decision rests with the Western Defense Committee.

See Little Effect on Gross In Gas Ration Cut

Exhibitor opinion as to the consequences of the reduction in gasoline ration reduction was more definite.

George Bowser, speaking for the Fox West Coast Circuit, said the original application of gasoline rationing had not depressed grosses and he didn't see why the present reduction should be expected to do so.

A spokesman for the Warner circuit expressed a parallel opinion.

Rodney Pantages, on the contrary, said he believed any move which affects transportation adversely must affect attendance the same way.

A spokesman for the independents said the cut probably would not reduce attendance in any quarter and might increase it in the case of the small theatre in a densely populated residential section.

Nevertheless Tom Baily, director of the Theatre Defense Bureau, maintained by all exhibitors in collaborative interest since the attack on Pearl Harbor, prepared for launching, if need be, the press, screen, radio and telephone campaign first conceived and designed to combat the expected depressive effect of the original gas rationing. It was pigeon-holed when grosses went up instead of down.

Consequences of the creation by Fox West Coast of a new-tri-theatre first run are being awaited and watched with interest from several points of view.

Fox West Coast Move May Break Product Jam

Establishment of the Egyptian, Uptown and Los Angeles theatres as a first run outlet is regarded as a development of over-all value in that it tends to break the product-jam which has been holding up important attractions in the area, with particular hardship worked on the subsequent run houses. The area has had FWC's Chinese-Loew's, State-Ritz trio, Warners' Hollywood-Downtown-Wiltern trio, Paramount's Hollywood-Downtown pair and the Pantages-Hillstreet duo as first run outlets, the last three of these holding pictures for as many weeks as they stand up.

FWC's new trio, which will limit programs to a single week as in the Chinese-Loew's State-Ritz case, figures to expedite the flow of product by substantially more than the surface indication of 20 per cent.

Effect of the new first run setup on first run grosses in the aggregate, as well as upon grosses of the other first runs, is a matter of speculation at this point, with nobody in authority caring to venture a forecast. There have been indications in recent weeks that the peak has been reached in first run grosses, a state of affairs following upon but not discernibly related to the general increase of first run admission prices to 75 cents. Students of the situation created by establishment of the Egyptian-Uptown-Los Angeles first run say it will be a while before dependable evidence of effect can be had. Meanwhile, the newness and extremely heavy advertising of the new setup is figured to send the houses off to lush grosses for a fortnight or more at minimum.

Seek to Distribute Some Of Weekend Patronage

Meanwhile, a five-theatre first run for independent pictures in independent theatres in the same sector will be established next week. A trial enterprise, the houses are the Vogue and Million Dollar, owned by Harry Popkin, and the Verne, Pan-Pacific and Lincoln, owned by Jack Y. Berman.

The attitude of theatre men in the area toward the new first runs and the situation of which it is a part is not exclusively that of watchful waiting, however. The Theatre Defense Bureau is busy this week in preparation of a campaign designed to influence theatre going habits in a manner considered favorable to all parties concerned.

This campaign, to be conducted by all circuit and independent theatres, will undertake the job of distributing weekend patronage over the earlier nights of the week. Due to the practical occupation of the area by service men on weekend leave, plus the descent upon the town of wage-laden workers from the war plants, Saturdays and Sundays have swollen attendance at the principal houses to wall-stretching proportions. The letdown from Sunday to Monday is sometimes comparable to the dive of a P-38. The campaign in preparation will argue to the public that "there is as much entertainment at the Blank theatre in Monday as on weekends," that they should "let the war workers go to the theatres on weekends," and so on.

Form Committee For Fund Drive

A committee has been named by Samuel Rinzler, Greater New York chairman for the industry in the National War Fund drive, to assist him. Named to the committee were Fred Schwartz, in charge of major theatre circuits and distributors; S. H. Fabian, independent theatre circuits; Harry Brandt, independent exhibitors; Arthur Mayer, producers, and Harry Mandel, publicity. Mr. Schwartz also was designated as treasurer.

Personal calls on leaders of every branch of the industry in this area are being made by Mr. Rinzler and members of his committee to familiarize them with the procedure which is to be followed. No collections in theatres will take place, it was said, the greater part of of collections being expected from individuals.

A rally will be staged by the Radio City Music Hall's staff at Madison Square Garden in New York on November 15th in honor of the active workers for the National War Fund.

Memphis Appeal Is Delayed; New Trust Suit on Coast

A delay of at least two months in the delivery of the Department of Justice appeal, in the Crescent Amusement Company trust suit, to the Supreme Court, is seen in Washington film circles. The Department this week prepared to ask the Memphis Federal Court for more time.

A new anti-trust suit appeared Tuesday in Los Angeles. John Rennie, operator of the Rennie and Towne, San Fernando, is suing Republic, Monogram, and the San Fernando Theatre, charging them with conspiring to withhold product.

Four Circuits Contract For Republic Product

Fox Midwest Theatres and Commonwealth Theatres have contracted for Republic's 1943-44 product. J. R. Grainger, Republic president, was present at both transactions. Two other circuit deals were closed in the Washington and Virginia territory with the signing for the company's product by Durkee Theatres and the A. E. Lichtman circuit.

Want Dimout Relaxed

Dimout restrictions have caused a decrease in attendance, in the view of Fall River, Mass., theatremen. It is their hope that the First Service Command soon will ease the rigid ban in order that evening grosses may be increased.

NEWS FROM UNIVERSAL

HOWARD HAWKS'

MIGHTY PRODUCTION

CORVETTE K-225

gets the biggest opening ever had by any motion picture at the Criterion Theatre, New York!



Let's All Give!
National War Fund
Which Gives to All!

Thank you, Kate Smith . . . and there are millions more Americans who will love "CORVETTE-K 225", too!





"I have just seen a motion picture which made me think a lot about heroes whose praises have not yet been sung. The picture is 'Corvette K-225.' It is the story of those heroes of the Royal Canadian Navy, who man the little ships which fought so valiantly to combat the submarines in the North Atlantic. All women will like this picture, because American mothers, wives and sweethearts will always remember that many American boys' lives were saved because the Canadian boys made the crossing so much safer."

25,000,000 people LISTENED TO THIS

Friday, October 22nd on the KATE SMITH HOUR

. . . original dramatization, inspired by Howard Hawks' Universal production "CORVETTE K-225"

Columbia Network 8:00 to 8:55 P. M. (e. w. t.)

• • • •

OCTOBER 18-19-20-21-22

12,000,000 people daily will hear about "CORVETTE K-225" on the "KATE SMITH SPEAKS" noontime CBS program.

Let's All Give! National War Fund Which Gives to All!





"Phantom of the Opera"
at the Capitol Theatre
Broadway N.Y. breaks
all-time attendance
record!

... and doing great
everywhere!

and watch
for special
Announcement about

Flesh
and
Fantasy!

AIM EXPLOITATION AT YOUTH ON SERIES PRODUCTIONS

Interest in Family Stories, Escapist Films Leads to Development of Field

According to distributors' exploitation plans, all students from 10 to 18 are to be well posted on this season's product laden with youth appeal. Seldom, if ever, do studios aim a production at matinee audiences. But a national interest in family series stories developed over a period of years, and the current flow of escapist fare have combined incidentally to mold a large number of productions to the tastes of the younger theatre-goers. And exploitation plans promise to develop accordingly.

The current picture of the activities ahead show Republic and Metro-Goldwyn-Mayer set to lead the way in this field. Paramount will concentrate on the "Henry Aldrich" series, with special emphasis on "Henry Aldrich, Boy Scout." Universal, in tieups with exhibitors and independently, will put most their effort into making the youth of the land conscious of the serial "Adventures of Flying Cadets," with the U. S. Army Air Corps assisting.

Youth Periodicals Target Of Publicity Releases

Besides stunts and tieups, all types of periodicals with youth coverage are to be bombarded with appropriate publicity releases. As an example, Republic's advertising schedule includes the following publications: *Child Life, Calling All Girls, Young America, Open Road for Boys, Boy's Life, American Girl, Parent's Magazine, True Comics, Real Heroes, Scholastic* and *True Aviation Stories.*

In the October issue of *Child Life,* Republic is holding a design contest featuring Vera Hruba Ralston, star of "Gay Blades." More than 400,000 eight-page, four-color contest folders are being distributed to department stores, schools and teachers throughout the country, through the cooperation of McCall Patterns Corporation and nine manufacturers. The contest winners will be announced in the March issue of *Child Life,* with 126 prizes to be distributed. First prize awards will be made to three different age groups. At least one first prize winner is to be honored in New York by Republic executives and *Child Life* staff members. Stores carrying McCall Patterns in various cities where other prize winners live, are to handle local functions.

Roy Rogers Club Receives Notice of Playdates

The Roy Rogers Corral, a club sponsored by the Junior Rodeo Fans of America, with chapters throughout the nation, receives notification of Western playdates from exhibitors operating in towns and cities where chapters exist. Through *Rodeo Fans,* a monthly publication, the youthful addicts of all things Western are kept informed of Western activities in Republic's studios.

The Open Road for Boys conducted a contest offering 125 prizes for the best letters suggesting subjects for a Roy Rogers picture. Republic sponsored the contest and got a double-spread break, and another break when the winners were picked from some 5,500 participants.

When the Roy Rogers film, "Song of Texas," opened at the Strand theatre in Brooklyn, New York, Republic arranged a tieup with the Uncle Don radio program. Roy Rogers is scheduled to appear on the cover of the November issue of *Open Road for Boys,* featuring a story on the "King of the Cowboys."

Because Republic's roster of players includes so many personalities with youth appeal, the studio's activities naturally blend with exploitation designed for youth.

Paramount Concentrates on "Henry Aldrich" Films

At Paramount, a concentrated appeal to matinee audiences begins and ends with the "Henry Aldrich" pictures. According to Michel Kraike, producer, now in charge of molding the destinies of the Aldrich family, "Henry Aldrich, Boy Scout," will be "the most important picture in the whole series." Because the budget tops any of its predecessors, "Henry Aldrich, Boy Scout," with the Boy Scouts of America officially behind it, is to be favored with special promotional efforts.

According to the home office of Paramount and Mr. Kraike, exploitation plans have not yet been formulated definitely, but probably will be centered around tieups with the Boy Scouts, with general publicity releases, emphasizing the fight against juvenile delinquency. Mr. Kraike, in collaboration with Walter MacEwen, executive producer, late last winter set plans in motion for the promotion in anticipation of a youth cycle of films to combat youthful vandalism.

MGM, going on the theory that youngsters often create interest in a picture among the adults at home, long have aimed at building up juvenile patronage. They have made these efforts manifest in press books and 86 services offered exhibitors. They furnish "Educational Guides" to be used in public and high schools; the most recent guides printed being on "Cabin in the Sky" and "Tennessee Johnson."

The company currently is concentrating on "Lassie Come Home," a picture now in release. A contest is now being carried on with the magazine *Young America* in connection with the picture.

MGM's Traveling Exhibits On Long Road Tours

The company's "Traveling Educational Exhibits" are spectacles sent on long road tours. They include personalities and props used in major productions, and animals, including ponies used in "The Wizard of Oz" and Leo the Lion himself, who made a world wide tour. Boy Scout and Girl Scout organizations are used in regular tieups and contests. In connection with the war effort, prizes are offered newsboys in Bond selling contests, and children for developing outstanding victory gardens.

Recent pictures given special emphasis by MGM include "Human Comedy," with a number of stunts including tieups with public libraries and Boy Scouts; "Cabin in the Sky"; "Andy Hardy's Double Life"; "The War Against Mrs. Hadley"; "Tennessee Johnson"; "Journey for Margaret," and "Stand By for Action."

For "My Friend Flicka," Twentieth Century-Fox sent Roddy MacDowell through the nation making appearances in school auditoriums where he related some of his father's experiences as a member of Britain's Merchant Marine in the current war.

Universal, in a tieup with the Army, has listed nine points in an exploitation program for the youth of the land in connection with the serial, "Adventures of Flying Cadets." Details of the setup are being sent all exhibitors playing the serial.

Youth of Nation Has Its Eyes on Hollywood

Margaret Sylvester, motion picture editor of *Scholastic,* weekly publication that reaches a half million school children ranging in age from 10 to 18, explained that the youth of the land had its eyes on Hollywood, and its mind on matters technical. *Scholastic* describes to its young readers how pictures are made, and Miss Sylvester, in reviews, relates the results as they have to do with youthful tastes.

According to an executive of the Motion Picture Producers and Distributors of America, the over-all aim of the industry in its relations with the youth of the land is to guide them to the film fare best suited to young minds. Their program is to stimulate community group activities in this respect, largely through parents, teachers and librarians.

TEACHERS FAVOR HISTORICAL FILMS

Teachers, in sending their pupils to theatres to give life to the text books they have been reading, usually choose historical and biographical films. According to the Motion Picture Producers and Distributors of America, parents throughout the nation remarked at Parent-Teachers Association meetings following the national showing of "The Story of Louis Pasteur" in 1936, that their offspring became noticeably germ conscious, and took to soap and water sedulously. Pictures in both these categories, according to the MPPDA, stimulate youngsters' minds.

Littow Leaves Rozinsky

Jack Littow, associated with Henry Rozinsky in the operation of the Eureka theatre, Philadelphia, has severed his connection with the enterprise.

Free and Open Market Vital, Says Allport

The interests of the industry lie in a "free and open market," Fayette Allport, European representative of the Motion Picture Producers and Distributors of America, warned in an interview at the MPPDA New York headquarters last Friday. In that market, Mr. Allport emphasized, films would stand or fall on their merits.

"I hope that after the war we will obtain some of the now restricted markets," he said, "and I see emphasis at that time on quality rather than quantity. There will be longer runs, better pictures, more prints, better exploitation. Many pictures of real value have in the past been allowed to 'play out' long before their value has been liquidated."

The force of the war has produced British pictures of quality in the past two years, Mr. Allport pointed out, adding that some of the English films have been outstanding.

Mr. Allport cited the removal of restrictions on revenue of American companies by the British Government, and commented that the action opened the way for normal film relations and that he believed this to be a permanent arrangement.

"Whether it will lead to the removal of other restrictions leading eventually to post-war collaboration remains to be seen," he added.

Criticism of the British Film Quota Act was voiced by the MPPDA representative.

He charged that "the weaknesses of the system have been thoroughly revealed by war conditions and by developments these last years," and asserted the American companies had tried to cooperate, but the results of their operations under the Quota Act were not what the British Government intended. American companies and American personnel still made the quota pictures, and the profits eventually flowed out of Britain to the United States.

"That, I think, is the essential weakness," Mr. Allport observed.

He said that the quota law had been modified several times, and that even a further modification occurred, that if the American companies could not produce the required number of pictures in any given year, they might carry over the obligation to the next year. Mr. Allport sees this as admission that the quota idea is impractical from every standpoint.

Of the requirement that British exhibitors give screen time to British pictures, Mr. Allport observed: "There were 1,814 exhibitors in England last year who defaulted in their quota obligations."

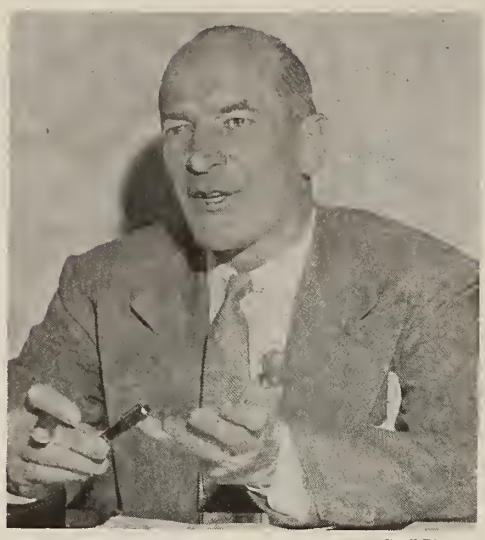
J. Arthur Rank, British film executive, whose expansion has been the subject of speculation in British film circles, was described by Mr. Allport as a leader. "Cooperation between the two industries, American and British, will come about with his aid," Mr. Allport said.

MGM Announces Dates For Trade Showings

Trade showings have been announced by Metro-Goldwyn-Mayer for four new pictures. "Lost Angel" and "Cry Havoc" will be screened November 4th in New York, Philadelphia and Boston, and in all other exchange centers on November 5th. "The Cross of Lorraine" and "Right About Face" will be shown nationally on November 9th.

Close Boardwalk Theatre

Warners' theatre on the boardwalk at Atlantic City, N. J., which operated on weekends during the summer season, has ceased operations.



Staff Photo

FAYETTE ALLPORT

Test Fibre Box Ban in Court

Use of fibre board film containers was scheduled to face a major legal test in New York City Magistrate's Court Friday when three New York film handlers were scheduled to answer summonses issued by the Fire Department last week for using the wartime substitutes.

Masce-Barnet, film forwarders, of 723 Seventh Avenue; Mercury Laboratories, operated by Nathan Saland in the same building; and J. T. Cosman's Producers Laboratories at 1600 Broadway, were cited last week for violating fire ordinances.

Paramount News and the Twentieth Century-Fox exchange also have received Fire Department citations, and many other film exchanges and laboratories have been warned that the containers violate the law.

The summoned film men on Wednesday agreed to enter a joint defense, serving as a test case to determine whether the New York fire authorities can forbid use of the fibreboard boxes. If the summonses are upheld by Magistrate's Court an appeal will be taken. A spokesman pointed out that refusal to permit the substitute containers would seriously hamper and possibly shut down many New York film operations.

The Conservation Department of the Motion Picture Producers and Distributors of America will aid in the defense, presenting evidence of fire tests which show that the fibre boxes are as safe, and sometimes safer than the traditional tin film cans.

Last week the Interstate Commerce Commission at Washington permitted the re-use of multiple reel cardboard boxes for the shipment of prints between exchanges. The casings, now in use by film manufacturers, will not be used for theatre deliveries.

The containers have been used in other cities without difficulty. The New York Board of Standards and Appeals has had the boxes under consideration for many months without taking action on industry petitions for approval.

Book Two Monogram Films

The Skouras circuit has booked Monogram's "Melody Parade" and "Mystery of the Thirteenth Guest" for its New York and New Jersey theatres.

Promoted in Army Bureau

W. E. Loder has been appointed assistant district manager of the U. S. Army Motion Picture Service in Seattle. He was formerly branch manager in Los Angeles.

Argentina Is Hit By Shortages, Nathan Says

Argentina, which has been rolling up a consistently favorable trade balance, and whose local industries are booming with export orders, also is suffering shortages in theatre equipment, in carbons and in raw stock, John B. Nathan, Paramount managing director there and in Chile, Uruguay and Paraguay, reported in New York Monday at the company's home office.

The shortage of carbons is being alleviated to some extent by the Office of the Coordinator of Inter-American Affairs, he said. The lack of parts and repair facilities for projectors continues, he noted, and cited increasingly worn prints coming back to his exchanges.

The raw stock shortage has curtailed Argentine picture production. There will be about 50 this year. The producers also were slashing prints from the usual 20 per picture, to eight, he said.

United States product continues to have the favored screen position, Mr. Nathan said. Although it lost some screen time to improved and more numerous native pictures, its position was favored by elimination of French product, which always was popular.

The country's three-feature program practice has been affected by the Government's month-old fuel conservation decree, closing theatres at 11:30 each week-night and at midnight Saturdays and Sundays. Theatre owners have been forced to cut one feature from evening program, Mr. Nathan said.

Theatre business was normal in the provinces and exceptional in Buenos Aires, Mr. Nathan reported.

Denied Appeal in Tax Suit Against Government

Mrs. Hedwig Ehrlich, widow of Dr. Paul Ehrlich, lost her motion for an appeal from a dismissal of her suit to recover a portion of her tax payments to the Government, in an action last week in the Circuit Court of Appeals at New York. She sought to recover a 10 per cent tax withheld by Warner Brothers when the company purchased the rights to the book, "Dr. Ehrlich's Magic Bullet." Plaintiff brought suit against Joseph T. Higgins, Internal Revenue Collector. The court ruled in the Government's favor by holding that the $4,250 withheld from the purchase price of $42,500 was taxable. Warners withheld the sum as tax against income paid to aliens.

"Bell" Continuous at Rivoli in New York

Paramount's "For Whom the Bell Tolls" which played at the Rivoli theatre in New York on a reserved seat two-a-day policy for 14 weeks, is now being shown continuously at the Rivoli. The new policy went into effect on October 15th. The first performance is given at 10 A.M. with the last showing at 11:30 P.M. for a total of six performances. Weekday matinees are 75 cents to $1.10 and the evening scale is $1.10 to $1.65. On weekends and holidays, admission is 99 cents and $1.25 for matiness with evening prices remaining the same.

National Decency Legion Classifies Two Films

The National Legion of Decency reviewed only two films for the current week, listing "Dancing Masters" in Class A-1, Unobjectionable for General Patronage, and "Adventure in Iraq," Class A-2, Unobjectionable for Adults.





"Was ist das monkey-business?"

BETTER skip it, Wotan. Frankly, 'PRINCESS O'ROURKE' isn't your kind of motion picture.

We at Warner Bros. made 'PRINCESS O'ROURKE' for folks with a sense of humor—and if you ever had one, a decade of dictatorship has killed it.

We made this picture for people who can *laugh* . . . . even while they go about ridding the world of your breed.

'PRINCESS O'ROURKE' is a comedy. It's the kind of delightful story that makes us as proud as we are of 'Casablanca', 'Air Force', 'Mission to Moscow' . . . 'Action in the North Atlantic', 'This Is The Army', 'Watch on the Rhine' . . . 'The Constant Nymph' and 'Thank Your Lucky Stars.'

Because, in keeping with Warner Bros.' wartime policy, it's *more* than splendid entertainment. For while 'PRINCESS O'ROURKE' keeps you shuttling between smiles and chuckles and laughter, it also reminds you that 'Americanism' is another word for 'freedom'.

'PRINCESS O'ROURKE' is grand and gay, happy-go-laughing and lovable. It's due soon at your local theater—and you'll miss it at your own risk!

WARNER BROS.

JACK L. WARNER, Executive Producer

"an enviable record for combining good citizenship with good picture-making"—*N.Y.Times*

OLIVIA De HAVILLAND • ROBERT CUMMINGS • JACK CARSON in "PRINCESS O'ROURKE" with CHARLES COBURN • JANE WYMAN • A HAL B. WALLIS Production • Written and Directed by NORMAN KRASNA

In this advertisement—9th in a series appearing widely in national publications—we try to tell how this Company consistently is building plus-values of inspiration and Americanism into Warner Bros. Pictures. Your comments on this or other advertisements in the series will be welcomed.

All Give to the National War Fu —it gives to all

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

An expanse of wordage displayed in this column of the September 25th edition and concerning MGM's development of a technique for using guest stars in films included the assertion, "Now 'Thousands Cheer' provides a pattern which any producer with a big list of contract players and an adroit writer can follow with relative ease and considerable assurance of success."

"Thousands Cheer" opened directly thereafter in New York and demonstrated in terms of box office take and critics' praise that something new and indubitably potent in the field of musicals indeed had been wrought.

Last week MGM followed its own lead in utilizing the pattern "which any producer can follow with relative ease and considerable assurance of success" by announcing the assignment of producer Joseph Pasternak and director George Sidney, responsible for "Thousands Cheer," to the production of "Anchors Aweigh," another Technicolor musical and another vehicle for Gene Kelly, the doughboy in "Thousands Cheer" and doubtless the sailor in "Anchors Aweigh."

Another Stripteaser Will Try Pictures

Ignoring the records in the matter of burlesque-to-screen transference of talents, Producer Jack Schwarz has engaged burlesque's Betty Rowland, billed long and loudly in these environs as "The Red Headed Ball of Fire," to star in "Manhattan Rhythm," which he's to produce for distribution by PRC. Her *forte* is stripping.

Miss Rowland is as yet a stranger to pictures, if polite exception be made of slight appearances in those dime-machine quickies made for the cocktail-lounge trade, but not to the news about them. It was she who made the headlines with an assertion that Samuel Goldwyn was pilfering by christening his Barbara Stanwyck-Gary Cooper picture, "Ball of Fire."

Miss Rowland is the fourth to be recruited to the screen from what might be called the distaff side of burlesque. (Recruits from the masculine side have done well enough to rate omission from this text). Gypsy Rose Lee walked through a couple of pictures, costumed in clothes and a *nom de cinema,* and went back to New York to write books between resumptions of her older profession (inclusive of that one in "Stage Door Canteen"). Margie Hart made one picture and abandoned Hollywood, with its consent and cooperation, to its own devices. Ann Corio, providing exception in proof of rule, has made two pictures without notable misadventure and is about to undertake a third.

Miss Rowland's Career Not Placed in Jeopardy

By and large, the record shows that stars of burlesque who set out to become stars of the screen have more strikes on them when they come to bat than crashers from any other field of expression. Conversely, the record in the case of Barbara Stanwyck's "Lady of Burlesque" shows that stars of the screen who set out to portray stars of burlesque must be prepared to cope with stiff pitching, clean fielding and decidely stern umpiring.

That which has been variously termed the luck of the Warners, inside information, shrewd deduction and so on, failed the studio in the matter of Portugal's decision to array itself on the Allied side.

It is not to be said that the potentialities of a picture about Portugal had not been realized, for the studio had in hand "The Conspirators," by Frederick Prokosch, which is precisely that kind of material; but the property had not been rushed into production in time to be ready when the spotlight fell on the nation it pertains.

The day after the news broke, the studio assigned production of the film to Hal B. Wallis with instructions to expedite the enterprise.

It's in the cards for Warner Brothers to be first on the screen with a picture about Portugal, but even that tidy score's a letdown for the organization which Hollywood has come to expect to see on-the-screen-with-the-news-before-it-happens.

Zanuck Starts First

Darryl F. Zanuck started shooting on "The Purple Heart," his first picture since his return to production, in a week that witnessed the rise of the production index from 46 to 48, with the start of nine features and the completion of seven. "The Purple Heart," directed by Lewis Milestone, presents Dana Andrews, Richard Conte, Donald Barry, Farley Granger, Kevin O'Shea, Sam Levene and others.

Universal started three pictures. "Gypsy Wildcat," a Technicolor production by George Waggner, with R. William Neill directing, presents Maria Montez, Jon Hall, Peter Coe, Leo Carrillo, Gale Sondergaard, and many others. "Her Primitive Man," directed by Charles Lamont for producers Michael Fessier and Ernest Pagano, offers Louise Allbritton, Robert Paige, Edward Everett Horton, Robert Benchley, and Helen Broderick. "Patrick the Great" is a Donald O'Connor vehicle, produced by Frank Ryan and directed by William Holland, with Peggy Ryan, Frances Dee, Donald Cook and Gavin Muir in the cast.

Warners launched two. Mr. Skeffington" is a Bette Davis vehicle, directed by Vincent Sherman for producers Julius J. and Philip G. Epstein, with Claude Rains, Richard Waring, Walter Abel, Jerome Cowan and others supporting. "Animal Kingdom" includes Ann Sheridan, Dennis Morgan, Alexis Smith, Jack Carson, John Loder and Jane Wyman under the direction of Peter Godfrey for producer Henry Blanke.

Paramount turned cameras upon the tentatively titled "When I Come Back," under producer-director Mark Sandrich, with Paulette Goddard, Sonny Tufts, Beulah Bondi, Frank Albertson and Marie McDonald.

RKO Radio started "The Falcon in Texas," William Clemens directing for producer Maurice Geraghty, with Tom Conway in the title role and Barbara Hale, Rosemary LaPlanche, Richard Martin and many others in support.

Arnold Pressburger began shooting "It Happened Tomorrow," a Rene Clair production, with Dick Powell, Linda Darnell, Jack Oakie, George Chandler and others.

The studio week:

COMPLETED

Columbia
Klondike Kate

Paramount
Story of Dr. Wassell
Navy Way

Republic
California Joe

20th-Fox
Lodger

UA
Timber (Sherman)

Universal
Swingtime for Johnny

STARTED

Paramount
When I Come Back

RKO Radio
Falcon in Texas

20th-Fox
Purple Heart

UA
It Happened Tomorrow (Pressburger)

Universal
Gypsy Wildcat
Patrick the Great
Her Primitive Man

Warners
Mr. Skeffington
Animal Kingdom

SHOOTING

Columbia
Curly
Ten Percent Woman
Cover Girl
None Shall Escape

W. R. Frank
Dr. Paul Joseph Goebbels

MGM
Two Sisters and a Sailor
Kismet
Mr. Co-Ed
Canterville Ghost
Gaslight

Monogram
Where Are My Children?
Return of the Ape Man

Paramount
Rainbow Island
Going My Way
Frenchman's Creek
Our Hearts Were Young and Gay
Man in Half-Moon Street
Double Indemnity

PRC
Drifter*

RKO Radio
Tender Comrade
Days of Glory

Republic
Fighting Seabees
Casanova in Burlesque**

20th-Fox
Sullivans
Eve of St. Mark
Home in Indiana
Lifeboat

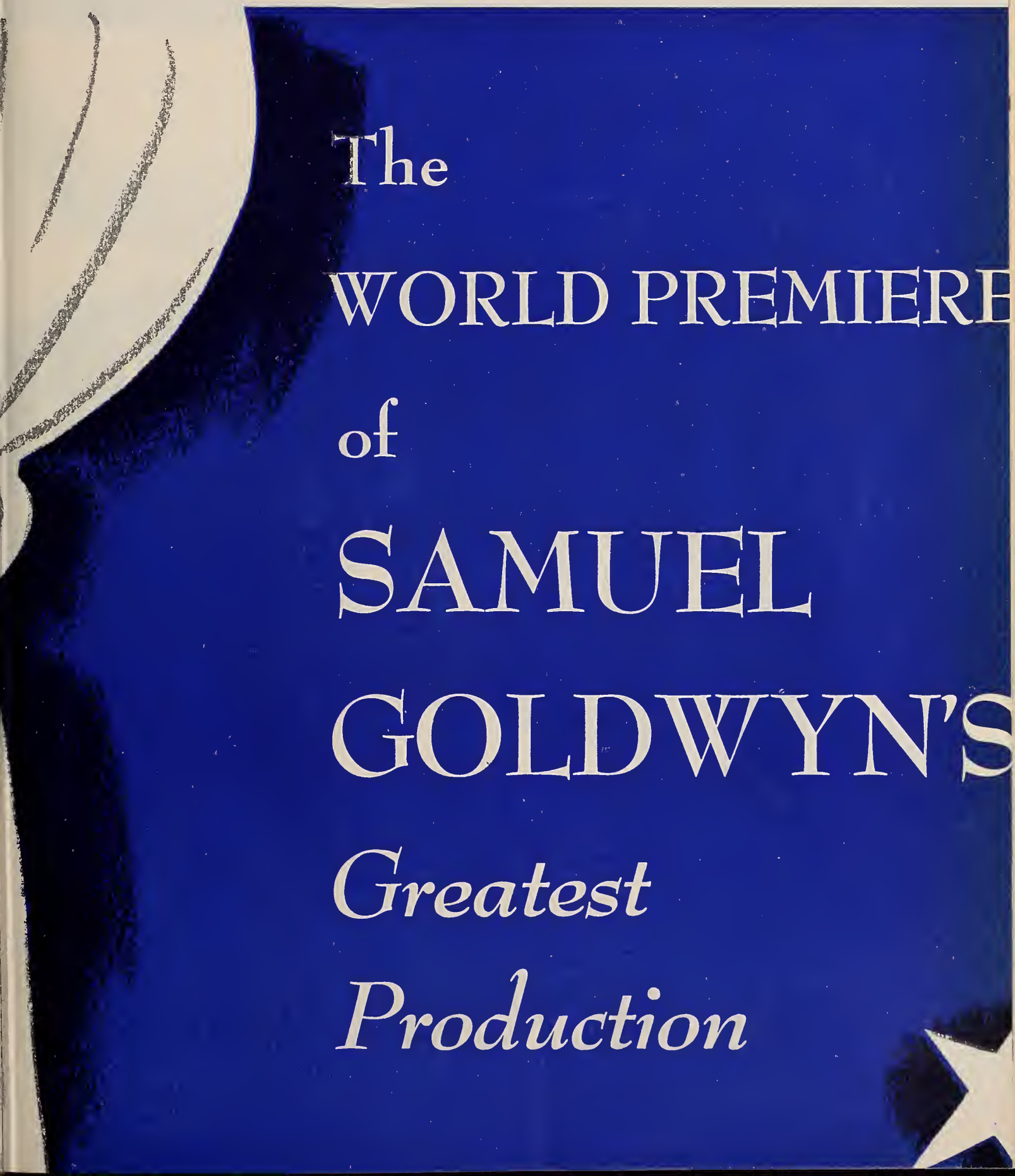
UA
Bridge of San Luis Rey (Bogeaus)
Knickerbocker Holiday (PCA)
Since You Went Away (Vanguard)

Universal
Phantom Lady
When Ladies Fly
Impostor
Gung Ho
Three Cheers for the Boys

Warners
Uncertain Glory
Rhapsody in Blue
Passage to Marseille
Outward Bound

*Formerly "Buster Crabbe No. 3
**Formerly "Return of Casanova"

Announcing . . . . .



The

WORLD PREMIERE

of

SAMUEL

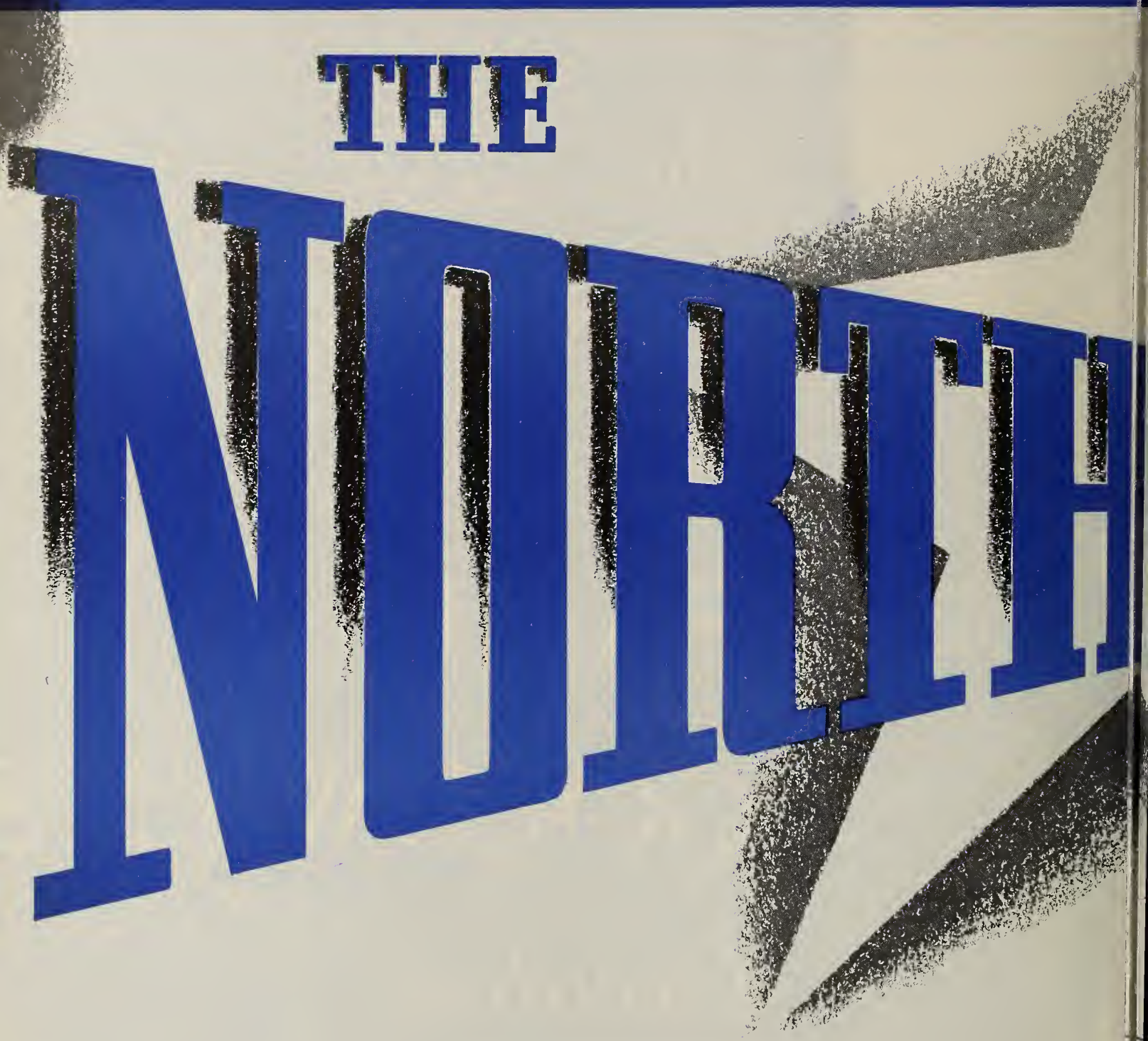
GOLDWYN'S

Greatest

Production

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Extended Runs Beginn



New VICTORIA Theatre

Twice Daily 2:30 and 8:30 P. M. 2^{20} Top All Seats Reserved

Released Through RKO RADIO PICTURES *Inc.*

dway Theatres

ng Thursday, Nov. 4th

STAR



RKO PALACE Theatre

Continuous Performances Matinees 75c, Evenings $1.10, LOGES $1.65

Let's All Give to The National War Fund!

Mexico Plans Studio for War Documentaries

by LUIS BECERRA CELIS
in Mexico City

The Mexican Ministry of National Defense has completed plans for establishing a studio here for the exclusive production of military documentary and propaganda films. This studio will be the first of its kind in Mexico and the Ministry hopes to start it early in January.

Miguel Contreras Torres, leading producer, who made "Simon Bolivar" and some other film biographies of Latin American historical personages, has been assigned by the Ministry to obtain equipment and material in the United States for the studio.

∇

The Mexican industry is comparatively little affected by the general pay increase ordered by President Manuel Avila Camacho for all workers in Mexico whose daily earnings do not exceed $2. The biggest raise, 50 per cent, is for those in the very low pay brackets—21 cents a day or less. Those earning $2 are allowed a 5 per cent rise. The increase is scaled from 50 per cent down to 5 per cent.

∇

Domingo Soler, one of Mexico's leading film actors, is to make his debut as a director of an unique picture, "Segundo Turno" ("Second Shift"), written by Juan Garcia, ex-warden of the local penitentiary, this country's largest prison. The entire action of the picture takes place during a night at a local police station.

∇

That the law the local civic government recently enacted forbidding smoking by anybody in theatres during performances is not a dead letter is proved by the arrest by policemen stationed in the theatres of several men.

∇

The whole industry, including the American distributors, is breathing easier with the assurance given by Finance Minister Eduardo Suarez just before he flew to New York on an official financial mission, that there will definitely be no increase at present, in the income tax, an all-Federal one in Mexico.

∇

Sponsored by the Government, two short subjects featuring outstanding Mexican composers-musicians as stars, including Pepe Guizar, Tito's cousin, have been produced here to use popular Mexican music and song as a stimulus for public morale in war time. These are the first pictures of the kind to be made in Mexico and will have national exhibition.

∇

The Cine Lindavista, the select first run theatre opened last Christmas Day in the Villa de Guadalupe, the suburb that is the scene of the shrine of Our Lady of Guadalupe, Mexico's patron saint, has overcome the problem of attracting patronage from other parts of town, 12 to 15 miles distant, by establishing a fleet of free de luxe buses to transport such patrons.

A. W. Smith Has Daughter

A daughter, Andrea, was born to Mr. and Mrs. A. W. Smith, Jr., on October 15th in the Greenwich Hospital, Greenwich, Conn. The baby weighed seven pounds, 10 ounces. Mr. Smith is eastern sales manager for Twentieth Century-Fox.

Girl Born to Goldensons

Mr. and Mrs. Leonard H. Goldenson are the parents of a girl, their first child, born on Saturday, October 16th at the Lenox Hill Hospital in New York City. Mr. Goldenson is vice-president of Paramount in charge of theatre operations.

Honor Harry Goldstein At Cleveland Dinner

More than 125 industry associates of Harry Goldstein, Paramount district manager in the Cleveland area, gave him a testimonial dinner at the Hollenden Hotel in that city last week. Mr. Goldstein, because of ill health, has been granted a six-month leave of absence from his duties.

Among those attending were John Harris, John J. Maloney, David Kimmelman, Ed Steuve, William Brooks, Harry Feinstein, Saul Bragin, Archie Fineman, Michael Shapiro, David Rigoumont, J. Real Neth, Max Stearn, William Pullen, Leo Yassanoff, Kenneth Ray, Walter Miles, Joseph Oulahan, Harry David, William Borack, A. R. Taylor, Jack Ryder, Dan Robin, Paul Ellis, Edward Prinsen, Ray Wallace, Leon and Samuel Reichblum. George Plank, Nat Charnas, James Beidler and Marvin Harris.

Civil Anti-Trust Suit Against CBS Dropped

The Government has withdrawn its anti-trust suit against the Columbia Broadcasting System filed in 1941 following the recent Supreme Court ruling giving the Federal Communications Commission authority to act in the matter. A similar suit is still pending against the National Broadcasting Company. Daniel B. Britt, assistant U. S. Attorney-General, withdrew the suit on behalf of the Government in Chicago last week. The charge claims ownership of key radio stations by the two networks and control of exclusive contracts covering 268 of the 800 stations in the country.

Griffith Case Hearings Set for November 15

Government and Griffith Amusement Company attorneys are scheduled to meet before Federal District Judge Edgar S. Vaught in Oklahoma City on November 15th in preliminary trial conferences to iron out details prior to the trial by the Department of Justice seeking dissolution of the Griffith circuit. Originally scheduled for September 13th, Government attorneys obtained a postponement in order to re-examine the records after receiving answers to interrogatories which, it was understood, were unsatisfactory to them.

Paramount Files Answer In Goldman Action

Paramount filed answers in Philadelphia on Monday to the interrogatory in the anti-trust suit of William Goldman, independent Philadelphia circuit head, against the major distributing companies. The suit is scheduled to come up for hearing in Federal Court in Philadelphia in November. Interrogatories had been served on defendants involved seeking data pertinent to the case in order to speed up hearings.

AMPA Holds Fund Preview; Postpones "Hero Night"

The celebration planned by the Association of Motion Picture Advertisers in its "Salute to the Heroes" function previously set for October 21st has been postponed until about the middle of November. The preview showing of "Riding High" at the Paramount in New York for AMPA's relief fund, however, was held on October 22nd.

Raise Theatre Prices

Price increases of from four to nine cents have been put into effect by the Oriental theatre in Chicago. The Commercial theatre has raised admissions five cents. Several Great States Circuit theatres in downstate Illinois have raised prices five cents in B houses and 10 cents in A houses.

SAG "Class B" Players Vote On Autonomy

Hollywood Bureau

Whether the Class B extra players of the Screen Actors Guild want autonomy was being determined this week, in a mailed ballot referendum, results of which will be announced in early November.

Last week, the SAG disclosed the wage increases asked for that class of performer from the producers. These require that the minimum daily rate for extras be increased from $10.50 to $12.75; that the rate for extras who dance, skate or swim be increased from $13.75 to $16.50; and that riding be reclassified as professional extra work, rating $16.50 a day, with driving a one- or two-horse wagon in the same category but with driving of a four-up rating $25 and driving a six-up rating $35.

The increases have been sought before, and rejected, and the understanding is that the American Arbitration Association will decide. Arbiters have been chosen, with no date set.

The Central Casting Bureau has reported 33,857 placements in September, at a dollar value of $436,500. This is said to have been the biggest employment month since the producers recognized SAG in 1937.

The mailed ballot asks Class B members whether they want a SAG charter, or one from the Associated Actors and Artistes of America, parent actors' union.

That Class B members paid more in dues than Class A members from September 1, 1942, to August 31, 1943, is disclosed by the SAG treasurers' report in *Screen Actor*.

Dues from Class A members were $93,967; from the more than 4,000 Class B members, $94,513. The net income of the SAG was $90,076, after deduction of total operating expenditures of $188,095. Of those expenses, $97,066 was for salaries, divided thus: executive, $34,717; representative, $20,134; general, $42,215.

Guerrilla Fighters in U. S. View Soviet Picture

Some 15 members of underground resistance movements being carried on in Axis controlled countries were guests at a special screening of a specially prepared 16mm. print of the Russian-made feature, "We Will Come Back," in connection with the picture's opening last week at the Victoria theatre on Broadway. It was the first public gathering of guerrilla fighters and underground workers on U. S. soil and took place at the Officers at Home, a recently established club house for United Nations fighters.

Warners Supplying 300 "Women at War" Prints

Warner Brothers has increased the number of prints for its short, "Women at War," to 300, ordering an extra 100 prints following the initial showings of the subject. It is believed to be one of the largest print orders for a short subject. Many theatres are using "Women at War" with a single feature. Because of the recruiting drive currently conducted by the Corps, the film has received wide exploitation.

Shorts Trade Shown

Warner Brothers held trade showing of 10 short subjects on Wednesday at the company's home office. They included "Oklahoma Outlaws," "Hit Parade of the Gay Nineties," "Bees A-Buzzin'," "Women at War," "Tropical Sportland," "Voice That Thrilled the World," "Fin'n' Catty," "Falling Hare," "Daffy the Commando" and "Cavalcade of Dance."

BRITISH INFORMATION FILMS REACH 16 MILLION A YEAR

Mobile Units Widely Used for Shows, Covering a Variety of Subjects

London Bureau

Carrying the banner of propaganda, instruction and information into the most remote corners of the Kingdom, to factories and munition works, supplying picture house audiences at times when the picture houses are not operating, motion picture impresarios of the Ministry of Information are now reaching an annual audience of not less than 16,000,000 all told. Information through the Ministry's machinery is on the increase.

A recent analysis of the statistical basis of this far-spread network of propaganda suggests that there is hardly an avenue which has not been explored, and that despite the mechanical limits imposed on the process by reason of shortage of materials, rationing of raw stock, etcetera, expansion, both of film production and of distribution, goes on.

10,750,000 Saw Mobile Unit Shows in Year

In 12 months under examination, ended August 31, 1943, the Ministry's non-theatrical shows reached a figure—over mobile units—of 58,000 to a total audience of 10,750,000. Two thousands shows were given in cinemas out of cinema hours—to more than 1,500,000. Additionally the Ministry loaned out projectors and films to more than 3,000 organizations on no less than 76,000 occasions.

This machinery of propaganda—the term is used loosely for it covers information and education on various subjects—falls into four categories.

1. Mobile film shows, given variously, at factory canteens, etcetera—by far the most consistent activity, and shows in the main regularly carried to remote villages and centres untouched by the commercial cinema.
2. Special film shows given at the behest of various Government departments for specific purposes.
3. Shows arranged out of hours at local cinemas.
4. Shows arranged independently by outside organizations but supplied and serviced by the M.O.I. and its Central Film Library.

Machinery Found Efficient By Centralized Control

The organization and operation of these shows is made possible, more often than not actively sponsored by regional film officers of the Ministry serving the territories controlled by the various Regional Commissioners. The machinery has been found efficient in its working, mainly by reason of its centralized control, and the elasticity of its local functioning.

The local film officers have been delegated the task of arranging bookings, working out itineraries, providing, servicing, mustering local cooperation, publicizing, checking audience reaction, and the like.

Although the structure and mechanics of the M.O.I.'s non-theatrical service is basically the same as that reported upon in Motion Picture Herald last January, the actual operation and coverage have been considerably extended, and are still widening. Then the total audience reached was 12,000,000. By August it had expanded to 16,000,000. In January there were 130 mobile units and in August 141. Factory programs, representing a third of the M.O.I. shows given, are now regularly staged in 2,000 different places. Most of these, of course, are given on 16mm apparatus, but standard projectors are used in some instances.

Shows Are Vital Factor In MOI Program

The factory shows are, as already indicated, a vital sector of the M.O.I.'s propaganda machinery. They are short shows, since they have to be given in the canteen at meal times. So material have been the contributions of these shows in the field of technical instruction and welfare, that there is much speculation as to what will be the role of the factory film in the post-war period.

When various Government departments require particular publicity for special purposes or subjects, plans are worked out among the M.O.I., its regional film officers, and the department concerned. The Ministries of Agriculture, Food, Health, Labor and Home Security have been among the most active in using the film for their own ends. Such titles as "Garden Friends and Foes," "Rat Destruction," "Defeat Diphtheria," "Training Courses for Interviewers" and "Debris Tunnelling" give some idea of the ground covered.

On occasion special films are slipped into general programs at the behest of the Ministries.

The village shows are run mainly on a bimonthly basis, are longer, cover a wider ground than the factory shows, and are frequently given by the same mobile unit which has served a nearby factory. As already recorded, arrangements are made by the local film officers.

Often Are Sponsored by Community Groups

They are given either independently, but with local aid, or under the auspices of Women's Institutes or Townswomen's Guilds, Women's Voluntary Services, Youth Centres, the Air Training Corps, Junior Home Guard, schools and educational authorities, and the British Council. Although sometimes the shows are given during the day, in the main, since they cannot interfere with the local picture houses, the shows being given where there are none, they are presented during the evening.

In one specific week under examination 1,293 shows were given by the 141 mobile units, to a total audience of 217,239. The average audience totaled 168.

Over and above these mobile shows 1,640 shows were staged out of commercial hours at picture houses to an audience which in the year reached the figure of more than a million.

The fund from which these films are drawn is, of course, expanding and multiplying every day. The number of films listed by the M.O.I.'s Central Film Library is not stated but it runs into thousands.

Production of films for this vast non-theatrical market, of course, is on the increase. During 1942-43, a total of 40 films were produced primarily for its supply, 32 of them to the specification of other Government departments. Of these 30 were sent to the Dominions, 16 to the colonies and 33 to the U.S.A. (five being distributed commercially), 13 were dubbed into foreign languages and others sent abroad in English versions.

Albert Warner Stock Purchase Listed by SEC

Transactions of officers and directors of film companies in the securities of their corporations in August were less in number and smaller in volume than in recent previous months, it was disclosed Wednesday at Philadelphia by the Securities and Exchange Commission in its monthly summary.

The largest single transaction during the month was the purchase of 3,000 shares of Warner Brothers common stock by Albert Warner, giving him a total of 231,550, with the next largest the purchase of 2,700 shares of Radio-Keith-Orpheum common stock by the Atlas Corporation, Jersey City, N. J., increasing its total to 984,023 shares.

Also reported was the purchase of 600 shares of Columbia Pictures common stock by Jack Cohn, in two lots of 300 shares each through the Ralph Cohn Trust and the Joseph Cohn Trust, giving the former a total of 2,000 and the latter 2,504 shares.

In Monogram Pictures, Norton V. Ritchey was shown to have acquired 1,000 shares of common stock by gift, making his total 3,268 shares, and a July report for W. Ray Johnston showed the sale of 1,000 shares, reducing his holdings to 15,571 shares.

Reports for Universal Pictures showed the sale by Daniel M. Sheaffer, director, of 100 common voting trust certificates, reducing his holdings to 20,100, while a June report for Samuel I. Posen, who ceased to be a director June 25th, showed the exchange of 100 shares of common in old Universal Pictures for 300 shares of common in the new company, formerly Universal Corporation.

Other transactions included the purchase of 665 shares of Columbia Broadcasting Company Class A common stock by Paul W. Kesten, giving him a total of 1,209 shares, and the acquisition of another eight shares of Loew's Boston Theatres common stock by Loew's, Inc., giving it a total of 119,714 shares.

Reports on the holdings of persons becoming officers or directors showed that Abraham Montague, named an officer in Columbia Pictures last January 20th, held five shares of common direct and 202 through a partnership and 7,880 options for common.

Heatter in Film

Gabriel Heatter, radio commentator, is working before Columbia cameras in the picture, "My Client Curly."

"SAHARA" SETS A N

TOPS "THE MORE THE

FOX THEATRE,
DETROIT, MICH.

45% BETTER THAN THE MORE THE MERRIER

LOEW'S VENDOME THEATRE,
NASHVILLE, TENN.

30% BETTER THAN THE MORE THE MERRIER

MALCO THEATRE
MEMPHIS, TENN.

12% BETTER THAN THE MORE THE MERRIER

GARDE THEATRE,
NEW LONDON, CONN.

11% BETTER THAN THE MORE THE MERRIER

PALACE THEATRE,
LAWRENCE, MASS.

11% BETTER THAN THE MORE THE MERRIER

COLUMBIA PICTURES

W COLUMBIA RECORD

MERRIER" EVERYWHERE

EMBASSY THEATRE, JOHNSTON, PA.

20% BETTER THAN THE MORE THE MERRIER

COLONIAL THEATRE, ELMIRA, N. Y.

20% BETTER THAN THE MORE THE MERRIER

LOEW'S OHIO THEATRE, COLUMBUS, OHIO

14% BETTER THAN THE MORE THE MERRIER

PALACE THEATRE, BRIDGEPORT, CONN.

10% BETTER THAN THE MORE THE MERRIER

HUMPHREY **BOGART**

The Sensational star of 'Casablanca'

SAHARA

with

BRUCE BENNETT • J. CARROL NAISH
LLOYD BRIDGES • REX INGRAM

Screen Play by John Howard Lawson and Zoltan Korda • Directed by ZOLTAN KORDA

A COLUMBIA PICTURE

LET'S ALL GIVE TO THE NATIONAL WAR FUND! IT GIVES TO ALL!

Fourth War Loan to Enlist Industry

Tentatively Set January 5; Also to Aid Merchants in Special Holiday Drive

The Third War Loan over, the U. S. Treasury Department has requested the film industry to prepare to throw its promotional forces into the Fourth War Loan drive, tentatively set to open January 5, 1944, and to participate with the nation's retail merchants in a special campaign being planned for the holiday season.

For their work in the drive recently concluded, resulting in a total of $1,906,115,205 in Bond sales, S. H. Fabian, theatres division chairman and general head of War Activities Committee Bond activities, praised Ray Beall, who headed the publicity, L. C. Griffith, general chairman, and C. B. Akers, campaign director. Mr. Beall has returned to his duties with Interstate Theatres, Mr. Griffith and Mr. Akers to their desks with the Griffith Theatres in Oklahoma.

Fabian Praises Work of Bond Drive Heads

"To sell almost two billion dollars worth of Bonds, the industry must have relegated business to the background. It was a huge contribution and everyone in the industry should know the satisfaction that comes with the successful conclusion of a difficult job. A good portion of this success can undoubtedly be traced to the able administration and leadership given the campaign by the Messrs. Griffith, Akers and Beall," Mr. Fabian said.

Mr. Fabian noted that, "It is an indication of the patriotism that exists within the industry when three men, each a key personality, will leave his duties in private enterprise for several months to do a job solely in the public interest."

Mr. Beall, in turn, upon relinquishing his Bond drive duties, praised the WAC's trade press division, headed by Martin Quigley, for "its magnificent cooperation."

At an Industry Service Bureau luncheon given last week on the day before Mr. Beall's departure for Dallas, Texas, Whitney Bolton, Columbia's exploiteer on the coast and a member of the Industry Service Bureau's western division; Arch Reeve, secretary of the coast unit, and Mr. Beall offered suggestions to facilitate advertising and publicity promotions for the special holiday Bond drive, which gets under way on November 11th, Armistice Day, and will cover Thanksgiving, Pearl Harbor Day and December 21st, described as "the shortest day of the year, but still long enough to buy War Bonds."

RKO Circuit Final Total Was $24,433,150

Late Third War Loan drive returns show that the RKO Circuit, in direct sales to patrons in theatres and Bond premieres, sold a total of $24,433,150 in Bonds. The total is exclusive of purchases made by the RKO personnel and company, according to the announcement made by Edward L. Alperson, general manager of RKO Theatres.

All sales of the Wilkes-Barre, Pa., area through theatres totaled $757,945. In Montezuma, Ga., J. E. Martin of the Grand theatre held "Free Movie Day" daily, and in the town of less than 2,500 population sold 358 Bonds for a total of $43,325.

The grand total for the theatres of Connecticut was $9,212,996 in sales. Bond premieres and rallies netted $5,712,996 of the sum. The theatre sale exclusive of premieres shows the independents accounting for $1,100,000; Warner theatres, $1,210,610; Loew-Poli, $519,548, and M&P Circuit, $89,493. Heading the list of theatres was the Playhouse, an independent of Ridgefield, with a total of $525,000 in sales.

In Canada the eight-month old "doughboy" Owen Murphy, Jr., has been drafted again. His is the familiar belligerent face of the Bond baby of the Third War Loan, and will appear on posters during Canada's Fifth Victory Loan.

Added Newsprint Cut Threatened

According to the American Newspaper Publishers' Association, the year's fourth quarter cut in newsprint paper of five per cent may be doubled for the last two months of 1943, reducing the amount of paper available to newspapers to a basis of 85 per cent of the tonnage used for their net paid circulation in 1941. The ANPA statement follows:

"Information from Washington and Montreal indicates that further consideration must be given by the War Production Board to the quota of newsprint used by daily newspapers in the fourth quarter of 1943. This means that the present allowable use of 90 per cent of the net paid 1941 tonnage in the fourth quarter of 1943 may not be continued during November and December because of a further (five per cent) cut."

In a dispatch from Ottawa, the Montreal *Gazette* was more optimistic. The newspaper stated: "The Federal (Canadian) Government may within a short time, take the necessary step to insure a fuller supply of manpower for the newsprint industry. This measure will be to raise the production of pulpwood to category B, which would place it in the same category with industries whose manpower is protected by recent regulations of national selective service." The paper stated that according to a Government official, category B would enable selective service to send men from other sources to the newsprint industry.

According to the ANPA, orders for newsprint to be shipped during October exceeded the 210,000 tons Canada had promised by 20,000 tons. Canada is the source of 75 per cent of the newsprint used in the United States.

Matthew G. Sullivan, assistant director of the WPB's printing and publishing division, is hoping for issuance of a new limitation order on the use of newsprint under which there would be fewer grants of extra-quota tonnage and less inequity. A survey now being taken, he told a House investigating committee, would furnish more accurate information than had been available heretofore.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 13—Fifth Army enters Naples. . . . "Battle of Britain" celebrated. . . . Lumber for war. . . . Linda Darnell gives proper mailing procedure. . . . Lew Lehr newsette. . . . Air cadet training.

MOVIETONE NEWS—Vol. 26, No. 14—Fortress of Europe attacked. . . . Wendell Willkie speech. . . . Launching of "roll-over" ship. . . . Women Marines in training. . . . Army-Columbia football game.

NEWS OF THE DAY—Vol. 15, No. 211—Capture of Naples. . . . "Battle of Britain" celebrated. . . . College for Army linguists. . . . Post-war sky flivver. . . . Lumber for victory.

NEWS OF THE DAY—Vol. 15, No. 212—Hard fighting on road to Rome. . . . Willkie speech. . . . Fighting French bomb Paris. . . . Haiti's President visits U. S. . . . Women Marines in training. . . . Army-Columbia game.

PARAMOUNT NEWS No. 14—Post-war commuter. . . . Air cadet training. . . . European showdown. . . . Entry into Naples. . . . Anzacs live off land with rations gone.

PARAMOUNT NEWS—No. 15—Service elevens win. . . . Willkie speech. . . . Women Marines train. . . . Fighting French bomb France. . . . Entry into Naples.

RKO PATHE NEWS—Vol. 15, No. 16—Fifth Army enters Naples. . . . Allies take Capri. . . . Flying automobile. . . . French leaders meet in Algiers. . . . England honors RAF.

RKO PATHE NEWS—Vol. 15, No. 17—Italian campaign. . . . FDR greets president of Haiti. . . . Women Marines train. . . . New ship gets "roll-over" launching. . . . Bombing of Paris by Fighting French.

UNIVERSAL NEWSREEL—Vol. 16, No. 233—Italy joins war on Nazis. . . . French committee meets. . . . New Merchant Marine academy. . . . Lumber for war. . . . Recruiting show at plane plant. . . . Chinese jamboree in Toronto. . . . Rodeo by ex-cavalrymen. . . . Flies helicopter to golf course. . . . Minnesota threshing party.

UNIVERSAL NEWSREEL—Vol. 16, No. 234—War in Naples streets. . . . French bomb Paris. . . . Aircraft carrier launched. . . . Service elevens win. . . . Stars play ball in Hollywood. . . . Chicago tube opens. . . . Record apple crop. . . . WAC mass induction.

ALL AMERICAN NEWS—Vol. 2, No. 52—Mrs. Roosevelt aids Bond rally. . . . Liberty ship launching. . . . Home front help by women. . . . Colonel Davis forms flight squadron. . . . Marines master anti-aircraft guns. . . . Elevator operator talented.

Levey Says Independent Producers Face Problems

Jules Levey, producer of "The Hairy Ape," arriving in New York from the coast last week, pointed out that independent producers were facing more and more difficulty in the production of features.

"The major distributors are signing up everybody with any qualifications at all, whether they are actors, technicians, writers, cameramen, directors or can fill any other studio jobs for which there is such a tremendous manpower shortage. This leaves the independent producer out in the cold unless, of course, he has a story property which a star under contract to one of the majors has his heart set on," Mr. Levey said.

The producer is putting "The Hairy Ape" in production shortly and has plans for four others for United Artists release.

Seven Circuits Sign for Monogram Product

Seven circuits have signed with Monogram for the company's 1943-44 product. The deals cover 560 theatres. The circuits are Wilby-Kincey, Malco, Schulte Theatres, Theatres Service, Saenger, R. E. Griffith Theatres and the Warner New Jersey circuit.

Swigert Gets Fifth Medal

A third Oak Leaf Cluster, his fifth medal, has been awarded to Sergeant Everett L. Swigert, former employee of the Comerford theatre in Carlisle, Pa.

158 New Films to Troops in Year

The War Activities Committee reported last week that the industry so far this year had turned over to the War Department for overseas showings to service men 158 features, of which 118 were releases for the current year, 40 for 1942, the latter having been confined to this year's first quarter delivery. A total of 3,848 prints of the 158 current features were contributed.

Since the industry first offered to supply free film entertainment to overseas troops in February, 1942, some 6,635 feature prints and 8,270 short subjects prints have been furnished.

The report, issued by Francis S. Harmon, executive vice-chairman of WAC, aimed to refute recent criticism that Hollywood pictures being shown to Allied troops were old. It also endeavored to prove that current features were being delivered by the industry to the War Department at no cost to the Government.

"More Mail to Greenland," Andy Devine Urges

Andy Devine, screen comedian, who just returned from a four-week USO-Camp Shows tour to Greenland, Laborador and outlying bases, urged relatives and friends to send more mail to their boys stationed in the remote Arctic bases. Mail from home, he said, was first in importance to the men they visited. "Keep the letters cheerful," he warned. "Don't send bad news. They wear their letters on their coats," he said. "That's how much letters from home mean to those men up there." Mr. Devine and Mary Elliott, film actress, traveled more than 14,000 miles during their journey.

PARAMOUNT BLOCK TO ALL CIRCUITS

Paramount has closed with practically every large circuit for showings of its entire first block of films, which includes "Let's Face It", "True to Life", "Hostages", "The Good Fellows" and "Tornado". Selling to independents is proceeding at an unprecedented pace, according to Neil Agnew, general sales manager. Approximately 4,200 contracts have been closed with independents so far, exclusive of deals on "For Whom the Bell Tolls", being sold as an advanced price special, and "The City That Stopped Hitler", on which 1,000 contracts were sold in two weeks. Both these releases are sold separately.

ODT Rejects Application For Truck Purchase

The Contract Film Carriers of New York received a setback last week when the bureau of motor carriers of the Office of Defense Transportation rejected a test application for a certificate of purchase of a new light truck. No relief has yet been given the carriers whose trucks are in such deteriorated condition that a breakdown in film delivery service is possible. Distributor representatives on the New York Film Board of Trade have suggested the formation of exhibitors' and carriers' committees.

Final Payment Is Made for Blue

The Blue Network was officially transferred to Edward J. Noble last Thursday when he handed a check to David Sarnoff, president of RCA, completing payment of $8,000,000, purchase price of the network. In return, he received 1,000 shares of Blue common stock, representing all outstanding capital stock.

A new board of directors was formed, Mark Woods, president of the Blue Network and Edgar Kobak, executive vice-president, remaining as directors, while four new directors were elected in place of those who resigned. They are Mr. Noble, Franklin S. Wood, his counsel; Earl E. Anderson, vice-president of American Broadcasting, and C. Nicholas Praulx, secretary-treasurer of that company.

Mr. Noble was elected chairman of the board, while other offices were filled by Mr. Praulx, vice-president in charge of finance, and Robert D. Swezey, counsel to the Blue Network, as secretary.

Mr. Noble, commenting on the position which the Blue Network will take, said: "As with newspapers, magazines and films, the first and basic consideration is to win and hold the broadest possible public following; and the greater the success in attaining this objective, the greater will be the desire of special interests to reach that audience."

Naples Bomb Explosion Injures Newsreel Men

The recent bomb explosion in the Naples post office was responsible for injuries to two newsreel war correspondents, Neil Sullivan of Pathe, and Ned Buddy, of the newsreel pool.

NOTICE OF TRADE SHOWINGS 20th CENTURY-FOX FOR THE BENEFIT OF EXHIBITORS GENERALLY

Monday, October 25th "THE DANCING MASTERS" 10:30 A. M. "GUADALCANAL DIARY" 2:30 P. M.

(20th Century-Fox Projection Room, unless otherwise specified)

ALBANY, 1052 Broadway
ATLANTA, 197 Walton St., N. W.
BOSTON, 105 Broadway †
BUFFALO, 290 Franklin Street
CHARLOTTE, 308 South Church Street
CHICAGO, 1260 South Wabash Avenue
CINCINNATI, 1638 Central Parkway
CLEVELAND, 2219 Payne Avenue
DALLAS, 1801 Wood Street
DENVER, 2101 Champa Street
DES MOINES, 1300 High Street *
DETROIT, 2211 Cass Avenue
INDIANAPOLIS, 326 North Illinois Street
KANSAS CITY, 1720 Wyandotte Street
LOS ANGELES, 2019 South Vermont Ave.
MEMPHIS, 151 Vance Avenue
MILWAUKEE, 1016 North 8th Street
MINNEAPOLIS, 1015 Currie Avenue, N.
NEW HAVEN, 40 Whiting Street
NEW ORLEANS, 200 South Liberty Street
NEW YORK CITY, 345 West 44th Street
OKLAHOMA CITY, 10 North Lee Avenue
OMAHA, 1502 Davenport Street
PHILADELPHIA, 302 North 13th Street
PITTSBURGH, 1715 Boulevard of Allies
PORTLAND, Star Film Exchange 925 N.W. 19th St.
ST. LOUIS, Srenco Screening Room • 3143 Olive St.
SALT LAKE CITY, 216 East 1st South Street
SAN FRANCISCO, 245 Hyde Street
SEATTLE, 2421 Second Avenue
WASHINGTON, 932 N. J. Ave., N. W.

†"The Dancing Masters" previously trade shown in Buffalo. •St. Louis only: "The Dancing Masters" 10 A. M. *Des Moines only: "Guadalcanal Diary" 12:45 P. M.

LETTERS FROM HERALD READERS

ASKS NEWSREELS DROP GRUESOME SHOTS

To the Editor of the Herald:

Recently you published an article about showing dead and wounded American soldiers in the newsreels, and stated that you believed such scenes did not help morale, and should be left out of the newsreels.

In this past week's issue of the newsreel there was a scene of dead American soldiers which I know certainly could not help the morale of parents or relatives.

What can be gained by such scenes? I would hate to think such scenes are necessary to make Americans work harder or buy more War Bonds. The only thing such scenes can possibly do is lower the morale of the home front. As many have said before, some people imagine some of the dead could be their own, or create doubt and worry needlessly as to the safety of their own kin.

I think action scenes are good for morale, but the needless showing of American or any dead soldier is bad for home morale.

If you will recall the Nazi never showed a dead or wounded German in their newsreel. This is the only thing I know of where they have shown more intelligence than we have.

The theatre is one of the few means most people have of relaxation and getting away from the war. Scenes such as these will deprive them of means of keeping up morale.

I believe that the newsreels themselves should show no more such scenes, and if such scenes are continued, I believe the theatres should cut out such scenes and not show them.

I am for keeping up the morale on the home front and not destroying it. People have enough to depress them without having to see such gruesomeness.

Why can't the newsreels censor such scenes themselves?—William G. Clark, *Alamo Theatre, Pine Bluff, Ark.*

[Motion Picture Herald *reported on September 11th President Roosevelt's request to the Army and Navy that more realistic war photographs, both still and motion picture, be released. The request followed criticism from editors and the OWI of "cream puff pictures."*—The Editor]

PROUD OF BOND SALE IN CHATTANOOGA

To the Editor of the Herald:

On page 17 of the September 25th issue of the Motion Picture Herald, column 3, you said "$120,700 was purchased at the Bond buying premiere showing of 'Next of Kin.'" This is all fine, but you left out Chattanooga, Tenn., and it seems that the Bonds were purchased in Nashville from your writeup.

We are proud of this here in Chattanooga. We are a little independent circuit, and by golly, you owe us a reprint or the new civil war will start. We will make the world war insignificant. —*Abe H. Borisky, Independent Theatres, Inc., Chattanooga, Tenn.*

CITES PROBLEMS OF SMALL TOWN EXHIBITORS

To the Editor of the Herald:

I read your September 18th issue and was impressed by the complaints of the small town exhibitor. My town of Milan, Ind., used to boost of 1,000 population. Our local honor roll board now is fully covered, with more names to be added. Every one of them was a patron of my theatre. There is no defense work here. Many people have left to work in the cities. My weekday business is so bad that it looks like I will have to cut down to Saturdays and Sundays. Its all bunk about the big shots going to help the small theatre. The only time I have a crowd is Sunday and the distributors take 40 and 50 per cent of this. Exhibitors in nearby towns are yelping their heads off, but when the salesman calls they fall in line so they can get the picture ahead of me. Unless something is done and done quickly, many of the smallies are going to fold for the duration. —*W. J. HANLEY, Milan Theatre, Milan, Ind.*

Assignment for Pete Smith

To the Editor of the Herald:

Here is an idea for a short subject, which I think every exhibitor would be happy to run. Every exhibitor has the following troubles: people who come to the show and let the baby cry and disturb everyone in the show, while maybe all the child needs is a drink, or probably it is hungry. Anyhow it should be taken outside and quieted.

Then there is the little girl or boy who is continually running in and out of the show, and there is the case of the mother letting a child play up and down the aisle, popping the seats and creating a disturbance.

One of the worst things to contend with is the man or boy who gets his knees against the seat in front of him and pushes so hard that he either breaks the seat or pulls the screws out of the floor. Another is the one who lays down in the seat he occupies and hangs his feet over the one in front of him.

Lots of people go to the show with a chew of gum, and when they are tired of it they throw it down, sometimes on the rug, or stick it on one of the seats, or even put it in someone's hair.

Boys around 12 to 15 who talk out loud, whistle, throw paper wads, yell out loud and make unnecessary noises are quite a problem. People who talk about the picture as it is being shown do not realize they are disturbing someone.

There are many folks who come to the door and want to go in and speak to someone. Lots of times this is unnecessary.

While I am writing this letter I am thinking of Pete Smith. I believe he could make a good short subject from this material, and he could probably get lots more by getting in touch with the small town exhibitor as well as the city exhibitor. I should think it could be made not to hurt anyone's feelings, but still hit the spot.

—*MELVILLE DANNER, Kozy Theatre, Granite, Okla.*

P. S.: I forgot about the long-legged fellow who sits on the outside seat and lets his feet extend out in the aisle.

And the tobacco chewer who sits all through the show spitting on the floor. This is very unsanitary and causes the janitor a lot of extra work.

File $1,000,000 Suit Against Loew's, Inc.

Grafton Films, Inc., last Thursday in New York Federal Court filed suit for $1,000,000 damages against Loew's, Inc., charging breach of contract with respect to the distribution and exhibition in this country of the film, "The Stars Look Down." Grafton Films alleges that after the distribution deal entered into with Metro-Goldwyn-Mayer Pictures, Ltd., of England, Loew's subsidiary, the company here delayed release after learning that Twentieth Century-Fox had in production "How Green Was My Valley," a film dealing with a similar topic.

New Ohio Theatre Ready

The 900-seat Grove theatre in Wyndham, O., which was to open on October 23rd, has been equipped by the National Theatre Supply Company. The theatre's patronage is expected to be drawn from a private housing development financed by the Goodyear Tire Company.

Editorial Hits Sunday Ban in Knoxville

The Knoxville *News-Sentinel* in a recent editorial has laid the blame for receiving late pictures at the door of the city's blue law prohibiting Sunday exhibition. "Whenever Knoxville shakes off the bigoted blue law habit and permits Sunday movies," the editorial read, "the better films will come here earlier and oftener.

"Naturally, the theatre booking people are going to show their most sought-after films earliest in the communities where there is the advantage of seven days and full weekend showing."

The City Council recently approved a Sunday showing of "This Is the Army" for the Army Emergency Relief Fund. The Tennessee Supreme Court a short time ago ruled that the City Council's proposal to submit the Sunday films question to a referendum was legal.

Ohio Censors Issue September Report

For the five-week period in September, the Ohio censors reviewed 501 films, representing 578 reels, from which eliminations were ordered in 18 films or 19 reels. In August, 145 films or 500 reels were reviewed, and eliminations ordered in 17 films or 24 reels. The September, 1942, figures were 348 reels with eliminations in 25.

Joins Donahue and Coe

Al Weiss, former Warner Brothers art director, has been appointed associate art director of the Donahue and Coe advertising agency in New York.

"Lassie" in Third Music Hall Week

New York's Radio City Music Hall is opening its doors at 9:15 A. M. again to care for the early arrivals, and "Lassie Come Home" entered its third week there on Thursday. The screenplay, a drama in Technicolor of devotion between a boy and a dog, is accompanied by a stage show titled "Autumn Revue." In its first week "Lassie Come Home" topped the opening week grosses of every Metro-Goldwyn-Mayer picture shown at the Music Hall with the exception of "The Philadelphia Story,"

"Thousands Cheer," another MGM offering, is in its sixth week at the Astor theatre.

Through last weekend the Capitol's 4,800 seats were filled for each of the six stage show performances starring Lena Horne and Duke Ellington's orchestra, breaking attendance records for the 25-year history of the house. "Phantom of the Opera" is being shown on the screen.

"The City That Stopped Hitler—Heroic Stalingrad," its six-week premiere run ending last week at Broadway's Victoria theatre, established four all-time records for Russian-made films in this country, according to Nicholas Napoli, president of Artkino, owners of the film which Paramount is releasing. It had the longest Broadway engagement, set a new gross high, played to the greatest number of people, and the admission scale with a top of $1.10 was the highest ever charged for Russian pictures in this country.

Sets Stockholm Record

Warners' "Gentleman Jim" has set a new record with a 10-week run at the Park theatre in Stockholm.

Universal Files New Stock Registration with SEC

Universal Pictures Company, Inc., has filed a registration statement at Philadelphia with the Securities and Exchange Commission with respect to 234,500 shares of common stock and warrants for the purchase of 125,000 shares of common stock.

Paul G. Brown, J. Cheever Cowdin, Preston Davie, Ottavio Prochet, J. Arthur Rank, Charles R. Rogers and Daniel M. Sheaffer as voting trustees for common stock of the company, at the same time filed a statement for the purpose of registering under the act voting trust certificates to be issued representing the 234,500 shares of common stock.

The shares will be issued as warrants are exercised for shares represented by the voting trust certificates. One hundred and twenty-five thousand warrants are to be issued to seven officers or employees of the company, while 109,000 already have been issued. The purchase price on 232,000 shares is $10 per share and on 2,500 it is $9.50 a share to December 15, 1943, but if issued prior to that, the price will be $10 per share. The net proceeds from the stock sale will be added to the capital of the company.

Hirsch Sues Warners Over Film Song

Louis A. Hirsch, executor of the estate of Laurence J. Hirsch, filed suit in New York Federal Court last Thursday against Warners and others seeking $100,000 damages. The complaint charges copyright infringement on a song, "The Love Nest," used in the company's film, "Yankee Doodle Dandy." Mr. Hirsch, in his complaint, stated that the composition was written by Otto Harbach and Laurence Hirsch and that screen credits implied it was a George M. Cohan song.

Universal Opens "Corvette K-225"

The Canadian and American premieres of Universal's "Corvette K-225" were held on successive nights this week, the film having its world opening in Ottawa on Monday with a followup Tuesday at the Criterion, New York.

According to the company, it plans to launch the largest advertising and exploitation campaign in its history for the Howard Hawkes' production. Attending the Ottawa premiere were Prime Minister Mackenzie King, Angus MacDonald, Minister of the Navy, the Earl of Athlone, Princess Alice and many Government notables. Richard Rosson, director, and Randolph Scott, star of the film, also were on hand to be presented with the Navy League of Canada's Award of Merit by Vice-Admiral Percy Nelles, Chief of Staff of the Canadian Navy.

Radio tieups for the New York opening included a lobby broadcast from the Criterion over Station WHN and a series of spot announcements. On Thursday night, Kate Smith paid tribute to the picture on her program over the Columbia Broadcasting System.

On November 3rd in Oklahoma City, the world premiere of Republic's "In Old Oklahoma" will be held at the Criterion theatre, with John Wayne, Martha Scott and George Hayes scheduled to be present. Executives from the studio and home office also will attend. At the RKO Palace in New York on Monday, Posheng Yen, deputy consul for the Chinese Government, was host to a group of his associates of the Chinese Consulate at a performance of "Behind the Rising Sun."

The seat sale for Samuel Goldwyn's "The North Star" started this week. The film will have a simultaneous New York opening on November 4th at the Victoria and Palace theatres.



"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

IT'S A GREAT LIFE: Penny Singleton, Arthur Lake—One of the worst "Blondie" pictures made. Played this one with "They Came to Blow Up America" on Monday, Tuesday, Sept. 27, 28. Very few people like this double feature.—J. Alexis Smith, Broad Theatre, Souderton, Pa. Small town patronage.

IT'S A GREAT LIFE: Penny Singleton, Arthur Lake—The usual Blondie material. I am afraid it has pretty much run its course in this town. It has some pretty good laughs in it.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

MORE THE MERRIER, THE: Jean Arthur, Joel McCrea—One of the funniest of the year—and I've seen most of them. A dandy crowd thoroughly enjoyed itself and asked for more like it.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

ROBIN HOOD OF THE RANGE: Charles Starrett, Kay Harris—Very good Western. Charles Starrett today ranks tops with Western stars. The music certainly adds that extra touch needed in Westerns to make them good. Played Sunday, Monday, Sept. 26, 27.—M. L. London, Gem Theatre, E. Boston, Mass.

TWO SENORITAS FROM CHICAGO: Jinx Falkenburg, Joan Davis—Joan Davis is really a fine actress. Her brand of humor seems to go over in this part of the country. Good crowd. Played Tuesday, Sept. 28.—Marcella Smith, Vinton Theatre, McArthur, Ohio. Small town patronage.

TWO SENORITAS FROM CHICAGO: Jinx Falkenburg, Joan Davis—Paired with a Buck Jones Western. I did better than an average Saturday business. Played Saturday, Oct. 2.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

WHAT'S BUZZIN', COUSIN?: Ann Miller, John Hubbard—Don't know where it got its title. Just the same it was a nice entertaining picture that did well on a dual bill. Played Tuesday, Wednesday, Sept. 21, 22.—F. R. Crist, Crist Theatre, Loveland, Ohio.

WHAT'S BUZZIN', COUSIN?: Ann Miller, John Hubbard—In my opinion a very poor picture. Some of the audience agreed with me, while others sang its praises. Played to average crowd Wednesday, Thursday, Oct. 6, 7.—Marcella Smith, Vinton Theatre, McArthur, Ohio. Small town patronage.

Metro-Goldwyn-Mayer

DR. GILLESPIE'S NEW ASSISTANT: Lionel Barrymore, Van Johnson—This series is always good. Van Johnson very good; he certainly has something. Top entertainment.—Marina Theatre, St. Andrews, N. B. Small town patronage.

DU BARRY WAS A LADY: Red Skelton, Lucille Ball—A lavishly produced musical picture in Technicolor that almost dazzles you as you watch it. Nothing at all to the story; Red Skelton has done better. Lucille Ball O.K. But Tommy Dorsey stole the picture in this house, as he had enough to do and did it well. The picture pleased here and did average business on Sunday, Monday, Sept. 19, 20.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

FOR ME AND MY GAL: Judy Garland, George Murphy—Extra good; should be on every exhibitor's must list. This is the kind of a picture that makes an exhibitor think he is essential to the community. Judy sure is splendid. Let's have more like this. Played Thursday-Saturday, Aug. 12-14.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada. Rural and small town patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—Very good picture for everyone. Almost everyone liked this one. Did a very good business. Many people remarked about Jackie Jenkin's performance. Played Friday, Saturday, Sept. 24, 25.—J. Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—Rooney was outstanding in this picture; the best work he has ever done. Direction was superb and the work of each individual member of the cast was excellent. The only unfavorable reaction concerned some portions of the picture that were somewhat depressing. Played Sunday-Tuesday, Oct. 3-5.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

JOURNEY FOR MARGARET: Robert Young, Laraine Day—This picture drew well for us and apparently pleased the entire audience as there was not one dissenting voice and we received much favorable comment. Acting, production and photography all good. Played Wednesday, Thursday, Sept. 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

PIERRE OF THE PLAINS: John Carroll, Ruth Hussey—Played this late, in the middle of the week. It is a high class Western, good in any type of theatre. Played Tuesday-Thursday, Sept. 28-30.—M. L. London, Gem Theatre, East Boston, Mass.

STORMY WEATHER: Bill Robinson, Lena Horne—Had a few extra colored people, but the second night went flat. Some people stayed away because the actors were colored, but it will do fair business. Played Sunday, Monday, Sept. 19, 20.—F. R. Crist, Crist Theatre, Loveland, Ohio.

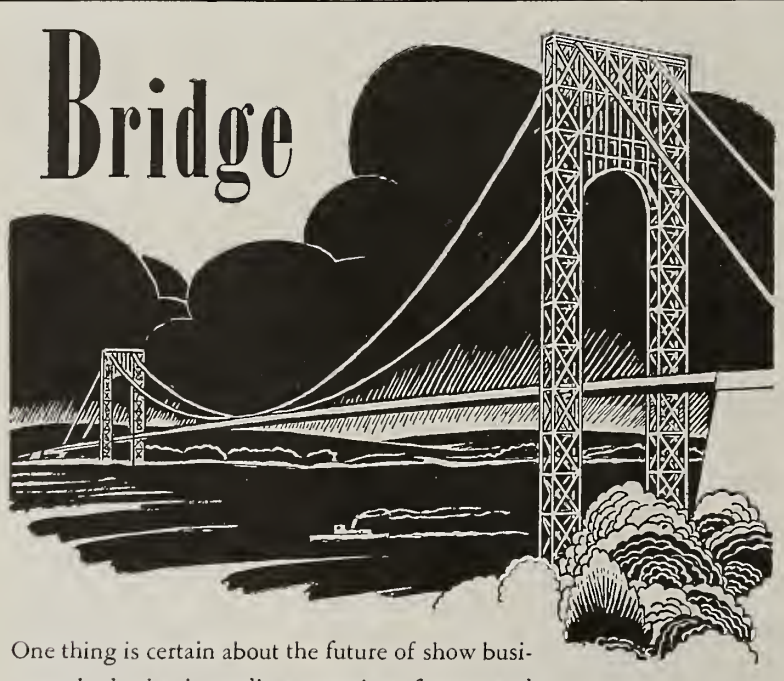
TARZAN'S NEW YORK ADVENTURE: Johnny Weissmuller, Maureen O'Sullivan—Very good Tarzan picture. This type of picture always an attraction for the whole family. My patrons just love Tarzan, especially the kids. Played Sunday, Monday, Sept. 5, 6.—M. L. London, Gem Theatre, East Boston, Mass.

THREE HEARTS FOR JULIA: Ann Sothern, Melvyn Douglas—Rather disappointing for me. Picture was good—I enjoyed it a lot—but no drawing power and was not the type for my midweek audience. Played Tuesday-Thursday, Sept. 28-30.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

WHITE CARGO: Hedy Lamarr, Walter Pidgeon—Very good crowd on opening night, although many were disappointed. Not enough action; too slow and tiresome. Played Wednesday, Thursday, Oct. 6, 7.—J. Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage.

YANK AT ETON, A: Mickey Rooney, Edmund Gwenn—Good average Rooney picture. Business above average. We seldom miss getting a good attendance to any Mickey Rooney show. Played Thursday-Saturday, July 29-31.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada. Rural and small town patronage.

(*Continued on opposite page*)



One thing is certain about the future of show business—both the immediate war-time future, and the remoter after-war future: the exhibitor's dependence on the trained technician—trained in the ever-changing science of electrical physics—will *increase* with the years. Between the exhibitor's present and future technical needs, Altec Service is a dependable, time-proven bridge.

ALTEC SERVICE CORPORATION

250 West 57th Street
New York 19, N. Y.

★ ***Protecting the theatre — Our "first line of morale"*** ★

Paramount

CHINA: Alan Ladd, Loretta Young—One of the best of tbe war pictures, so attendance was passable. If only the best ones had been made, we wouldn't bave had all this staying away from war pictures of all kinds. Some people who never used to miss a show bave gradually drifted away because of similarity in our programs (not because of war pictures, but because of so many of any one kind.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

HAPPY GO LUCKY: Mary Martin, Dick Powell—Good little musical, beautiful color. Well liked by all. Mary and Dick are a very good team.—Marina Theatre, St. Andrews, N. B. Small town patronage.

HAPPY GO LUCKY: Mary Martin, Dick Powell—Colorful and light. A fairly good crowd enjoyed it for a change.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

HENRY ALDRICH SWINGS IT: Jimmy Lydon, Charlie Smith—On a par with other Aldrich comedies. It pleased and business was good. Played Wednesday, Thursday, Sept. 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—Very good. This picture was as good as they come. There were many favorable comments from the customers when they left and many are still telling me how much they enjoyed this one. Business average, probably due to the fact tbat so many bad already seen this picture in the town nearby. Played Saturday, Sunday, Oct. 2, 3.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont. Rural and small town patronage.

NIGHT IN NEW ORLEANS: Preston Foster, Patricia Morison—Very good picture, good any day of the week. Was a surprise; proved better than anticipated. Played Tuesday-Thursday, Sept. 21-23.—M. L. London, Gem Theatre, East Boston, Mass.

SWEATER GIRL: Eddie Bracken, June Preisser—Very good all-around musical. Can be used on any day of the week. Played Sunday, Monday, Sept. 5, 6.—M. L. London, Gem Theatre, East Boston, Mass.

PRC Pictures

FIGHTING VALLEY: Dave O'Brien, Jim Newill—Average Western. Jim Newill's singing was much better.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Republic

BLACK HILLS EXPRESS: Don Barry, Wally Vernon—Average Western which pleased on Friday, Saturday. Played Oct. 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN FROM THUNDER RIVER: Bill Elliott, George Hayes—The first of this new series for us, but they will be pretty popular in our town. Both Gabby and Elliott seem to be favorites among our Western fans. Played Friday, Saturday, Oct. 8, 9.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

RIDE, TENDERFOOT, RIDE: Gene Autry—Another reissue that had no trouble holding up its part of our weekend double bill. My audience likes them even tbough they have been here before. Played Friday, Saturday, Oct. 1, 2.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SLEEPY LAGOON: Judy Canova, Dennis Day—Not up to Judy's standard. Picture was too short and she didn't sing enough; when she did it was not in tbe hillbilly manner. Business was good. No walkouts, but some were disappointed. Played Sunday, Monday, Sept. 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO

BAMBI: Disney Feature Cartoon—Personally enjoyed this picture, but the audience consisted mainly of children. The adults who came were satisfied and, of course, the youngsters loved it. Business average. Played Saturday, Sunday, Sept. 25, 26.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont. Rural and small town patronage.

BOMBARDIER: Pat O'Brien, Randolph Scott, Anne Shirley—A well made and interesting story of the boys studying for the Air Force's bombing squadrons. Pat O'Brien was never better and Randolph Scott is great; the rest of tbe cast is swell, including Anne Shirley and Eddie Albert. Tbe picture made a bit here with our people, and the box office results were satisfactory. Played Thursday, Friday, Sept. 9, 10.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

CAT PEOPLE: Simone Simon, Kent Smith—Well received on our double bill weekend program. It was very different and people enjoyed it. Played Friday, Saturday, Oct. 8, 9.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

FALCON STRIKES BACK, THE: Tom Conway, Harriet Hilliard—This played with "Mister Big" from Universal to above average business. No better nor worse than the others in the "Falcon" series, and a fairly good companion picture for a comedy or musical. Played Friday, Saturday, Sept. 17, 18.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

FLIGHT FOR FREEDOM: Rosalind Russell, Fred MacMurray—Really a wonderful picture. Miss Russell has proved herself to be a fine dramatic actress as well as a good comedienne. Very good crowd botb nights. Played Sunday, Monday, Oct. 3, 4.—Marcella Smith, Vinton Theatre, McArthur, Ohio. Small town patronage.

FLIGHT FOR FREEDOM: Rosalind Russell, Fred MacMurray—MacMurray and Russell make a good team. We played this picture two days; our patrons were pleased and so was I. Business good. Played Monday, Tuesday, Aug. 30, 31.—J. H. Bustin, Imperial Theatre, Windsor, N. S. Small town patronage.

FOREVER AND A DAY: British and American Stars—This one really surprised me. I expected it to flop, but it did average business and surprised me. Played Wednesday, Friday, Sept. 29-Oct. 1.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

MR. LUCKY: Cary Grant, Laraine Day—Very strong at our box office; a likeable picture whicb could bave had a tighter plot. Our audiences like Cary and, as he's one of the few big stars still left, they went for his picture in a big way. We bave nothing but praise for the picture. Played Sunday, Monday, Sept. 5, 6.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Twentieth Century-Fox

CRASH DIVE: Tyrone Power, Anne Baxter—This picture did nice business; was well produced and brought them in.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—A bit different from the ordinary run of pictures. Gross failed to satisfy me. Played Sunday-Tuesday, Sept. 26-28.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—Nothing big, but nobody walked out. Just another

(*Continued on following page*)



(*Continued from preceding page*)
picture you can fill your dates with. No war in this one. Played Sunday, Monday, Sept. 26, 27.—F. R. Crist, Crist Theatre, Loveland, Ohio.

JITTERBUGS: Laurel and Hardy—I played this Friday and Saturday on a double bill, but my patrons would have supported this one on a single bill program; they like Laurel and Hardy. Business was extra good. Played Oct. 1, 2.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

LITTLE TOKYO, U.S.A.: Preston Foster, Brenda Joyce—Not so much. Business poor and reaction from juveniles only. Played Friday, Saturday, Oct. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—A grand picture for my town. Business was above average; everybody seemed to enjoy this one. Played Sunday, Monday, Sept. 26, 27.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

OX BOW INCIDENT, THE: Henry Fonda, Dana Andrews—My patrons sure kicked on this one. Just didn't please the midweek customers, but I believe it would have been O.K. on our weekend show. People expected a little more from Fonda. Played Tuesday-Thursday, Oct. 5-7.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

United Artists

CRYSTAL BALL, THE: Paulette Goddard, Ray Milland—Did a good business for this comedy. Most of the people like a picture like this once in a while to get away from the typical war pictures. Played Friday, Saturday, Oct. 1, 2.—J. Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage.

I MARRIED A WITCH: Veronica Lake, Fredric March—Unusual picture. Didn't have much hope for it, but our crowd was fairly good both nights. No remarks from the audience. Played Wednesday, Thursday, Sept. 22, 23.—Marcella Smith, Vinton Theatre, McArthur, Ohio. Small town patronage.

LADY OF BURLESQUE: Barbara Stanwyck, Michael O'Shea—Very good picture and did a good business, although most of the people didn't like Michael O'Shea. There should have been more music and dancing in it. Played Friday, Saturday, Oct. 8, 9.—J. Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage.

POWERS GIRL, THE: Anne Shirley, George Murphy—A washout—not up to expectations. Too many walkouts.—Marina Theatre, St. Andrews, N. B. Small town patronage.

STAGE DOOR CANTEEN: Stage and Screen Stars—Colorful. One of the finest pictures of the year; such an array of stars and all at their best. Plenty of good comments on this.—Marina Theatre, St. Andrews, N. B. Small town patronage.

Universal

FOLLOW THE BAND: Leon Errol, Mary Beth Hughes—This is a great musical comedy. It has two guest stars and music all the way through. Filled with comedy and talents of many music makers. Could stand alone if necessary.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

GET GOING: Robert Paige, Grace McDonald—Entertaining little musical show. Played Tuesday, Sept. 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HERS TO HOLD: Deanna Durbin, Joseph Cotten—One of the better Universal pictures, and certainly a superior Durbin picture. Clicked at the box office on a Sunday and Monday playdate and pleased practically all who came. Played Sept. 11, 12.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HIT THE ICE: Abbott and Costello—This is far superior to any film from this pair, including even the first ones. It's a howl from start to finish and should get Abbott and Costello some new fans if they'll come to see this one. It is fast and furious from beginning to end. This is the first one that showed some money being spent on it.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

HONEYMOON LODGE: David Bruce, Harriet Hilliard—This played witb "Bombardier" from RKO to make a swell Friday and Saturday show. The picture is light and offers good balance to an action or heavy picture. Everyone pleased. Played Thursday, Friday, Sept. 9, 10.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MISTER BIG: Gloria Jean, Donald O'Connor—We were very skeptical of this picture. The sales manager had to "coax" us to play it, and it was a case of being completely surprised. It delivered above average business on Friday and Saturday and pleased all. Well worth the price I paid for it and I certainly will have to thank the sales manager for insisting on my playing the picture. Played Sept. 17, 18.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WAC

PRELUDE TO WAR: Documentary—Ran this on an off night free to the public and they turned out in large numbers. However, they wouldn't have paid for it. At least I saw to it that a good share of tbe town saw it and that was what was intended. It is very, very good of its kind. I'll do the same with others in the series if they are released.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

Warner Bros.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—For action and entertainment this is hard to beat, but too tough for the ladies. Grand production and very authentic. Would recommend this one for any spot. Played Saturday, Oct. 2.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

CONSTANT NYMPH, THE: Joan Fontaine, Charles Boyer—No draw on this one. I don't like Boyer, and from the looks of my patrons, don't think they did either. Played Friday, Saturday, Sept. 24, 25.—F. R. Crist, Crist Theatre, Loveland, Ohio.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—Swell picture; praised by all. Warner Bros. always come through with good shows. Alexis Smith sure has what it takes. Grand entertainment. Not a dull moment.—Marina Theatre, St. Andrews, N. B.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan—Good show. Jack Benny always goes over here. "Mr. Kimber" stole the show. Let's have him more often.—Marina Theatre, St. Andrews, N. B. Small town patronage.

HIDDEN HAND, THE: Craig Stevens, Elizaheth Fraser—Used on weak half of double bill. These pictures do not fit into our programs as they have no adult appeal and serve only to frighten the children. Played Friday, Saturday, Oct. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

JUKE GIRL: Ann Sheridan, Ronald Reagan—Fair
(*Continued on opposite page*)

MY sincere thanks to all those with whom I was associated in the making of "Thank Your Lucky Stars".... Plus a very special bow to director David Butler, who handled a tough assignment in a brilliant manner, and to collaborating writer* James V. Kern, whose editorial assistance was invaluable during the production of the film.

—MARK HELLINGER

* *His associates were Norman Panama and Melvin Frank, two right guys.*

(*Continued from opposite page*)

picture, nothing big, but seemed to please the majority. Box office a little below average. Played Thursday-Saturday, Aug. 19-21.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada. Rural and small town patronage.

Short Features

Columbia

GULLIBLE CANARY: Phantasies Cartoons—Just a cartoon. Not outstanding.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

MALICE IN SLUMBERLAND: Phantasies Cartoons—This black and white cartoon is really a good one. It shows how an annoying drip turns into a torrent before the fellow trying to fix it gets through with it. Lots of laughs.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

MY WIFE'S AN ANGEL: All Star Comedies—Allen Jenkins puts on a show that turns up some pretty good vaudeville acts. It is better than the general run.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

SOCK-A-BYE BABY: All Star Comedies—A dandy Stooge comedy. Our customers sure got a kick out of it.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Metro-Goldwyn-Mayer

MODERN MEXICO CITY: Fitzpatrick Traveltalks—This is excellent material for the screen right now. Mr. Fitzpatrick has always excelled in the travel picture, and in these times films like this fill a vital spot on our programs.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PLAN FOR DESTRUCTION: Two-Reel Special—Excellent material of its kind. We ran it with "Hers to Hold" from Universal on Sunday and Monday. Pleased all and held their attention. The Lewis Stone narration added dignity to the subject.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SCENIC OREGON: Fitzpatrick Traveltalks—Certainly some beautiful photography in this one and it isn't done with mirrors, either.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

SKY SCIENCE: Pete Smith Specialties—Interesting Pete Smither showing the articles of protection that are supplied to aviators. Worthwhile.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

WHO KILLED WHO?: Technicolor Cartoons—Here is a crazy color cartoon that is almost pointless. However, it did get some pretty good laughs, so we'll put it in the above average category.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

Paramount

500 HATS OF BARTHOLOMEW CUBBINS, THE: A good novelty cartoon which pleased all who saw it here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

JASPER AND THE CHOO CHOO: Madcap Models—These shorts go over big. Adults and children both like them.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

JOLLY GOOD FURLOUGH: Popeye the Sailor—A good Popeye cartoon in which our friend thinks he's going to have a good time on his furlough, but he gets all tied up in a knot. Good for laughs.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WHERE CACTUS GROWS: Sportlights—Entertaining sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO

BROADWAY DIM-OUT: This is America—Just as the name implies. Very interesting. I just hope they never run out of material for this series.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont.

DEER, DEER: Leon Errol—This Leon Errol comedy got the most laughs that any comedy has received in some time. I think they'll like it a lot if they go for Leon Errol at all.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

HOW TO SWIM: Disney Cartoon—Cood color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NORTH AFRICAN ALBUM: Victory Special—This shows the soldiers in off moments at the front. Good for a change.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

NORTH AFRICAN ALBUM: Victory Special—Don't think that this is one of those drowsy war shorts. This is the best so far.—Ralph Raspa, State Theatre, Rivesville, W. Va.

VANISHING PRIVATE, THE: Disney Cartoon—Good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

DON'T HOOK NOW: Special—I advertised this a week ahead of time. Felt like giving the people their money back. Only golf lovers would appreciate it.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Universal

HIT TUNE SERENADE: Musicals—Very good two-reel musical. The Negro who sings bass in the male quartette is outstanding.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SCREWDRIVER, THE: Color Cartune—Good. Well received. Got many laughs.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Victory Film

WAR TOWN: Victory Film—This is good documentary material to use when your program does not contain a war feature. The material is well chosen and should prove interesting. It held interest here on Sunday and Monday.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

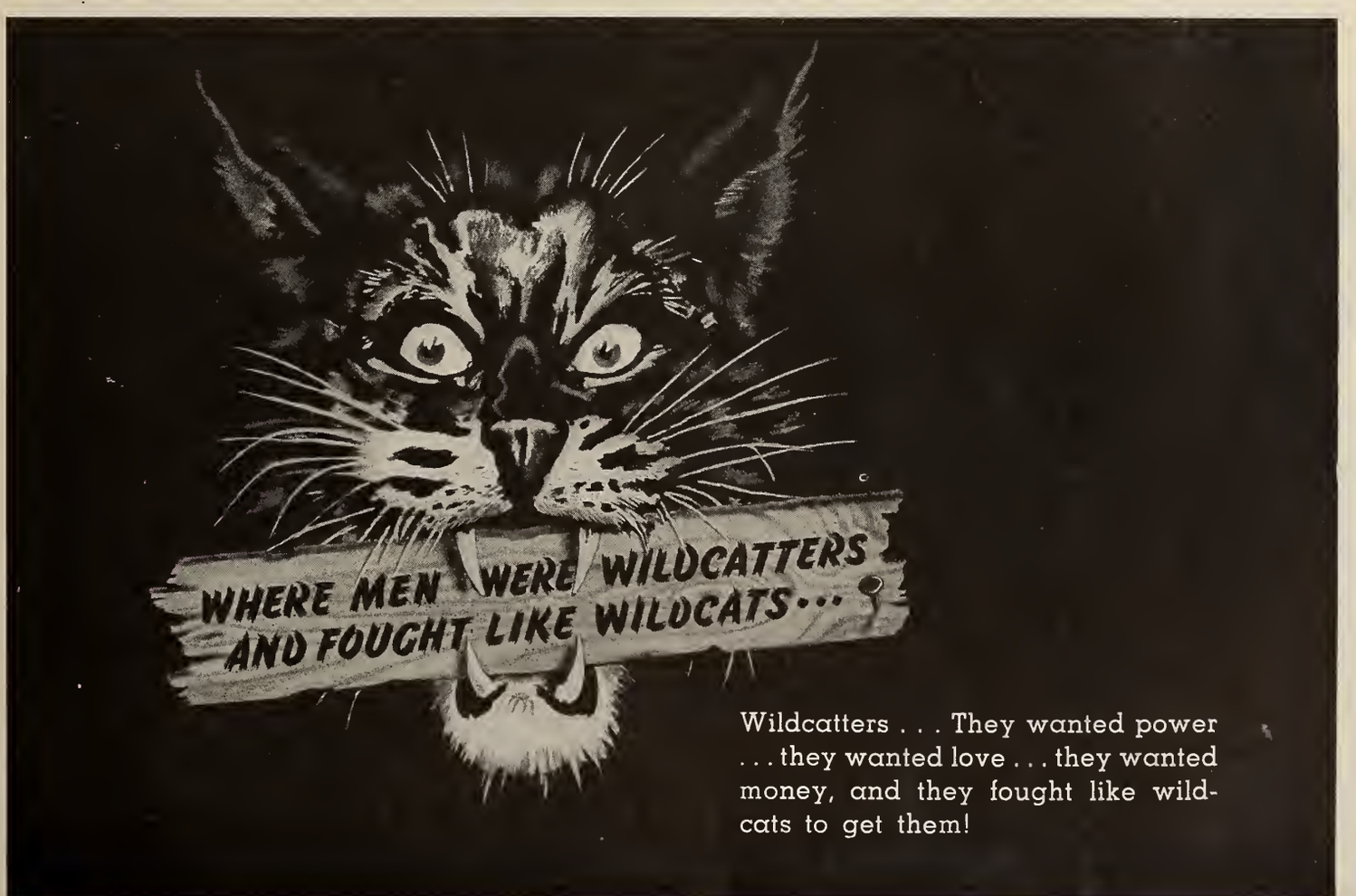
Vitaphone

COAL BLACK AND DE SEBBEN DWARFS: Merrie Melodies Cartoons—This is a fair color cartoon which has lots of black face jive and if your crowd can stand this, then it ought to go over.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HISS AND MAKE UP: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JACK RABBIT AND BEANSTALK: Merrie Melodies Cartoons—Very good.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WISE QUACKING DUCK, THE: Looney Tunes Cartoons—Very good cartoon. One of the best Looney Tunes so far. Best part was when Daffy Duck was doing a "strip tease." Many came back next night to see it again.—J. Alex Smith, Broad Theatre, Souderton, Pa.



Executives See 'Battle of Russia'

"Battle of Russia," fifth in the series of orientation films, "Why We Fight," produced by Army Special Services, was screened in New York this week for industry leaders and representatives of War Activities Committee. Previous showings had been held in New York, Chicago and Hollywood for the press and radio. "Battle of Russia" was produced by Lt. Col. Anatole Litvak under the supervision of Col. Frank Capra.

The film is being distributed to theatres in England under auspices of the British Ministry of Information. It was learned in New York Monday that the Army had not yet offered the picture to the Office of War Information for distribution to theatres in the U. S. According to reports, however, the picture may be released by one of the major companies on a regular commercial basis.

"Battle of Russia" gives a brief historical sketch of the fight that Russia has made against aggression from the year 1243 to the time of Napoleon and follows with a detailed description of the Russian Army defense and offensive against the Nazis. Assembling and editing were done by Major William C. Hornbeck and Lt. William A. Lyon. Official Soviet newsreels and Army Signal Corps films were used extensively for the 85-minute war documentary. Dimitri Tiomkin prepared the musical score.

Aid Sanitarium

Ted Schlanger, Warner circuit zone chief in Philadelphia, and Samuel D. Schwartz, real estate head for the circuit, are serving on the local committee staging Tag Days on October 23rd and 24th for the benefit of the Los Angeles Sanitarium.

Pennsylvania Allied Meets, Discusses War Effort

Allied Motion Picture Theatre Owners of Western Pennsylvania met Monday and Tuesday of this week at the Roosevelt Hotel, Pittsburgh. Emphasis was placed on the industry's participation in the war effort.

On Monday H. M. Richey of MGM spoke of the importance of the exhibitors' role in war activities. Others who spoke Monday were Arthur Greenblatt, general sales manager of PRC Pictures, Inc.; Jack Cohen of the National Screen Service; Sidney E. Samuelson, Philadelphia exhibitor; Ray Branch, president of Michigan Allied, and Martin G. Smith, Toledo exhibitor.

Tuesday, at a closed session open only to independent exhibitors, Abram F. Myers, general counsel and chairman of the board of national Allied, spoke. M. A. Rosenberg, president, presided at all the meetings. George J. Corcoran was general convention chairman. The two-day session concluded with a banquet and entertainment Tuesday night.

Philadelphia House Sold to Fox-Pennsylvania

Warners' Fox theatre, first run center city house in Philadelphia, was sold to the Fox-Pennsylvania Corporation, of which Dan Michalove is president, by the Girard Trust Company, as trustee, for $1,300,000. The 16-story theatre and office building was erected in 1923 at a cost of $2,000,000 by the Girard Trust Company, as trustees for the Israel Morris estate, and leased to the William Fox Entertainment Company for fifty years. Later, the Fox-Philadelphia Building, Inc., became the tenant. It was the first theatre of a proposed circuit of houses to be built by William Fox in the days preceding 1929. The operation of the house will be continued by the Warner circuit under terms of a long term lease

Sponsored Film Plans Complete

A public relations and direct mail promotion campaign in conjunction with advertisements in the motion picture trade press has been launched by Motion Picture Advertising Service Company, of New Orleans, William Johnson, president, announced this week.

It is intended to sell post-war advertising films to theatres and to acquaint exhibitors with the company's Screen Broadcasts series of sponsored messages in behalf of wartime Govment agencies. A fortnightly magazine, *The Screen Broadcaster,* monthly bulletins to theatre owners, a history of advertising films and special mailing pieces will be distributed.

The new campaign is under the direction of Robert Harper, assistant to Mr. Johnson, and former chief of special events for the Treasury War Savings Staff.

Motion Picture Advertising Service Company is also planning an extensive post-war program of advertising films for the Latin American market. It will seek to develop sales of Latin American products in this country, as well as stimulate a revival of U. S. sales in South America.

Cohen OWI Radio Head

Philip H. Cohen, formerly deputy chief of the Office of War Information's radio bureau, has succeeded Donald Stauffer as head of the bureau. He will supervise all Government contacts with broadcasters.

RKO Exploiteer to Army

Hank Howard, in charge of exploitation and publicity for RKO in the Cleveland area, has been inducted into the Army.



MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Passes are Money

With many inexperienced managers in evidence as the result of the wartime manpower shortage, it is only natural and partially excusable for the newcomers to lack complete appreciation of the responsibility of issuing a theatre pass.

But there's not much excuse for a manager who has been in the business for a number of years to indicate a total lack of understanding by offering *five hundred passes* in a contest on a single promotion. Such is the case as evidenced by a circular forwarded to us this past week.

The evils and abuses connected with thoughtless handling of this invaluable instrument have been touched upon frequently in the past; sufficiently to have created an indelible impression on every one who is conscious of his managerial responsibilities.

It is certain that the manager in question could have accomplished his aim in exploiting his attraction with equal effectiveness by offering 10 or 20 passes to the winners. Instead, he has probably lowered the public's estimation of the picture in addition to minimizing whatever institutional prestige the theatre may have enjoyed.

The receipts of any theatre are governed in some measure by its seating capacity. To decrease the potential revenue by filling 500 seats with non-paying guests is certainly not good showmanship, nor does it indicate good common sense. If the man was in charge of a shoe store, he certainly would not consider giving away 500 pairs of shoes—yet it amounts to the same thing.

■ ■ ■

Happy Ending

Frequently a manager, in his enthusiasm to exploit an attraction, will successfully conclude a promotion which will bear unusual and unexpected consequences. The latest member to experience such an incident is Louis Simons, manager of the Park theatre, in Windsor, Ontario.

Louis recently sold the local merchants on a "Lucky Jordan" contest. The idea was for Lou to secure someone to impersonate Lucky Jordan to circulate around the shops. Anyone who identified the impersonator was to receive a guest ticket to see the picture.

The merchants subscribed for two full pages of advertising and bannered their windows with announcements. Aroused by Lou's persuasiveness, and filled with great expectancy, the merchants waited for results. They were not disappointed.

On the day of the contest, innocent persons who were mistaken for the designated Lucky Jordan were chased through the stores by enthusiastic crowds seeking free tickets. One dapper fellow immaculately dressed and wearing a fedora was almost scared out of his wits and chased until he reached the safety of a convenient dressing room.

Frantic shopkeepers swamped Louis with 'phone calls beseeching him to call off the contest because their stores were overcrowded.

In spite of the commotion Louis feels that his effort was at least not wasted, resulting in publicity that was valuable to the theatre and giving him an excellent week's business.

■ ■ ■

Encore

Now that the Third War Loan Drive has been completed many showmen anticipated a breathing spell before the next big effort. Seems that little respite is in store for them, however.

The Treasury Department has just announced that the Bond Buying effort will be continued as a further drain on excess money in the hands of the general public.

Showmen will naturally take their accustomed place in the van with the drive scheduled to begin early next month. Special emphasis will be placed on four important dates: November 11, Armistice Day; November 25, Thanksgiving; December 7, Pearl Harbor Day, and December 21, "the shortest day of the year".

Theatremen will be asked to participate in the drive to divert gift money earmarked for the holiday spending season with the slogan, "The Present with a Future".

Keep your powder dry.

■ ■ ■

Just by way of reminder to the members who may find it difficult in the meanwhile, to adjust themselves back into the normal routine, they might try keeping out of a rut by participating in some of the various other drives which are constantly in progress. Presently, there are recruiting drives in progress by the WACs, WAVEs, SPARs, Marines and Red Cross Units. Numerous relief agencies, hospitals and of course the divers community organizations will undoubtedly offer relief from complete boredom.

—CHESTER FRIEDMAN

EXPLOITATION IN LOBBIES



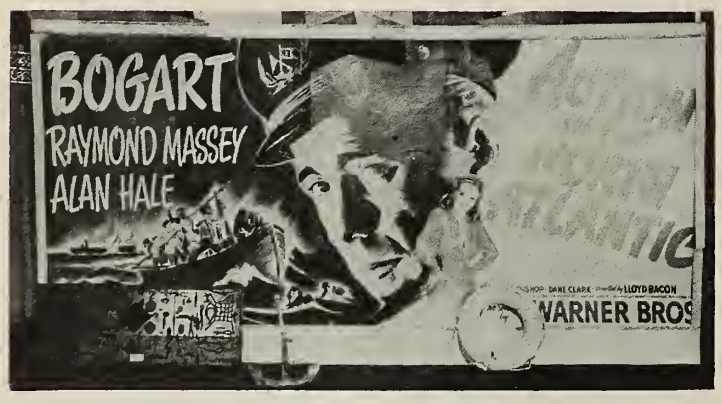
Red King's advance display for Al Dexter's Gang at the RKO Boston, in Boston, Mass.



Robert Soles built this setpiece for "Cabin in the Sky" on the mezzanine foyer of the Virginia theatre, Fairmont, W. Va.



"Johnny Come Lately" window display arranged by Rodney Toups at Loew's State, in New Orleans. Tieup was made with distributor of SEP.



In Atlanta, Tommy Read's 24-sheet lobby display for "Action in the North Atlantic" at the Fox theatre.



Trick illumination with a flasher arrangement emphasized this apparition for Al Hatoff at the Park, Brooklyn, N. Y.



Manager R. V. Conner at the RKO Palace, in N. Y., attracted plenty of attention to "Hi Diddle Diddle," his current attraction, with this street ballyhoo.

Johnson Features Frank Sinatra

Cashing in on the recent furore in the papers over Frank Sinatra, Elliott Johnson at the Malco, in Memphis, Tenn., when playing "Reveille With Beverly," featured the singer in his advertising to good advantage. Special setpieces were used in the lobby well in advance, jumbo cards with Sinatra copy were planted strategically about town and two of the local radio stations used spot anonuncements.

Ahead of "So Proudly We Hail," Johnson used his outdoor ballyhoo truck with six-sheets mounted on both sides four days previous to the opening. The Red Cross placed 50 one-sheets and 100 window cards in the best downtown windows. An 11 by 16-foot display was used in the lobby one week in advance with eight lobby doors covered with panels on the picture. The picture was screened for critics and leaders of the local chapter of the Red Cross one week ahead and a teaser line in the theatre newspaper ads were used well in advance of opening.

For "Mr. Big," Elliott effectively used 40 by 60 cutouts of Donald O'Conner and Peggy Ryan, in various dancing poses, which were used under the marquee. Ten thousand jive jingle heralds were distributed in the lobby a week in advance and placed on counters in two music stores. Guest tickets were awarded to those submitting the best jingles.

Rogers' Personal Appearance Tied to Local Bond Drive

A campaign which included newspaper advertising, radio spot announcements, and billboards, as well as promotion, was given the personal appearance of Roy Rogers, "King of the Cowboys."

Fox Division Supervisor B. V. Sturdivant, and City Manager Herman Kersken and their staffs cooperated with Republic in the campaign, which included posting of two hundred six-sheets, big display ads in the dailies and radio spot announcements on Stations KPO and KGO.

Roy Rogers rode Trigger in the parade which opened the War Bond Rally Drive for Northern California. He also broadcast from one of the largest stores over Station KGO, and the store ran ads heralding the appearance of Rogers at its War Bond Rally.

"Devil Dogs of the Air" Brought Back by Request

Since so many of his patrons requested that he bring back "Devil Dogs of the Air," Louis Simons at the Park theatre, in Windsor, Ont., when he played it recently, got in touch with the president of the Windsor Model Aircraft Club and obtained 15 model planes, which he hung from his ceiling in combat formation. Display cards were placed in leading stores and several aircraft plants and the theatre cashier answered the 'phone with "Don't miss seeing," etc.

For "Lucky Jordan," Simons promoted a double truck with a contest angle. Six columns across the top of the page called attention to the fact that a man impersonating Lucky Jordan would appear at certain of the cooperating merchants' shops during a certain day. To those recognizing him and saying "You are Lucky Jordan playing at the Park theatre," guest tickets were awarded. Sixteen stores cooperated and each was supplied with 25 pennants which were posted in their windows and throughout the store during the entire week's run of the picture.

The Selling Approach ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

SAHARA (Columbia): There is no concealing the fact that this is a war picture, and there is a possibility that particular stress on the action, drama and thrills in the attraction will prove a definite asset in its exploitation. The distributor has created an impressive press manual emphasizing the aforementioned angles. There is a complete variety of ideas for every type theatre listed and theatre men will be wise to select a few of the more practical ones for their own locations and get behind them. Ads and lithos are forceful, the latter lending themselves to effective lobby and marquee cutouts. The title and location of the story is an excellent lead for school promotions with history and geography classes. Contests and quizzes on a desert topic are good. Local defense plants, particularly where tanks are built, can be contacted. Costume the ushers in advance with soldier desert outfits. Try to get an exhibit of tanks or other equipment for the lobby or out front. Tie in the patriotic organizations and stage a parade for the opening. The WAC enlistment drive offers an opportunity for a timely lobby promotion. Honor local heroes on the stage as part of your campaign. For street ballyhoos you might build a tank float or have an usher dressed in tank soldier's outfit, walking around with a banner.

TRUE TO LIFE (Paramount): The distributor has devised a set of attractive ads emphasizing the laugh angle in this attraction. Many of the layouts include Rube Goldberg cartoons, which usually draw reader attention. Lithographs and accessories are colorful, the former lending themselves to effective cutouts. Advance publicity art includes several caricature sketches by Hirschfeld, which may get special attention from your local editor. Story revolves about the home life of the Porter family. Inject local interest by conducting a contest to find the family with "True to Life" appeal. This may be worked with newspaper or radio, although picture plot revolves about a radio story. A snapshot contest may be used with patrons being invited to submit "humorous" or "human" shots taken by themselves, with awards to the best submitted. With Mary Martin and Dick Powell featured, there is also a music tiein. Song hits they sing are "The Old Music Master", "Mister Pollyanna" and "There She Was".

Air Raid Workers' Comments Used for "Ravaged Earth"

To help publicize his date on "Ravaged Earth" at the Paramount theatre, in Syracuse, Dick Feldman through the cooperation of the Office of Civilian Protection invited 1,600 air raid workers to a morning screening of the picture. Comment cards were distributed and later used in his ad campaign. Both editors of the daily papers who were present at the screening came through with editorials.

Feldman used a false front on the picture, plastering it with signs "For Adults Only." In an effort to exploit the picture a little differently, Feldman used his public address system nightly with the following message: "The other night I saw a picture that made me mad," etc., etc. In addition, he distributed 200 jumbo window cards, 2,000 throwaways and a special teaser trailer two weeks in advance.

Insignia Cards Distributed By Brien for "Bataan"

For three days prior to the opening of "Bataan" at the Kenyon theatre, in Pittsburgh, Lige Brien distributed insignia cards, which carried the insignia of our Army and Navy officials. The playdate and title were clearly imprinted on the cellophane bag containing the cards. Effective was Lige's lobby display, which consisted of three rubber lifeboat's, each carrying snipes to the effect that they were the same kind used by Capt. Eddie Rickenbacker and his men. Behind the boats were two-foot cutout letters of the title. The date snipe and Buy Bonds were in and around the boat.

To attract the women, Brien distributed star photos of Robert Taylor with playdate and preview midnite show sold on the reverse side. An usher walked the streets during rush hours carrying an attractive shield ballyhoo selling the picture.



SHOWMEN'S WAR ACTIVITIES STRESS BOND PROMOTIONS

Schine Theatremen Employ Free Movie Day and Back Salerno Day

In the field of War Showmanship, promotions in behalf of the recently completed Third War Loan Drive stand out above all other forms of exploitation.

Many new devices were employed by showmen as well as numerous ideas which were used in former drives. Most of the atres report that official quotas which were set up were exceeded. Independent and circuit houses capitalized on Free Movie Day and Back Salerno Day which brought the drive to its successful conclusion.

All theatres in the Schine Circuit participated in Free Movie Day, September 27, in order to stimulate additional Bond sales for the Third War Loan Drive.

According to a report from Seymour L. Morris, publicity manager for the circuit, in Gloversville, N. Y., the sale of Bonds in the drive surpassed those of last year with every theatre showing a substantial increase.

A War Bond premiere held at the Oneonta theatre, Oneonta, N. Y., resulted in the sale of $200,000 in Bonds and Stamps.

Induction Pictures Filmed

At the Colonia theatre, Norwich, a stage rally brought $13,000 in sales. In this situation, special 16mm movies taken of the draftees leaving for induction, were run with the newsreel. An off-stage voice appealed to the audience to back the boys up by buying Bonds before they left the theatre.

In Corning, a special rally was arranged at the Fox theatre in conjunction with Back Salerno Day. War heroes and speakers were obtained from nearby Sampson Naval Base. A full page ad in the local paper was paid for by a prominent concern.

J. J. Weber, manager of the Liberty, in Herkimer, arranged to have a Bond wagon visit the theatres in that city. The Bond wagon carried a well known orchestra and group of entertainers, who appeared on the stage and in front of the theatre. A large amount of Bonds was sold through this idea.

A similar device was employed in Auburn, N. Y. A float carrying entertainers, musicians and Bond sellers toured the town every day and Bonds were issued direct to purchasers. The first hour in which the float appeared, over $1,000 worth of bonds were sold.

At Schine's Kent theatre, Kent, Ohio, a special display was arranged next to the Bond Booth consisting of shells and bomb casings secured from a local armament works.

During the time the drive was on, J. Myer Schine, who is chairman of the State of New York for the WAC, conducted meetings in all key cities.



Photo by Armbruster Studio

Fife and Drum Corps, Army and Navy detachments turned out for Bond rally at the Wakefield theatre, New York. Manager Jerome Schur and owner John Bolte secured prominent guest speakers who addressed the audience. Schur's campaign was highlighted by unusual publicity breaks in New York dailies.



Jerry Westergren, at the Lafayette, Buffalo, N. Y., tied "Destroyer" to SPAR recruiting drive.

Minimum $50 Bond Purchase At Waverly Premiere

Admission to the War Bond premiere of the Strand theatre, Waverly, Mass., was by purchase of a $50 Bond or one of a larger denomination. Max Silverwatch, manager of the Strand, reports that although the theatre seats only 600, a total of $78,800 in sales was realized from the event.

The performance was brightened by the appearance of professional entertainers, war heroes and local celebrities in conjunction with the feature attraction, "Du Barry Was a Lady." Military equipment was displayed as a special exhibit.

Mercy Wins Public Acclaim For Bond Drive Support

Individual honors for support in the Third War Bond drive were awarded publicly to Frederick Mercy, Sr., his three sons and manager, Arch Bartholet of First National Theatres, Inc., Yakima, Wash.

The commendation, in behalf of the Yakima county committee, was published in the *Yakima Daily Republic*. The theatre men acted as publicity directors on the drive committee.

The theatre was loaned for the premiere of "This Is the Army" and the receipts, amounting to $7,000 were turned over to Army Emergency Relief. Later the theatre was used for a huge Bond rally which contributed $168,000 in Bond sales to the county effort.



At the Paramount, Cedar Rapids, Orville Rennie aided nurses' recruiting drive with lobby booth tied to "So Proudly We Hail".

Overseas Smokes Service Fund Finds Favor

Over two and a half million cigarettes have been sent to the boys in service by the J. J. Parker Theatres Overseas Cigarette Gift Service which was started last June by Jack Matlack at the Broadway, Portland, Oregon.

Newspapers, radio, magazines and the people of Portland have taken the service to heart and the cooperation extended in its behalf has made a sensational success of the plan.

The Reynolds Tobacco Company was solicited and agreed to send a pack of cigarettes overseas for each nickel contributed. A service was set up in the theatre where patrons could contribute.

A midnight matinee was put on at the theatre with the entire proceeds going into the Fund. Big-time vaudeville headline acts appeared at the show and patrons who attended (admission was $1.10) received a card making them charter members to the cause.

A double truck ad in the local paper was subscribed for by seven merchants. An outdoor advertising company contributed 50 24-sheet stands on the drive of which 30 were spotted in Portland and the balance throughout the State of Oregon. Five radio stations donated free time.

Merchants, unions, lodges, city and county officials and six cigarette salesmen distributed handy contribution envelopes. Contributions were received from neighboring states, along with letters of appreciation for the opportunity of helping.

Each contributor received a red, white and blue lapel ribbon stating they had subscribed.

Every pack of cigarettes which is shipped to the boys carries a stamp bearing the J. J. Parker theatre name in place of the usual tax stamp. Hundreds of letters have been received by recipients of the cigarettes.

Detwiler Stages Fashion Show

At the War Bond Premiere conducted at the Manos theatre, in Latrobe, Pa., manager Bert Detwiler staged a fashion show which was promoted from local merchants. Feature presentation for the occasion was "Du Barry Was a Lady."



Palace theatre lobby display created by T. O. Tabor, city manager, Lucas & Jenkins theatres, Athens, Ga.

Scrap Collected at Lowell



Photo by Marion

Part of the huge turnout for Nat Silver's Copper Matinee at the Strand theatre, Lowell, Mass. 1,200 *children contributed* 1,436 *lbs. of scrap in return for free admission.*

A "copper matinee", a Bond premiere, a Spar show and a nurse recruiting drive were part of manager Nat Silver's effort in behalf of the war activities during the past month, at the Strand, Lowell, Mass.

Aided by the cooperative press, Silver's "copper matinee" received excellent advance publicity which resulted in 1,200 kiddies attending the show. More than 1,400 pounds of valuable scrap were collected and sold, the money being presented to Mayor Sweeney, of Lowell, who gave the proceeds to a local children's home.

During the Third War Bond Drive the theatre Stamp booth was manned by Auxiliary Marines. The drive was culminated in a Bond premiere in conjunction with the showing of "Heaven Can Wait". The entire theatre was sold out for the performance and hundreds waited vainly in line to gain admission which was by purchase of a War Bond. The premiere was tied to a Spar recruiting drive and entertainment was by the Coast Guard Band.

In conjunction with the showing of "So Proudly We Hail", Silver tied in with the Red Cross in a recruiting drive for nurses. Army and Navy Nurse Corps officers manned a special booth in the lobby of the theatre during the drive and a unique display was arranged with lifesize models on nursing care.

For the cooperation which was extended by the theatre, Silver received a special letter of thanks and commendation from Mrs. Lois Dibbins, nurse recruiting chairman of the Lowell Chapter, American Red Cross.

Bond Booth Manned By Negro Unit of AWVS

During the recent Bond drive, the stamp booth at the Comet theatre, St. Louis, Mo., was manned by the Negro unit of the AWVS. The booth was constructed by owner Thomas James, whose son purchased the first Bond for $1,000.

Manager Arnold West reports that $37,500 worth of Bonds and Stamps were sold during the drive.

Nichols' Bond Premiere Nets $36,975

Indicative of the small town managers' resourcefulness, is Walter Nichols' feat of selling $36,975 in War Bonds at the bond premiere of the Strand theatre, Tecumseh, Mich.

The premiere was a last minute affair decided upon when it appeared that the local quota would not be reached. Nichols suggested the plan to the Bond committee who accepted with alacrity. He contacted Fort Custer and obtained a show from the camp which was presented along with the premiere showing of "Two Senoritas from Chicago," as the screen attraction.

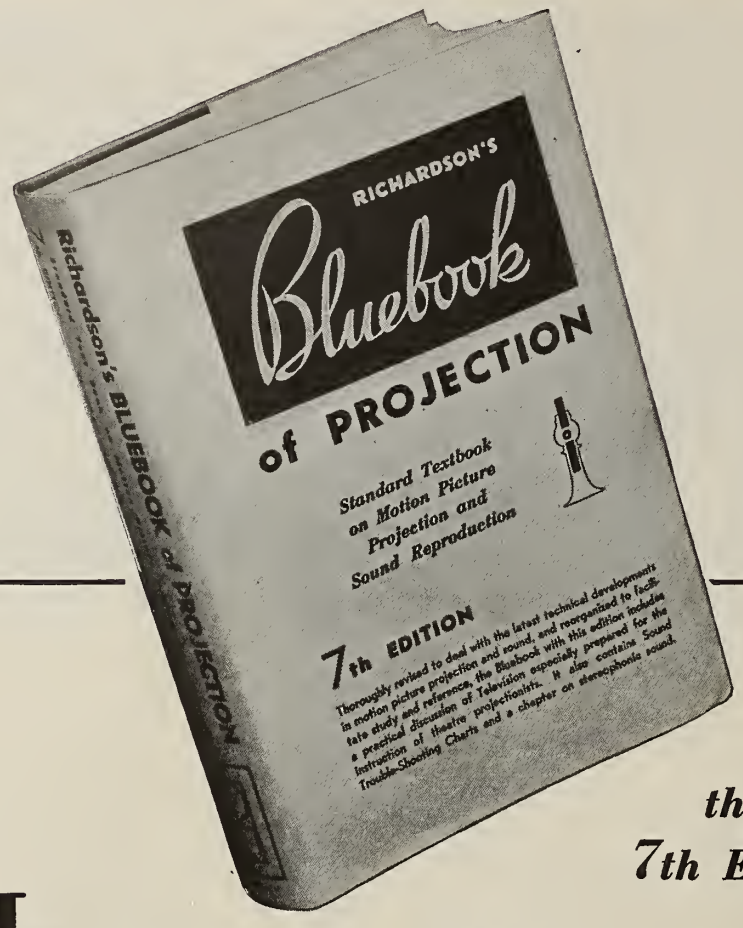
Nichols also constructed five Bond booths in the shape of Uncle Sam's hat which were spotted around town and manned by high school students.

As a direct result of the theatre's efforts the town exceeded the set quota by $30,000.

Samuel Contacts Schools

W. S. Samuel at the Ritz theatre made talks in all public schools on the Third War Loan Drive and constructed display board for his foyer, which plugged Camp Tyson acts and stage band as a special attraction of the show. Two banks and the post office sold and delivered Bonds, awarding each purchaser a guest ticket to the show. The front of the house carried a banner the entirel ength of the marquee.

The Book *for the* Times!



the new 7th Edition

IF there had never been a need for a textbook and operating guide on projection and sound, this war would have created it.

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Aircraft Layouts Exploit 'Victory'

In exploiting "Victory Through Air Power" at the Paramount theatre, Syracuse, Richard Feldman put over a campaign which got the attraction before patrons a week in advance of the opening. The highlight of the campaign was a tie-up with a department store, which not only gave the picture complete window display coverage, but also resulted in co-op ads and free radio time. The store used two original Disney drawings for window displays, distributed more than 100,000 special Alcoa maps in theatre-imprinted envelopes at their information counters, and gave the picture four spot breaks on their program.

The Stensgaard display consisting of four aircraft layouts for windows were used in another store; this tie-up also accounted for a co-op ad with appropriate credit to the picture. With the cooperation of the Exchange Model Airplane Club of Syracuse a contest was run in the *Post-Standard* for several days and the winners were announced at a special kid showing on a Saturday morning where prizes were awarded. Maps were distributed at Civil Air Patrol meetings and to the air cadets stationed at Syracuse University.

Special mimeographed letters were sent out by the head of the English Department of the schools, and weeks prior to the opening the picture received a wealth of local newspaper publicity consisting of special feature stories, editorials and breaks by leading columnists. Two special previews were also instrumental in getting the date before the public. The first was held at the Syracuse Hotel for the New York State Wing Conference of the Civil Air Patrol; the second took place at the theatre and was attended by editors, and members of the Army and Navy.

Parsons Gives "Stage Door" Well Rounded Campaign

Window tieups, radio cooperation and solid newspaper breaks were among the highlights of manager Weldon Parsons' campaign on "Stage Door Canteen" at the Majestic theatre, in San Antonio, Texas.

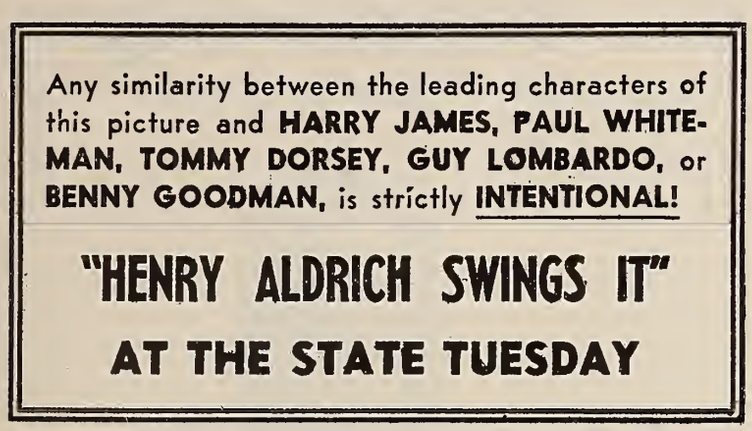
In addition to all leading hotels carrying special bulletin boards on the attraction, effective window displays were secured in leading department stores. Each display utilized special backgrounds with both 11x14 and 8x10 stills of players in the attraction.

Spot announcements and special plugs were secured via Station KABC and KOMO as well as on the Interstate Reporter Program. Poster campaign consisted in billing 25 twenty-fours and 75 three-sheets. All local newspapers devoted feature stories and art breaks to the numerous stars appearing in the picture. Front of the house was decorated with banners and a special electrical set piece was used two weeks in advance.

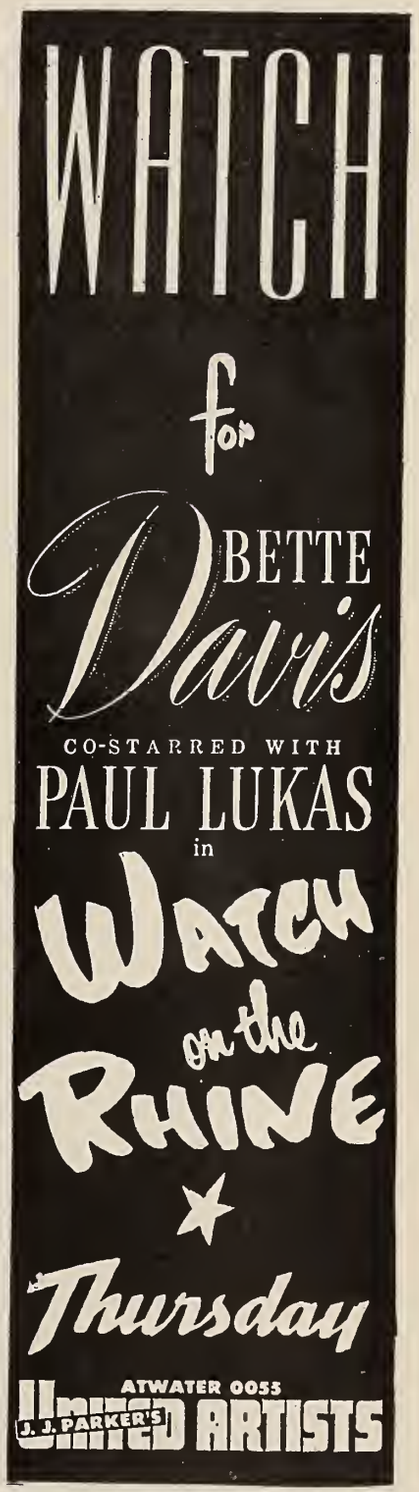
Whitbeck Introduces New Color

As part of his campaign to ballyhoo "Destroyer," at Loew's Colonial, Reading, Penn., W. B. Whitbeck, arranged for a local department store to devote several windows to ladies' apparel of a gray shade which was designated as "Destroyer Gray."

CREATIVE ADVERTISING



This teaser ad was used by J. D. Hillhouse, manager of the State theatre, Galveston, Texas, in advance of "Henry Alrich Swings It."



In Portland, Oregon, Jack Matlack sold "Watch on the Rhine" with this one-column reverse, at J. J. Parker's United Artists.



Charles B. Taylor, advertising head for Shea's theatres, Buffalo, N. Y., created this striking one-column display to plug the stage and screen show at the Buffalo theatre.



Sid Kleper, Loew's Poli-Bijou, in New Haven, Conn., ran this two-column eye arrester to herald "Song of Texas" and "At Dawn We Die".

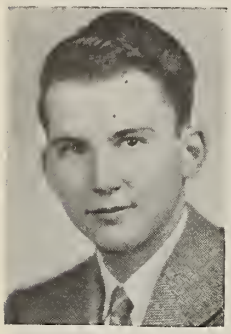
Ben Adler did the art work on this thumbnail slug for Robert M. Paskow, ad head for Warners', in Newark, N. J.



Personals on Showmen

Faust One of Fox Theatre's Youngest Theatre Managers

Staring as an usher at the Fox theatre, in Phoenix, Arizona, Warren L. Faust moved up rapidly to head usher, held this position for about three months, when he was moved up again to assistant manager, at which post he served for eight months. The Fox, incidentally, is Arizona's largest theatre. Through the efforts of Louis B. Christ, district manager for Fox West Coast in that area, Warren was sent to Tucson to manage the Fox Lyric theatre, at which post he has been for the past two months. Faust is waiting to be called into the service this month.



MIKE WEISS has received his honorable discharge from the Army and is doing exploitation for Twentieth Century-Fox out of the Chicago office.

FRED HERKOWITZ, RKO Theatres press agent has been inducted into the Army.

WAYNE SWEENEY, formerly at La Porte, Ind., is now managing the Town theatre, in Omaha.

GERTRUDE L. TRACY has been appointed manager of Loew's Ohio, in Cleveland.

WILLIAM HALL, of Pierre, S. D., has taken over management of the Vista and Lake theatres, Storm Lake, Ia.

HERBERT GOLDSTEIN has been named manager of the Strand, in San Francisco.

LEON DREZDON has taken over the Park and Midget theatres, in Milwaukee.

ALBERT SCHOENLEBER is now operating the Violet theatre, in Milwaukee.

LES ROSE is now managing the Gateway theatre, in Kenosha, Wis.

JACK HAMILTON is now managing the Cambria theatre, in Brooklyn.

FIELDING K. O'KELLY, manager of Schine's Strand, Cumberland, Md., has exchanged jobs with R. Wallach, manager of Schine's Empire, in Glen Falls, N. Y.

DONALD C. KING, formerly with E. M. Loew's, in Boston, is now Cpl. King, A.S.N. 11088374, 2nd Bn., APO 433-A, Care Postmaster, Seattle, Wash.

SAM KANE, former manager of the Paramount theatre, in Atlanta, is now managing the Roxy theatre there, succeeding J. D. Woodard, who has been made advertising manager for Lucas and Jenkins, in Atlanta.

WALT POTAMKIN leaves the Eureka theatre, in Philadelphia, to become manager of the Lennox, there. He is succeeded by Joe Sapsis.

HAPPY BIRTHDAY

October 16th
Johnnie Turner
Sidney Magen
Theodore Schlosser
Harry Pickett
Dave Unger
Richard Stoddard
Walter Brooks

17th
George Gemming
William S. Samuel
Sol J. Lavoy
Mort Goodman
J. G. Oppenheim, Jr.

18th
Paul H. Garns
Robert Anthony
Al Stevens
Oliver Bradbury
Ray O. Monzingo

19th
Edward J. Cline
Maurice A. Cohen
Theodore Friedman
Frank Kovaletz
Francis E. Lattin

20th
Frank C. Goldquist
Sterling Jermstad
George P. Gross
Lester Bostwick

21st
Tom Johnson
Lew Bray
Albert Cohan
Cornelius Webb

22nd
Frank LaBar
A. G. LaShelle
Richard Thomason
L. W. Scott
R. W. O'Donohue
Lloyd Stephenson

23rd
Wilbur Degenhart
Allison Stanford
Sidney A. Sommer
Walter N. Correll

October 24th
Albert O'Neill
O. B. Wood
Max Weg

25th
Laverne Ingersoll
Oscar Miller
R. F. Hardin
Robert Lee Bell
Reek Feliziani
Harry F. Griggs
James V. Pisapia
William Reinhart

26th
Paul E. Michaud
C. W. Woodall
Nat Mutnick
James W. Christian
Arthur Cohn
Bob Atkinson
Bartlett Dortch
Sidney Ginzberg
Leonard Tuttle

27th
Samuel Rose
Vern Touchett
Karl Walzer
Harry Rosenbaum
Cy Londner
J. Lloyd Miller
Billy Pratt
William Duggan

28th
Stanley Gross
John F. Wright
Ollie H. Browne
Harry L. Gilbert

29th
Irving Feinman
Joe D. Marino
Donald Ayres
Charles Coussoule
Richard Bartholomew
O. L. Byrd
Guy Jones
Robert W. Chambers
Gordon Woodruff
William Harper
Fordyce Kaiser
Alfred G. Swett



By Staff Photographer

Mr. and Mrs. Robert Leiber visit the Round Table while vacationing in New York. Bob manages the Paramount, in Braddock, Pa.

Stevens Worked for Paramount In Vienna 23 Years Ago

Starting in showbusiness 23 years ago, Kurt L. Stevens joined Paramount Pictures in Vienna as salesman. As a sideline he booked and bought for a few theatres there and in quick succession was promoted to sales-office and branch manager and ran a few theatres in addition. Four and one-half years ago Stevens came to the United States and worked for one year in the Paramount New York Exchange. Later he owned a fifty per cent interest in the Criterion theatre, in East Rockaway, and sold two years ago to accept the position of manager in Mineola, Brighton Beach, and now in Forest Hills, where he manages the Trylon theatre.



EARL WADGE, manager of the Bayshore and Regent in Bayshore, L. I., has been named assistant to Ralph K. Severs and will assist him in the operation of 27 of Prudential's theatres. Emerson Barrett has been moved from the Merrick theatre to replace Wadge. Charles Reynolds succeeds Barrett.

WILLIAM PATCH, assistant at the Roger Sherman, in New Haven, has been made manager of the Art theatre, in Springfield, Mass., recently acquired by Warners.

PEGGY HOYT, former cashier at Warner's Center theatre, in Philadelphia, was promoted to assistant manager of the house, the first woman getting a managerial post in the central city section.

GEORGE SMITH has leased the Alhambra, in Waterbury, Conn. Robert Eliano, manager of the Palace, Torrington, will book and buy for Smith.

BERNAL LEWIS, manager of the State theatre, Charlotte, N. C., has exchanged posts with Robert Street, of the Dilworth. Other Wilby-Kincey changes include: Oscar Montgomery, Jr., former manager of the State, in Salisbury, has been named manager of the Broadway, in Charlotte.

JOHN HENRY has purchased the Grand theatre, in Seattle, Wash.

HAL CONNER has reopened the Burg theatre, in Fredericksburg, Ia.

ROBERT GOODHUE is managing the Tivoli theatre, in San Francisco.

EARL SCHAEFFER, manager of the Warner Richmond theatre, in Philadelphia, has been transferred to the Midway, succeeding Dave Seaman, who resigned. Jack Keefer, assistant at the Karlton, replaced Phil Wexler in a similar capacity at the Earle, the latter going into the Army Signal Corps.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

DESTROYER (Col.)

Final Reports:

Total Gross Tabulated	$509,500
Comparative Average Gross	441,900
Over-all Performance	115.3%

BALTIMORE—Hippodrome (SA) Vaudeville	109.0%
BOSTON—Loew State (DB) Two Senoritas from Chicago (Col.)	104.0%
BOSTON—Loew Orpheum (DB) Two Senoritas from Chicago (Col.)	100.4%
BUFFALO—Lafayette (DB) Let's Have Fun (Col.)	90.4%
CINCINNATI—RKO Albee	107.6%
CINCINNATI—Keith, MO 1st week	125.0%
DENVER—Denver (DB) Always the Bridesmaid (Univ.)	98.2%
INDIANAPOLIS—Loew (DB) Good Luck, Mr. Yates (Col.)	101.0%
KANSAS CITY—Midland (DB) Two Senoritas from Chicago (Col.)	132.1%
LOS ANGELES—Hillstreet, 1st week (DB) Footlight Glamour (Col.)	160.5%
LOS ANGELES—Hillstreet, 2nd week (DB) Passport to Suez (Col.)	104.9%
LOS ANGELES—Pantages, 1st week (DB) Footlight Glamour (Col.)	146.1%
LOS ANGELES—Pantages, 2nd week (DB) Passport to Suez (Col.)	94.4%
MILWAUKEE—Palace (DB) Lady Bodyguard (Para.)	110.5%
NEW HAVEN—Loew Poli (DB) Footlight Glamour (Col.)	105.2%
NEW HAVEN—College, MO, 1st week (DB) Footlight Glamour (Col.)	100.0%
NEW YORK—Criterion, 1st week	164.0%
NEW YORK—Criterion, 2nd week	121.6%
OMAHA—Brandeis (DB) Gildersleeve's Bad Day (RKO)	120.0%
PHILADELPHIA—Fox, 1st week	160.1%
PHILADELPHIA—Fox, 2nd week	81.4%
PHILADELPHIA—Keith, MO 1st week	90.5%
PITTSBURGH—Harris, 1st week	139.8%
PITTSBURGH—Harris, 2nd week	83.3%
PITTSBURGH—Senator, MO 1st week	114.2%
PROVIDENCE—Strand, 1st week (DB) Swing Your Partner (Rep.)	148.9%
PROVIDENCE—Strand, 2nd week (DB) Swing Your Partner (Rep.)	104.1%
SAN FRANCISCO—Orpheum, 1st week (DB) It's a Great Life (Col.)	131.5%
SAN FRANCISCO—Orpheum, 2nd week (DB) It's a Great Life (Col.)	116.5%
SAN FRANCISCO—Orpheum, 3rd week (DB) It's a Great Life (Col.)	87.4%
SAN FRANCISCO—Orpheum, 4th week (DB) It's a Great Life (Col.)	78.7%
SEATTLE—Liberty, 1st week	152.1%
SEATTLE—Liberty, 2nd week	103.2%
SEATTLE—Liberty, 3rd week (DB) Two Senoritas from Chicago (Col.)	106.9%
SEATTLE—Liberty, 4th week (DB) Two Senoritas from Chicago (Col.)	84.2%
WASHINGTON—Earle (SA) Vaudeville	114.3%
WASHINGTON—Metropolitan, MO 1st week	108.7%

BEST FOOT FORWARD (MGM)

Intermediate Reports:

Total Gross Tabulated	$638,600
Comparative Average Gross	571,500
Over-all Performance	111.7%

BALTIMORE—Century, 1st week	120.0%
BALTIMORE—Century, 2nd week	106.6%
BOSTON—Loew's State, 1st week (DB) Buckskin Frontier (Rep.)	109.3%
BOSTON—Loew's State, 2nd week (DB) Buckskin Frontier (Rep.)	104.0%
BOSTON—Loew's Orpheum, 1st week (DB) Buckskin Frontier (Rep.)	109.4%
BOSTON—Loew's Orpheum, 2nd week (DB) Buckskin Frontier (Rep.)	105.5%
CINCINNATI—RKO Albee	120.2%
CINCINNATI—RKO Grand, MO 1st week	125.0%
CINCINNATI—RKO Grand, MO, 2nd week	96.1%
CLEVELAND—Loew State	119.0%
CLEVELAND—Loew Stillman, MO 1st week	122.0%
INDIANAPOLIS—Loew, 1st week (DB) Taxi Mister (UA)	151.5%
INDIANAPOLIS—Loew, 2nd week (DB) Taxi Mister (UA)	85.8%
KANSAS CITY—Midland (DB) Hitler's Madman (MGM)	132.1%
NEW HAVEN—Loew Poli (DB) Yanks Ahoy (UA)	118.8%
NEW HAVEN—College, MO 1st week (DB) Yanks Ahoy (UA)	103.1%
NEW YORK—Astor, 1st week	139.0%
NEW YORK—Astor, 2nd week	122.9%
NEW YORK—Astor, 3rd week	112.3%
NEW YORK—Astor, 4th week	101.6%
NEW YORK—Astor, 5th week	96.2%
NEW YORK—Astor, 6th week	90.9%
NEW YORK—Astor, 7th week	96.2%
NEW YORK—Astor, 8th week	101.6%
NEW YORK—Astor, 9th week	96.2%
NEW YORK—Astor, 10th week	112.5%
NEW YORK—Astor, 11th week	80.2%
PHILADELPHIA—Fox	137.6%
PITTSBURGH—Penn	130.9%
PITTSBURGH—Warner, MO 1st week	111.2%
PITTSBURGH—Ritz, MO 2nd week	89.3%
PROVIDENCE—Loew State, 1st week (DB) That Nazty Nuisance (UA)	166.6%
PROVIDENCE—Loew State, 2nd week (DB) That Nazty Nuisance (UA)	83.3%
PROVIDENCE—Carlton, MO 1st week (DB) That Nazty Nuisance (UA)	119.1%
ST. LOUIS—Loew State, 1st week (DB) Buckskin Frontier (Rep.)	150.8%
ST. LOUIS—Loew State, 2nd week (DB) Buckskin Frontier (Rep.)	91.7%
ST. LOUIS—Loew Orpheum, MO 1st week (DB) Buckskin Frontier (Rep.)	94.2%
WASHINGTON—Loew Palace, 1st week	107.3%
WASHINGTON—Loew Palace, 2nd week	93.3%
WASHINGTON—Loew Columbia	123.1%

LET'S FACE IT (Para.)

Intermediate Reports:

Total Gross Tabulated	$791,680
Comparative Average Gross	647,900
Over-all Performance	122.1%

CHICAGO—Chicago, 1st week (SA) Ted Lewis Orchestra	107.1%
CHICAGO—Chicago, 2nd week (SA) Ted Lewis Orchestra	100.0%
CLEVELAND—Loew State, 1st week	160.7%
CLEVELAND—Loew State, 2nd week	101.2%
MILWAUKEE—Palace (DB) Alaska Highway (Para.)	136.0%
MILWAUKEE—Wisconsin (DB) Alaska Highway (Para.)	145.0%
MILWAUKEE—Strand, MO, 1st week (DB) Alaska Highway (Para.)	141.6%
MINNEAPOLIS—State	141.6%
MINNEAPOLIS—Lyric, MO 1st week	142.2%
NEW HAVEN—Paramount, 1st week (DB) Aerial Gunner (Para.)	138.9%
NEW HAVEN—Paramount, 2nd week (DB) Aerial Gunner (Para.)	93.2%
NEW YORK—Paramount, 1st week (SA) Benny Goodman Orchestra and others	155.7%
NEW YORK—Paramount, 2nd week (SA) Benny Goodman Orchestra and others	145.9%
NEW YORK—Paramount, 3rd week (SA) Benny Goodman Orchestra and others	126.2%
NEW YORK—Paramount, 4th week (SA) Benny Goodman Orchestra and others	111.4%
NEW YORK—Paramount, 5th week (SA) Benny Goodman Orchestra and others	114.7%
NEW YORK—Paramount, 6th week (SA) Benny Goodman Orchestra and others	85.2%
PHILADELPHIA—Stanley, 1st week	154.6%
PHILADELPHIA—Stanley, 2nd week	100.5%
PHILADELPHIA—Stanley, 3rd week	83.0%
PHILADELPHIA—Karlton, MO, 1st week	191.5%
PROVIDENCE—Strand (DB) High Explosive (Para.)	118.8%
ST. LOUIS—Fox (DB) The Good Fellows (Para.)	145.5%
TORONTO—Shea	153.2%
TULSA—Ritz	105.9%
TULSA—Majestic, MO, 1st week	113.6%

FOR WHOM THE BELL TOLLS (Para.)

Intermediate Reports:

Total Gross Tabulated	$1,299,000
Comparative Average Gross	753,000
Over-all Performance	172.5%

BALTIMORE—Keith, AA	257.3%
BUFFALO—Great Lakes, AA	147.5%
BUFFALO—Great Lakes, AA	182.9%
CHICAGO—State Lake, 1st week, AA	265.5%
CHICAGO—State Lake, 2nd week, AA	199.1%
CHICAGO—State Lake, 3rd week AA	195.1%
CHICAGO—State Lake, 4th week, AA	172.5%
CHICAGO—State Lake, 5th week, AA	150.4%
CHICAGO—State Lake, 6th week, AA	119.4%
CINCINNATI—RKO Capitol, AA	370.9%
DENVER—Denham, AA	254.1%
INDIANAPOLIS—Circle, 1st week, AA	245.4%
INDIANAPOLIS—Circle, 2nd week, AA	119.0%
KANSAS CITY—Newman, AA	201.8%
LOS ANGELES—Carthay Circle, 1st week AA, Reserved Seats, Road Show	235.7%
LOS ANGELES—Carthay Circle, 2nd week AA, Reserved Seats, Road Show	245.5%
LOS ANGELES—Carthay Circle, 3rd week AA, Reserved Seats, Road Show	247.1%
LOS ANGELES—Carthay Circle, 4th week AA, Reserved Seats, Road Show	221.4%
LOS ANGELES—Carthay Circle, 5th week AA, Reserved Seats, Road Show	217.1%
LOS ANGELES—Carthay Circle, 6th week AA, Reserved Seats, Road Show	211.4%
LOS ANGELES—Carthay Circle, 7th week AA, Reserved Seats, Road Show	200.0%
LOS ANGELES—Carthay Circle, 8th week AA, Reserved Seats, Road Show	200.0%
MINNEAPOLIS—Orpheum, AA	215.5%
NEW HAVEN—Paramount, AA	288.1%
NEW YORK—Rivoli, 1st week AA, Reserved Seats, Road Show	172.5%
NEW YORK—Rivoli, 2nd week. AA, Reserved Seats, Road Show	168.1%
NEW YORK—Rivoli, 3rd week AA, Reserved Seats, Road Show	154.8%
NEW YORK—Rivoli, 4th week AA, Reserved Seats, Road Show	150.4%
NEW YORK—Rivoli, 5th week AA, Reserved Seats, Road Show	148.5%
NEW YORK—Rivoli, 6th week AA, Reserved Seats, Road Show	146.0%
NEW YORK—Rivoli, 7th week AA, Reserved Seats, Road Show	146.0%
NEW YORK—Rivoli, 8th week AA, Reserved Seats, Road Show	141.6%
NEW YORK—Rivoli, 9th week AA, Reserved Seats, Road Show	141.6%
NEW YORK—Rivoli, 10th week AA, Reserved Seats, Road Show	132.7%
NEW YORK—Rivoli, 11th week AA, Reserved Seats, Road Show	110.6%
NEW YORK—Rivoli, 12th week AA, Reserved Seats, Road Show	123.9%
NEW YORK—Rivoli, 13th week AA, Reserved Seats, Road Show	126.1%
SAN FRANCISCO—Alcazar, 1st week AA, Reserved Seats, Road Show	154.1%
SAN FRANCISCO—Alcazar, 2nd week AA, Reserved Seats, Road Show	140.0%
SAN FRANCISCO—Alcazar, 3rd week AA, Reserved Seats. Road Show	133.3%
SAN FRANCISCO—Alcazar, 4th week AA, Reserved Seats, Road Show	120.8%
SAN FRANCISCO—Alcazar, 5th week AA, Reserved Seats, Road Show	115.8%
SAN FRANCISCO—Paramount, MO, 1st week, AA	131.2%
WASHINGTON—Loew Palace, 1st week AA, Reserved Seats, Road Show	213.0%
WASHINGTON—Loew Palace, 2nd week AA, Reserved Seats, Road Show	198.8%
WASHINGTON—Loew Palace, 3rd week AA, Reserved Seats, Road Show	159.0%
WASHINGTON—Loew Palace, 4th week AA, Reserved Seats, Road Show	136.3%

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SHORT PRODUCT PLAYING BROADWAY

Week of October 18th

ASTOR
Over the Andes ..... MGM
Feature: Thousands Cheer ... MGM

CAPITOL
The Storm ..... MGM
Stork's Holiday ..... MGM
Feature: Phantom of the Opera ..... Universal

CRITERION
Dizzy Acrobat ..... Universal
Football Thrills of 1942 ..... MGM
Feature: Hit the Ice ..... Universal

GLOBE
Scrap Happy Daffy ..... Vitaphone
Feature: Hostages ..... Paramount

MUSIC HALL
Seventh Column ..... MGM
Feature: Lassie Come Home . MGM

RIALTO
Superman in Jungle Drums .. Paramount
Feature: Strange Death of Adolf Hitler ..... Universal

ROXY
Dog Sense ..... 20th Cent.-Fox
Somewhere in Egypt ..... 20th Cent.-Fox
Suggestion Box ..... Columbia
Feature: Sweet Rosie O'Grady . 20th Cent.-Fox

STRAND
Women At War ..... Victory Film
Feature: Thank Your Lucky Stars ..... Warner Bros.

John M. Joy, Retired Film Engineer, Dies

John M. Joy, long associated in the field of film engineering, died at St. John's Riverside Hospital in Yonkers on Oct. 12th. He was 75. He was one of the first to become interested in talking pictures. Following his graduation from Cornell University's electrical engineering school and further technical schooling at the Massachusetts Institute of Technology, he came to New York and joined the engineering staff of Fox Theatres, headed by William Fox. Until his retirement several years ago, he worked principally in the development of sound pictures. He is survived by his wife.

Howard L. Small

Howard L. Small, 67, former executive manager of Eastman Kodak's sales department in Rochester, Japan and South America, died in Buzzards Bay, Mass., on October 18th. He leaves his widow, a daughter and a brother.

Louis Suess

Louis Suess, for many years manager of Loew's Fairmount theatre in the Bronx, N. Y., and who recently was relief manager on the New York circuit of Loew's, died in New York on October 17th. He leaves his widow and one child. Services were at the Walter Cooke Funeral Parlor, New York, on Wednesday.

Alvero G. Bonney

Alvero G. Bonney, theatrical manager credited with having discovered the late Francis X. Bushman, died at the United States Veterans Hospital in Bath, N. Y., on October 14th. For many years he was associated with Lee and Sam Shubert, managing theatres for them in the East.

Albert G. Kober

Albert G. Kober, 67, assistant advertising manager of the Stromberg-Carlson Company of Rochester, N. Y., died of a heart ailment on October 5th in that city. He leaves his widow, a daughter, two sons, six grandchildren and a brother.

Frank Edwards

Frank Edwards, 69, former mayor of Seattle, who once owned the Winter Garden and was associated in the operation of the Pacific theatre there, died suddenly Monday, October 18th.

J. Wilfred Wagner

J. Wilfred Wagner, 40, for 12 years manager of the Garden theatre in South Milwaukee, died at his home in that city on October 4th. He had been ill for six months. He is survived by his widow, Viola, a daughter, Joyce, his mother and three sisters.

Buy Property For Theatre

Meyer and Hyman Sobiloff have purchased property in Fall River, Mass., for $4,000 and plan to erect a theatre on the site after the war.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS CHART

SHORT SUBJECTS

ADVANCE SYNOPSES

THE RELEASE CHART

The Iron Major

(RKO Radio)

Frank Cavanaugh's Career

Pat O'Brien portrays the late Coach Cavanaugh in this picture with all the power and fidelity he gave his portrayal of Coach Knute Rockne in the only other picture to trace the parallel between the football field and the fighting front. The result is a film filled with incidents still alive in the memory and packed with appeal for American worshippers of heroes, institutions and traditions.

Production by Robert Fellows is painstaking in whole and detail. A Ben Kandel-Warren Duff screenplay, based on a story by Florence Cavanaugh, picks up Cavanaugh at 15 in 1891 and follows him faithfully through his adolescence, his interrupted student life, his brief legal career and into World War I where he won his majority and sustained wounds he was to carry through his years of gridiron glory at a succession of American colleges and to his death.

The picture opens and closes with montages showing the enlistment of six Cavanaugh sons and a daughter in World War II. A dozen well-remembered football classics are included in the action.

Direction by Ray Enright keeps interest steady through the difficult early sequences, relying upon nostalgia in setting and score for holding value, and goes into high gear to maintain suspense which gathers intensity during the last half. All performances are subordinated to O'Brien's, but all are sound.

Previewed at the studio. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 85 min. PCA No. 9369. General audience classification.

Major Frank Cavanaugh.....Pat O'Brien
Ruth Warrick, Robert Ryan, Russell Wade, Bruce Edwards, Pierre Watkin.

My Kingdom for a Cook

(Columbia, 1942-43)

Comedy for Coburn

Charles Coburn, long a bright and jovial figure in supporting roles, has been given a chance by Columbia to star in the foreground. He has a beard and almost an entire picture to himself in which to cavort through the role of an eminent British writer who sweeps into a quiet New England town on a "good-will" tour. He causes more stir than the village has experienced since the Revolution.

A pleasant package of laughter is the result. Mr. Coburn's experienced touch, however, contributes more to this sparkle than the story material with which he is obliged to work. Coburn fans who were amused by his appearance in "The Devil and Miss Jones," "More the Merrier" and "Heaven Can Wait," should find Coburn aplenty here to tickle their funnybones.

Good food is the motivation of most of Coburn's life. He finds drug store lunches and hamburger abominable. Dining with the town's social leader, he suddenly realizes that he has found a true genius of the stove. Skillfully Morley lures Hattie away to his own kitchen. Anglo-American friendship totters in the ensuing squabble.

Peace is restored through the romance of Coburn's niece, Marguerite Chapman, and Bill Carter, son of Isobel Elsom, Colcord's social leader. But not until Morley learns to like Americans on his own, meeting them at work and at a New England harvest dinner. He lands in jail, too, for his attempt to abduct Hattie, the prize cook.

Almira Sessions as the cook, Edward Gargan, Miss Elsom and others contribute to the gaiety in their brushes with Morley, and the direction by Richard Wallace helps smooth out some of the story rough spots.

The screenplay was worked on by Harold Goldman and Andrew Solt, Joseph Hoffman and Jack Henley, using a story by Lili Hatvany and Andrew Solt as the framework for gags and slapstick situations centered on the bearded Mr. Coburn.

Seen at Loew's State, New York, where a Broadway matinee audience laughed often. Reviewer's Rating: Good.—JOHN STUART, JR.

Release date, August 31, 1943. Running time, 82 min. PCA No. 9214. General audience classification.

Rudyard Morley .....Charles Coburn
Pamela Morley .....Marguerite Chapman
Hattie .....Almira Sessions
Lucille Scott .....Isobel Elsom
Bill Carter, Edward Gargan, Mary Wickes, Eddy Waller, Ralph Peters, Ivan Simpson, Betty Brewer, Melville Cooper, Kathleen Howard, Charles Halton.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

In Old Oklahoma

(Republic)

Oil Country in 1906

Reproducing with nostalgic accuracy the western scene when fortunes were coming in with "black gold" sucked from the earth and a new oil-powered era was beginning, Republic has created a picture of action and romance on a scale not previously attempted at that studio. John Wayne, Martha Scott and Albert Dekker head the strong cast—the two men bitter opponents on the question of control of the new wealth, and the girl thrilled by the new spirit of freedom and the glamour of power. Their story, based on "War of the Wildcats" by Thomas Burtis, is American history, often told but exciting nevertheless.

Dekker is the "tycoon" who has caught the oil boom at the beginning and hopes to keep it under his control. Miss Scott is a school teacher in search of romance, who finds it first in money but later in love. Wayne brings the lesson home to both when he leads the opposition on behalf of the Indians and the pioneer farmers whose lands carry unknown wealth.

There are scenes of real excitement when oil bursts through after months of drilling and scatters the feeble scaffolding over the surrounding country. But the highlight is the wild ride to Tulsa in a wagon caravan, in spite of brush fires and explosions, to beat a deadline and secure the development company for its rightful owners.

Albert S. Rogell's direction takes advantage of the spectacle without overshadowing the romance. While action might be tightened in a few scenes, the screenplay by Ethel Hill and Eleanore Griffin justifies in its varied elements the 102 minutes' running time. Robert North was associate producer.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, not set. Running time, 102 min. PCA No. 9542. General audience classification.

Dan Somers.....John Wayne
Catherine Allen.....Martha Scott
Jim Gardner.....Albert Dekker
George "Gabby" Hayes, Marjorie Rambeau, Dale Evans, Grant Withers, Sydney Blackmer, Paul Fix, Cecil Cunningham, Irving Bacon, Byron Foulger, Anne O'Neal, Richard Graham.

Northern Pursuit

(Warner Bros.)

Flynn in the Mounties

"Northern Pursuit" boasts little of the action which its title, the top cast name of Errol Flynn or the background of Canada's Northwest would suggest. It is, in fact, a slow-moving story of a trek through snow-covered country to a Nazi hideout far in the North, photographically exciting but somewhat lacking in story interest.

Flynn's appearance as a member of the Royal Canadian Northwest Mounted Police should be a potent selling point. A bit of dialogue at the end, when the picture was shown for review, referred pointedly to his recent newspaper publicity.

Other names in the cast add interest, although performances are limited by the stock characters of the script. Helmut Dantine again plays a Nazi officer, ruthless and calculating. John Ridgely makes his first appearance since "Air Force" as Flynn's friend. Julie Bishop provides romance as a courageous Scots girl, and looks beautiful in a white parka.

The pursuit is twofold. A Nazi flyer, landed

by submarines, is trying to reach a secret base in the north woods where a bomber is ready to be flown over vital Canadian waterways. Flynn and the police are trying to discover the plan and thwart it. For this purpose, Flynn pretends sympathy with the German cause and joins the search as a discredited Mountie. His motives are suspect, but his knowledge of the country is too valuable for the German party to refuse his aid. They take his fiancee along as hostage, however, and kill his friend before his eyes.

Two sequences of excitement—a wild chase on skis and the final scene in the bomber—show the entertainment power of the film. But Jack Chertok and Raoul Walsh, who produced and directed it, preferred to rely on suspense in a story whose slow pace would not support it.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, November 13, 1943. Running time, 93 min. PCA No. 9294. General audience classification.

Steve Wagner ..... Errol Flynn
Laura McBain ..... Julie Bishop
Hugo von Keller ..... Helmut Dantine
John Ridgely, Gene Lockhart, Tom Tully, Bernard Nedell, Warren Douglas, Monte Blue, Alec Craig, Tom Padden, Rose Higgins, Richard Alden, John Royce, Joe Herrera, Carl Harbaugh.

Overland Mail Robbery

(Republic)

Wild Bill Again Tops

"Overland Mail Robbery" is from the Western forge of Associate Producer Louis Gray, with Director John English riding the script by Bob Williams and Robert Yost for every bit of action and Western type logic possible. It turns out to be at least a good nose ahead of most in the Wild Bill Elliott series.

Elliott and George "Gabby" Hayes handle their roles smoothly, while Anne Jeffreys, Alice Fleming, Nancy Gay aid considerably by their presence.

The plot follows Western formula, but better than most, with Miss Fleming playing a villainous elderly woman directing the crooked actions of her sons and using Miss Gay for additional feminine menace to put Wild Bill in a bad spot with the townsfolk.

Entrenched as shopkeepers and bankers, this family of cut-throats is out to grab the stage line. Their cohorts kill off the father and son partners in the stage line as well as their third partner, Anne Jeffreys' father. She's left alone to try and pull out of bankruptcy when Elliott rides to the rescue posing as the remaining son of the partners already slain. He brings the menace to book in record time with plenty of suspense and two-fisted action.

Previewed at Hitching Post, Hollywood, where an audience of youngsters and adults expressed approval. Reviewer's Rating: Good.—Jack Cartwright.

Release date, not set. Running time, 55 min. PCA No. 9646. General audience classification.

Wild Bill Elliott ..... Bill Elliott
Gabby ..... George Hayes
Anne Jeffreys, Alice Fleming, Nancy Gay, Weldon Heyburn, Kirk Alyn, Roy Barcroft, Peter Michael, Bud Geary, Tom London.

Dangerous Blondes

(Columbia, 1942-43)

Murder for Fun

A strong cast has been assembled for "Dangerous Blondes" and their performances accomplish the desired result. With story material supplied by Kelley Roos, director Leigh Jason has brought to the screen a suave, sophisticated and finished comedy with elements of mystery.

Allyn Joslyn is not a private detective, but a fiction writer of mystery stories. He is teamed with Evelyn Keyes, a wife whose concern for her husband's safety is in proportion to her curiosity, and the couple romp through scenes in a gay, domestic manner to solve a trio of murders.

The first indication of trouble arises when Anita Louise seeks help from Miss Keyes after her suspicions have been aroused by odd happenings at the photographic studio of her employer, Edmund Lowe. It puts Joslyn and his wife on the scene as the murder of Mrs. Isabelle Fleming, wealthy society matron, is committed. As a favor to Lowe, she had consented to pose in order that he might obtain an important client.

Joslyn makes a monkey out of Inspector Frank Craven by an investigation of his own, uncovering loopholes in the Inspector's case, and bluffing to apprehend the real murderer.

Relatively unimportant is the murder of a professional model and of Lowe's wife, who, it seemed, knew something. Instead of two murders being better than one, three were deemed better than two. Producer Sam Bischoff, in coupling Joslyn and Miss Keyes, may have hit upon a combination which will sell exhibitors and audiences alike.

Seen at the Fox theatre in Brooklyn, where the picture played the top half of a double bill. Reviewer's Rating: Good.—Lew Barasch.

Release date, September 23, 1943. Running time, 80 min. PCA No. 9516. General audience classification.

Barry Craig ..... Allyn Joslyn
Jane Craig ..... Evelyn Keyes
Ralph McCormick ..... Edmund Lowe
John Hubbard, Anita Louise, Frank Craven, Ann Savage, Michael Duane, William Demarest.

"JEANNIE" RELEASED BY ENGLISH FILMS

The British film, "Jeannie", produced two years ago by Marcel Hellman, is being distributed in this country by English Films, Inc. It stars the young British actress, Barbara Mullen, along with Michael Redgrave and Wilfred Lawson, in a pre-war Cinderella story of a Scotch girl on a Vienna holiday. The review in Motion Picture Herald, issue of August 23, 1941, said in part: "The film is made with polish and sensibility, sparkle and kick. The Cinderella role fits Miss Mullen's unornamented personality perfectly, and the glamour of pre-war Vienna adds romance."

The Mad Ghoul

(Universal)

More Soul Tampering

Another mad scientist dies, screaming at his defeat. This time, it is George Zucco, many times a villain of polish, and still not tarnished. He is here the campus idol, a researcher in chemistry, and the discoverer of a poison gas known only to the ancients. It robs persons of will, makes them responsive to the will of others. Its only antidote is blood from a live or newly killed heart.

Zucco uses his assistant, David Bruce, as a test. He is impelled by love for Evelyn Ankers, a singer, and Bruce's fiancee. To restore Bruce to health, he injects him with the antidote. The antidote was obtained by a cardiectomy, performed by Bruce under spell of the gas in a cemetery, at night. The two have become ghouls. They remain so, when it develops the gas' spell is recurrent; and newly extracted hearts must be obtained every time Bruce relapses. When Ankers goes on a concert tour and Bruce follows her, and in turn is superintended by Zucco, her tour is marked by grave robberies. Robert Armstrong, newspaperman, picks up the scent, poses as a corpse, is murdered by Zucco and Bruce. The denouement comes when Zucco, still madly in love with Miss Ankers, endeavors to have Bruce kill her new fiancee, Turhan Bey, her accompanist. As Bruce mounts the stage, gun in hand and in the grip of the gas, police shoot him to death. Zucco, who had been subjected to the gas in a tussle with Bruce previously, is last seen desperately clawing at a grave, knowing he will soon enter the trance, and later die.

This plot will convey the program place and importance of the picture. It is another Universal "horror" thriller, well done, but just that. Zucco's performance is the only one which will command audience attention.

Ben Pivar was associate producer; James Hogan, director; Milton Krasner, photographer; Hans Kraly, author of the original screenplay.

Previewed in a New York projection room. Reviewer's Rating: Fair.—Floyd Stone.

Release date, November 5, 1943. Running time, 65 min. PCA No. 8542. General audience classification.

Ted Allison ..... David Bruce
Isabel Lewis ..... Evelyn Ankers
Dr. Alfred Morris ..... George Zucco
Eric Iverson ..... Turhan Bey
Ken McClure ..... Robert Armstrong
Detective Garrity ..... Milburn Stone

Mystery Broadcast

(Republic)

Murder Mystery

By starting and finishing it in a broadcasting studio, and by making the hero and heroine rival broadcasters, associate producer-director George Sherman set this melodrama apart from and above most offerings in its class. There is a paucity of names with which to adorn the marquee, but no scarcity of incitements to interest the customers on hand when the picture's run off.

Dane Lussier wrote the original screenplay with a deal of know-how. It sets up the case of the girl broadcaster of an unsolved-mysteries program who *ad libs,* without the sponsor's okay, that she'll name the murderer in a 10-year-old unsolved mystery on next week's broadcast. Many interested parties, including some of her friends, attempt to balk her efforts to track down the killer, adding another pair of killings to the first, but she succeeds nevertheless.

The girl broadcaster is played with composure by Ruth Terry, other members of the cast furnishing proficient support.

Previewed in projection room. Reviewer's Rating: Good.

Release date, Nov. 23, 1943. Running time, 62 min. PCA No. 9577. General audience classification.

Michael Jerome ..... Frank Albertson
Jan Cornell ..... Ruth Terry
Nils Asther, Wynne Gibson, Paul Harvey, Mary Treen, Addison Richards, Joseph Crehan, Alice Fleming, Francis Pierlot, Ken Carpenter, Emmett Vogan.

Find the Blackmailer

(Warner Bros.)

Murder Mystery

There are more plots and counterplots in this minor mystery than the 55 minutes' running time would seem to allow. Suspicious characters turn up casually and often irrelevantly in every scene, as blackmail and big-time gambling mix with reform politics and small-time detection. The comedy, while scarcely novel, is often more effective than the drama, which fails to arouse lasting interest.

The plot hinges on a missing crow which will incriminate a reform candidate, "Honest John Rhodes," in the murder of an ex-convict. Several other characters, including the head of a gambling syndicate, and a beautiful woman, would be likely suspects, but the bird has been taught to say, "Don't kill me, Rhodes." A private detective is retained by the politician to find the bird, which does solve the murder. It does not, however, utter a word.

Jerome Cowan, as the detective, will remind audiences of James Gleason. Others in the cast —Faye Emerson, Gene Lockhart, Robert Kent and Marjorie Hoshelle are adequate in their briefly-written roles.

D. Ross Lederman directed from a screenplay

by Robert E. Kent, based on a magazine story by G. T. Fleming-Roberts.

Seen in the home office projection room. Reviewer's Rating: Mediocre.—E. A. C.

Release date, Nov. 6, 1943. Running time, 55 min. PCA No. 8957. General audience classification.

D. L. Trees .....Jerome Cowan
Faye Emerson, Gene Lockhart, Marjorie Roshelle, Robert Kent, Wade Boteler, John Harmon.

Gildersleeve on Broadway

(RKO Radio)

Characteristic Comedy

Directed by Gordon Douglas with timing and spacing that gives full value to every scrap of material furnished him by author-scenarist Robert E. Kent, this comedy presents Harold Peary (The Great Gildersleeve) to his public at

Runners-up to the principal comedian, and accountable for as many laughs as he, are Billie Burke and Richard LeGrand, plus a very small boy, who is in the picture briefly but runs away with it while present.

The script takes the newly-engaged Gildersleeve to New York with a group of druggists intent upon keeping in business the manufacturing house on which they depend for merchandise. The fluttery feminine president of the manufacturing company falls in love with Gildersleeve, accompanied by circumstances compounded for comedy, but releases him from an induced offer of marriage and agrees to stay in business for the customers' sake. On this framework are strung the gags and situations which are the business in hand.

Herman Schlom produced the picture, maintaining the pitch of its predecessors.

Previewed at the Fairfax theatre, Hollywood, a neighborhood house, where it fared moderately well following "This Is the Army." Reviewer's Rating: Mediocre—W. R. W.

Release date, not set. Running time, 62 min. PCA No. 9540. General audience classification.

Gildersleeve .....Harold Peary
Mrs. Chandler .....Billie Burke
Claire Carleton, Richard LeGrand, Freddie Mercer, Hobart Cavanaugh, Margaret Landry, Leonid Kinskey, Ann Doran, Lillian Randolph, Michael Hoad.

We Will Come Back

(Artkino)

Russian Guerrillas

Here is a brutal, terrifying Soviet screen version of Russian guerrillas in hand-to-hand combat with the Nazis. All subtleties are drowned out by the roar of guns and voices; all concessions to any shade between black and white unrecognized.

The Soviet's message is addressed to the Germans, and it is in effect that, having had their love for peace shot out from under them, from here on it is the old philosophy of an eye for an eye and a tooth for a tooth.

The plot is a simple one of the inhabitants of a town, driven into the hills by the invaders, fighting back as guerrillas—that is, those who were fortunate enough to escape the firing squad and the dangling noose. The Nazis plant a spy in their midst and the guerrillas are almost wiped out. He has made love to the only girl member of the band and gains access to the wireless in her charge.

Occasionally there is what appears to be an incredible sequence, but the film must be called a forthright warning to the Germans of what is in store for them. As a war picture it is of the best, foreign or domestic. It is packed with two-fisted drama, and the acting is uniformly good. Ivan Piriev's direction fits the action into the plot with skill. The English titles by Charles Clement are better than adequate.

Reviewed at the Victoria theatre, New York, where an audience showed outward satisfaction. Reviewer's Rating: Good.—BERT HICKS.

Release date, October 14, 1943. Running time, 93 min. General audience classification.

Stepan Kocket.....Vasili Vanin
Colonel Makenau.....Mikhail Astangov
Marina Ladynina, Mikhail Zharov, Mickhail Kuznetsov, Boris Poslavsky, Victor Kulakov.

Millions Like Us

(Gainsborough-General Film)

Women Not in Uniform

What Leslie Howard's "The Gentle Sex" did for the girls in khaki, this human and immensely sympathetic film does for their sisters in the factories. It is a simple tale of simple people, working and playing, laughing and suffering against the unromantic background of the lathe and the factory air-raid shelter. An English film in an English idiom, about homely and convincing English working class people, it should commend itself to the masses throughout the country, and should prove acceptable abroad as a blueprint of Britain and her people at war on the home front.

Frank Launder and Sidney Gilliatt, writers of films for some years, step into the directorial limelight with this, their first effort, and with such humanity, such ready wit and narrative deftness, should stay there.

"Millions Like Us" is about a working class family—and in particular the Cinderella daughter—just an ordinary family who used to go for seaside holidays and listen to the Pierrots and ride on the switchbacks. They are caught up in the toils of war, and split apart, some into uniform—Father into the Home Guard—and Celia, despite her ambitions, into a munition factory. There, amidst a varied company of her fellows, the unhygienic lass from the North, the big-hearted Welsh girl, the goodtime blondie, and so on, she meets a Sergeant Pilot, marries him, loses him when he is killed in a raid on Germany and though shattered, smiles, sets her teeth and carries on.

That is really all there is to it, dramatically, but Launder and Gilliatt have made it a touching and natural little etching of laughter and tears, drabness and emotion, in a working class idiom. All the life the people know is here, the friendly bickerings of the family, the lovers quarrel, the quiet wedding and the drab boarding houses, the courage and the will to win. There is not a flag in the film and no patriotic heroics, but it rings all the more true for that.

Patricia Roc is the girl, and a not unpleasing girl at that, but Gordon Jackson as her Scots boy friend and hubby is a delight. Eric Portman has a walk-on role as the shop foreman, and Anne Crawford effectively registers the goodtime Jennifer in overalls.

The camera work is mixed and the editorial treatment not so good as the film's conception, but it is in sum total a worthy effort and a model in subject matter and idiom. Incidentally, the directors cleverly have eliminated any overemphasized dialect.

A press audience in London applauded vocally and otherwise the film's refreshing qualities and its sincerity and simplicity and agreed that the Launder-Gilliatt team had arrived. Reviewer's Rating: Good.—AUBREY FLANAGAN.

Release date, not set. Running time, 103 mins. General audience classification.

Charlie Forbes .....Eric Portman
Celia Crowson .....Patricia Roc
Fred Blake .....Gordon Jackson
Jennifer Knowles .....Anne Crawford
Basil Radford, Naunton Wayne, Moore Marriott, Joy Shelton, Megs Jenkins, Terry Randal, John Boxer, Valentine Dunn, Albret Chevalier, Beatrice Varley.

Crazy House

(Universal)

Olsen and Johnson at Home

Olsen and Johnson, who transferred a portion of their insanity to the screen in "Hellzapoppin'," deseend on Hollywood to try again. The product of their efforts and Universal's is "Crazy House," a mad combination of how not to make a picture and whom to include in it if you do.

The boys storm the company's gates, braving gunfire from behind the barricades, materialize in the office of the president and are promptly repudiated and thrown out. Undaunted, they decide to make a film on their own, acquiring an angel, in the person of Percy Kilbride, a colonel of purely fabulous wealth, and an assortment of "new faces," including Martha O'Driscoll, Patric Knowles, Cass Daley, Leighton Noble, the DeMarcos, the Delta Rhythm Boys and Count Basie and his orchestra.

The new producers set up their cameras as Universal, right behind them, sets up its own. The question of which picture the production numbers are staged for becomes completely academic when the Delta Rhythm Boys swing the "Rigoletto" quartet or "Get On Board, Little Children"; when the DeMarcos dance with delightful grace and humor in two resplendent stage numbers, or when Cass Daley wails "The Lament of a Laundry Girl."

During the filming, the boys are by no means idle. They shoot hotel registers for California snowstorms, pull cats and birds out of pianos, plant delayed action fire-crackers and disport themselves generally in the manner to which their fans can never become accustomed. Their peak achievement is a scene from the film within a film in which dogs walk down main street with wash lines strung from their tails and men patiently polish windows which aren't there.

The question of where the money's coming from keeps the show together and is settled justly at the close. Universal pays.

That they will get it all back and more goes without saying.

For Edward Francis Cline, who directed, and Erle C. Kenton, associate producer, have transformed the screenplay by Robert Lees and Frederick I. Rinaldo into a field day for fun, bringing in a host of studio players for brief appearances, Allan Jones for another go at "Donkey Serenade" and a half dozen songs by Eddie Cherkose, Milton Rosen, Don Raye, Gene DePaul and Shapiro, Seelen and Lee, which keep the tempo right.

Previewed at the home office. Reviewer's Rating: Good—E. A. C.

Release date, October 8, 1943. Running time, 80 min. PCA No. 9609. General audience classification.

Ole Olsen, Chic Johnson, Martha O'Driscoll, Patric Knowles, Cass Daley, Percy Kilbride, Leighton Nobel, Thomas Gomez, Edgar Kennedy, Ray Walker, Robert Emmet Keane, Franklin Pangborn, Chester Clute. Also, Billy Gilbert, Richard Lane, Hans Conreid, Shemp Howard, Fred Sanborn, Leo Carrillo, Grace McDonald, Lon Chaney, Andy Devine, The DeMarcos, Glen Miller Singers, Chandra Kaley Dancers, Laison Bros., The Five Hertzogs, Bobby Brooks, Ward and Van, Terry Sheldon, Harry Powers, Billy Reed, The Delta Rhythm Boys and Count Basie and his Band.

(Review reprinted from last week's HERALD)

Passport to Suez

(Columbia, 1942-43)

Lone Wolf Adventure

In this adventure Warren William does his lone wolfing in pre-invasion Alexandria, outwitting Nazis seeking plans needed for destruction of the Suez Canal. Assorted spies and saboteurs threaten and harrass him, sending him on the wrong trail from which he returns barely in time to commandeer a plane and strafe the Nazis en route to the coastline with the plans.

Producer Wallace MacDonald and Director Andre de Toth, using a script by John Stone based on a story by Alden Nash, have patterned the picture in the "Casablanca" mood and manner, minus music and romance. In this wise the loyalties of espionage agents are kept in doubt, adding to the suspense, until time for the finale.

Eric Blore as William's valet provides humor and the principal secondary claim to acting distinction. Ann Savage, Sheldon Leonard, Gavin Muir and others speak their dialogue without making it seem more than dialogue.

Previewed at the Pantages in Hollywood to a Monday afternoon audience drawn by "Destroyer," the film was received without audible reaction. Reviewer's Rating: Mediocre.—W. R. W.

Release date, August 19, 1943. Running time, 71 min. PCA No. 9397. General audience classification.

Michael Lanyard .....Warren William
Jameson .....Eric Blore
Ann Savage, Sheldon Leonard, Gavin Muir.

(Review reprinted from last week's HERALD)

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1942-43 short subject releases, prior to May, 1943, see pages 1510, 1511 and 1512.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES (Average 17 Min.)		
4406	Back from the Front (Stooges)	5-28-43	1329
4434	My Wife's an Angel (Allen Jenkins)	6-11-43	1329
4435	Boobs in the Night (Brendel)	8-25-43	1390
4407	Three Little Twirps (Stooges)	7-9-43	1390
4436	Here Comes Mr. Zerk (Langdon)	7-23-43	1415
4408	Higher than a Kite	7-30-43	1472
	1943-44		
5425	Shot in the Escape (Gilbert & Nazarro)	8-6-43	1535
5401	I Can Hardly Wait (Stooges)	8-13-43	1535
5426	Farmer for a Day (Clyde)	8-20-43	1535
5427	Quack Service (Una Merkel)	9-3-43	1534
5409	Pitchin' In the Kitchen (Herbert)	9-10-43	1543
5402	Oizzy Pilots (Stooges)	9-24-43	1576
5421	A Rookie's Cookie (Brendel)	10-8-43	1598
5428	Garden of Eatin'	10-22-43	....
5429	You Ocar Boy	11-4-43	....
5403	Phony Express	11-18-43	....
5430	He Was Only Feudin'	12-3-43	....
	COLOR RHAPSODIES (Average 7 Minutes)		
4509	Tree for Two	6-21-43	1387
4510	He Can't Make It Stick	7-23-43	1415
4511	A Hunting We Won't Go	8-23-43	1472
	1943-44		
5501	The Rocky Road to Ruin	9-16-43	1535
5502	Imagination	10-29-43	....
5503	The Herring Murder Mystery	12-30-43	....
	PHANTASIES CARTOONS (Average 9 Min.)		
4708	Outy and the Beast	5-28-43	1329
4709	Mass Mouse Meeting	6-25-43	1390
4710	The Fly in the Ointment	7-23-43	1415
4711	Oizzy Newsreel	8-27-43	1472
	1943-44		
5701	Nursery Crimes	10-8-43	1598
5702	The Cocky Bantam	11-12-43	....
5703	The Playful Pest	12-3-43	....
	FOX & CROW		
5751	Room and Bored	9-30-43	1576
5752	Way Down Yonder in the Corn	11-25-43	....
	FILM VOOVIL (10 Minutes)		
5951	No. 1 Mousie Powell	9-10-43	1597
5952	No. 2 Cootie Williams	10-8-43	1598
5953	No. 3 Featuring Zeb Carver	11-19-43	....
	COMMUNITY SING (Series 7) (9 Minutes)		
4660	No. 10—As Time Goes By	6-25-43	1415
	1943-44		
5651	No. 1 On a Wing and a Prayer	7-9-43	1472
5652	No. 2 Delta Rhythm Boys	8-27-43	1535
5653	No. 3 Patriotic Songs	9-24-43	1543
5654	No. 4 Baby Smiles at Me	10-22-43	....
5655	No. 5 Whistlin' in Wyomin'	11-25-43	....
	PANORAMICS (Average 9 Minutes)		
4904	Merchant Convoy	6-11-43	1387
	1943-44		
5901	Birds on the Wing	8-26-43	1535
5902	Babies by Bannister	10-1-43	1576
	SCREEN SNAPSHOTS (Series 22) (10 Minutes)		
4859	No. 9	5-21-43	1387
4860	No. 10	6-25-43	1415
	1943-44		
5851	No. 1	8-15-43	1534
5852	No. 2	9-17-43	1543
5853	No. 3	10-15-43	1597
5854	No.	11-19-43	....
	WORLD OF SPORTS (10 Minutes)		
4807	Aqua Thrills	5-28-43	1329
4808	Jump, Fish, Jump	6-25-43	1390
4809	Sweeping Oars	7-29-43	1472
	1943-44		
5801	Kings of Basketball	8-27-43	1535
5802	Cue Wizards	9-30-43	1576
5803	Champ of Champions	10-29-43	....
5804	Ten Pin Aces	11-26-43	....
	AMERICA SPEAKS		
4963	Men Working Together	7-1-43	1387

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (Average 20 Minutes)		
A-402	Heavenly Music	5-1-43	1291
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes)		
T-419	Motoring In Mexico	5-22-43	1329
T-420	Scenic Oregon	6-26-43	1387
T-421	Glimpses of Mexico	8-21-43	1535
T-422	Over the Andes	9-25-43	1598
	PETE SMITH SPECIALTIES (Average 9 Minutes)		
S-467	Dog House	6-12-43	1365
S-468	Seeing Hands	7-3-43	1460
S-469	Seventh Column	7-31-43	1472
S-470	Scrap Happy	9-4-43	1535
S-471	Fixin' Tricks	9-18-43	1597
S-472	Football Thrills of 1942	9-25-43	1598
	PASSING PARADE (10 Minutes)		
K-482	Who's Superstitious	5-1-43	1291
K-483	That's Why I Left You	6-12-43	1365
K-484	Don't You Believe It	7-3-43	1460
K-485	Trifles That Win Wars	7-17-43	1430
K-486	Forgotten Treasure	7-24-43	1460
K-487	Nursery Rhyme Mysteries	7-31-43	1460
K-488	Storm	10-23-43	1598
K-489	To My Unborn Son	10-30-43	....
	MINIATURES (10 Minutes)		
M-436	Wood Goes to War	5-8-43	1340
M-437	Here at Home	5-22-43	1365
M-438	Memories of Australia	6-12-43	1387
M-439	Journey to Yesterday	7-17-43	1460
M-440	Ode to Victory	7-31-43	1512
	OUR GANG COMEDIES (Average 10 Minutes)		
C-495	Farm Hands	8-19-43	1387
C-496	Election Oaze	7-31-43	1535
C-497	Little Miss Pinkerton	9-18-43	1598
C-498	Three Smart Guys	10-23-43	....
	TECHNICOLOR CARTOONS (Average 8 Minutes)		
W-446	Red Hot Riding Hood	5-8-43	1340
W-447	The Lonesome Mouse	5-22-43	1350
W-448	Who Killed Who	6-5-43	1387
W-449	Yankee Doodle Mouse	6-26-43	1460
W-450	The Uninvited Pest	7-17-43	1442
W-451	One Ham's Family	8-14-43	1535
W-452	War Oogs	10-9-43	1598
W-453	Stork's Holiday	10-23-43	1598
	SPECIAL RELEASE		
X-460	These Are the Men	9-1-43	1496

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color) (Average 10 Minutes)		
L2-5	No. 5	7-9-43	1430
L2-6	No.	9-17-43	1576
	1943-44		
L3-1	No. 1	11-12-43	....
	SUPERMAN COLOR CARTOONS (Average 8 Minutes)		
W2-4	Superman in the Underground World	6-18-43	1340
W2-5	Superman, Secret Agent	7-30-43	1430
	HEADLINERS (Average 10 Minutes)		
A2-8	Rationed Rhythm	6-10-43	1390
A2-9	A Revival of Moments of Charm	6-18-43	1430
A2-10	Sing, Helen, Sing	8-6-43	1512
A2-11	Three Bears in a Boat	8-20-43	1535
A2-12	Yours Truly	9-3-43	1576
A2-13	Down with Everything	9-24-43	....
	MADCAP MODELS (Color) (Average 8 Minutes)		
U2-5	Jasper's Music Lesson	5-21-43	1340
U2-6	The Truck That Flew	8-6-43	1430
	1943-44		
U3-1	Jasper Goes Fishing	10-8-43	1543
	POPEYE THE SAILOR (Average 7 Minutes)		
E2-8	Ration for the Duration	5-28-43	1374
E2-9	The Hungry Goat	6-25-43	1415
E2-10	Happy Birthdaze	7-16-43	1535
E2-11	Wood Peckin'	8-6-43	1535
E2-12	Cartoons Ain't Human	9-3-43	1543
	1943-44		
E3-1	Her Honor the Mare	11-5-43	....
	POPULAR SCIENCE (Color) (10 Minutes)		
J2-5	No. 5	6-11-43	1390
J2-6	No. 6	8-13-43	1506
	1943-44		
J3-1	No. 1	10-15-43	....
	SPEAKING OF ANIMALS (Average 9 Minutes)		
Y2-4	Speaking of Animals at the Cage Door Canteen	6-25-43	1430
Y2-5	Speaking of Animals in the Garden	8-20-43	1543
Y2-6	Speaking of Animals in the Desert	9-24-43	....
	SPORTLIGHTS (Average 10 Minutes)		
R2-8	Amphibious Fighters	7-2-43	1390
R2-9	Where Cactus Grows	7-30-43	1430
R2-10	All Sails Set	9-10-43	1506
	1943-44		
R3-1	Mermaids on Parade	10-22-43	....
R3-2	Ozark Sportsmen	11-19-43	....
	MUSICAL PARADE		
FF3-1	Mardi Gras	10-1-43	1506
	NOVELTOON		
P3-1	No Mutton for Nuttin'	11-26-43	....

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color) (7 Minutes)		
34,106	Victory Vehicles	7-30-43	1430
34,107	Reason and Emotion	8-27-43	1535
34,108	Figaro and Cleo	10-15-43	1597
	SPORTSCOPE (Average 8 Min.)		
34,310	Racing Royalty	7-21-43	1374
34,311	Cloud Chasers	6-18-43	1415
34,312	Champion Maker	7-16-43	1472
34,313	Barnyard Golf	8-13-43	1576
	1943-44		
44,301	Field Trial Champions	9-10-43	1598
44,302	Joe Kirkwood	10-8-43	1598
	HEADLINER REVIVALS (Average 19 Minutes)		
43,201	Harris in the Spring	9-10-43	1543
43,202	Rhythm on the Rampage	10-8-43	1576
	EDGAR KENNEDY (Average 17 Min.)		
33,406	Hot Foot	5-14-43	1340
	1943-44		
43,401	Not on My Account	9-17-43	1598
	LEON ERROL (Average 17 Minutes)		
43,701	Seeing Nellie Home	9-3-43	1598
43,702	Cutie on Duty	10-29-43	....
43,703	Wedtime Stories	12-24-43	1598
	JAMBOREES (Average 9 Min.)		
34,407	Duke Ellington & Orch.	7-9-43	1472
	VICTORY SPECIALS		
34,203	North African Album	6-3-43	1390
	FLICKER FLASH BACKS (Average 9 Minutes)		
44,201	No. 1	9-3-43	1535
44,202	No. 2	10-1-43	1576
	THIS IS AMERICA (Average 19 Min.)		
33,108	Lieutenant Smith	6-4-43	1365
33,109	Pacific Island No. 43	7-2-43	1415
33,110	Broadway Olm-Out	7-30-43	1472
33,111	Arctic Passage	8-28-43	1522
33,112	Age of Flight	10-1-43	1576

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color) (Average 9 Minutes)		
4251	Flying Gunners	9-24-43	1543
4252	Snowland Sentinels	11-19-43	1543
	MAGIC CARPET (Color) (9 Minutes)		
4151	Mormon Trails	8-20-43	1534
4152	Coast of Strategy	10-15-43	1543
	SPORTS REVIEWS (Average 9 Min.)		
3305	Streamline and Stamina	7-2-43	1535
	1943-44		
4301	Dog Sense	9-3-43	1543
4302	Sport Stars in War	10-29-43	1576

Prod. No.	Title	Rel. Date	P.D. Page
	TERRYTOONS (Technicolor) (7 Minutes)		
3569	The Last Roundup	5-14-43	1340
3570	Mopping Up	6-25-43	....
3571	Pandora's Box	6-11-43	1387
3572	Keep 'Em Growing	5-28-43	1365
	1943-44		
4501	Mighty Mouse Rides Again	8-6-43	1535
4502	Camouflage	8-27-43	1534
4503	Somewhere in Egypt	9-17-43	1543
4504	Down with Cats	10-7-43	1543
4505	Aladdin's Lamp	10-22-43	1576
4506	Lion and the Mouse	11-12-43	....
4507	Yokel Duck Makes Good	11-26-43	....
	MARCH OF TIME (Average 19 Minutes)		
V9-10.	Show Business at War	5-21-43	1315
V9-11	Invasion	6-18-43	1362
V9-12	Bill Jack vs. Adolf Hitler.	7-16-43	1430
V9-13	And Then Japan	8-13-43	1472
	1943-44		
V10-1	Airways to Peace	9-10-43	1543
V10-2	Europe's Crossroads	10-8-43	1566
	DRIBBLE PUSS PARADE (9 Minutes)		
3902	Jungle Land	6-4-43	1387
	1943-44		
4901	Fuss and Feathers	10-29-43	....
	AMERICA SPEAKS		
3852	Women in Blue	7-16-43	1535

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	WORLD IN ACTION (Two Reels)		
....	Invasion of Europe	5-7-43	1304
....	War for Men's Minds	8-13-43	1512
	SPECIAL		
....	Don't Hook Now	4-30-43	1171

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	COLOR CARTUNE (Average 7 Min.)		
7246	The Dizzy Acrobat	5-31-43	1329
7247	Canine Commandos	6-28-43	1430
7248	Ration Bored	7-26-43	1512
	1943-44		
8237	Meatless Tuesday	10-25-43	....
	SWING SYMPHONIES (Average 7 Min.)		
7235	Pass the Biscuits Mirandy.	8-23-43	1512
	1943-44		
8231	Boogie Woogie Man	9-27-43	1557
	PERSON—ODDITIES (Average 9 Min.)		
7380	Tom Thumb in Person	5-24-43	1304
7381	The Armless Dentist	6-26-43	1415
7382	Western Cowgirl	7-19-43	1472
7383	Cactus Artist	8-23-43	1472
	1943-44		
8371	Wizard of Autos	9-20-43	1557
8372	Farmer Gene Sarazen	10-25-43	1597
8373	Fannie Hurst and Her Pets	11-22-43	....
	VARIETY VIEWS (9 Minutes)		
7360	Mirror of Sub-marine Life.	5-31-43	1329
7361	Confusion in India	6-21-43	1365
7362	Any Chicken Today?	7-26-43	1512
7363	Yukon Outpost	8-30-43	1512
	1943-44		
8351	Who's Next	9-27-43	1535
8352	I-A Dogs	10-18-43	1557
8353	Mister Chimp Raises Cain	11-29-43	....
	MUSICALS (Average 15 Min.)		
7129	Dancing on the Stars	5-26-43	1291
7130	Russian Revels	6-23-43	1365
7131	Smoke Rings	7-28-43	1472
7132	South Sea Rhythms	8-25-43	1472
	1943-44		
8121	Hit Tune Serenade	9-29-43	1543
8122	Sweet Jam	10-27-43	1598
8123	Choo-Choo Swing	11-24-43	....
	VICTORY FEATURETTES		
0997	What We Are Fighting For	5-24-43	1291

VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR SPECIALS (Average 20 Min.)		
8005	Mountain Fighters	8-7-43	1460
8006	Champions Training Champions	6-26-43	1390
	1943-44		
9001	Women at War	10-2-43	1543
9002	Behind the Big Top	11-27-43	....
	BROADWAY BREVITIES (20 Minutes)		
8112	Happy Times and Jolly Moments	7-10-43	1442
	FEATURETTE		
9101	Voice That Thrilled the World	10-16-43	1598
	SPORTS PARADE (Average 10 Minutes)		
8410	Rover's Rangers	5-22-43	1340
8411	Gray, White & Blue	6-19-43	1390
8412	Snow Sports	7-24-43	1460
8413	Dude Ranch Buckaroos	8-14-43	1543
	1943-44		
9501	Tropical Sport Land	10-9-43	1597
9502	Desert Playground	11-13-43	1598
	MELODY MASTER BANDS (10 Minutes)		
8508	All American Band	5-22-43	1340
8509	Childhood Days	6-5-43	1390
8510	U. S. Service Bands	7-24-43	1442
	1943-44		
9601	Hit Parade of the Gay Nineties	9-18-43	1598
9602	Sweetheart Serenade	10-23-43	1598
9603	Cavalcade of the Dance	11-20-43	1598
9604	Freddie Fisher and his Band		1598
	LOONEY TUNES CARTOONS (Average 7 Minutes)		
8609	Yankee Doodle Daffy	7-3-43	1460
8610	Scrap Happy Daffy	8-21-43	1535
8611	Porky Pig's Feet	7-17-43	1460
8612	Daffy the Commando	11-6-43	....
	BLUE RIBBON MERRIE MELODIES (Average 7 Minutes)		
9301	A Feud There Was	9-11-43	1543
9302	Early Worm Gets the Bird	10-2-43	1576
9303	My Little Buckaroo	11-6-43	....
	MERRIE MELODIES CARTOONS (Color) (Average 7 Minutes)		
8714	Greetings Bait	5-15-43	1340
8715	Jack Rabbit and Beanstalk.	6-12-43	1390
8716	The Aristo Cat	6-19-43	1390
8717	Tin Pan Alley Cats	7-17-43	1460
8718	Wackiki Wabbit	7-3-43	1460
8719	Hiss and Make Up	9-11-43	1460
8720	Corny Concerto	9-25-43	1535
8721	Fin-n-Catty	10-23-43	1535
8722	Falling Hare	10-30-43	1597
8723	Inky and the Mina Bird.	11-20-43	....
8724	An Itch in Time		....
	SANTE FE TRAIL WESTERNS (Average 20 Minutes)		
9107	Oklahoma Outlaws	9-4-43	1543
9108	Wagon Wheels West	10-30-43	1598
	VITAPHONE VARIETIES (Average 9 Minutes)		
9401	Alaskan Frontier	11-13-43	....
9402	Bees A'Buzzin'	9-18-43	1598
	OFFICIAL U. S. VICTORY FILMS (Distributed by Various Major Exchanges)		
	Farmer at War		1206
	Right of Way		1239
	Doctors at War		1315
	Food for Fighters		1239
	Wings Up		1315
	Mission Accomplished		1329
	Message from Malta		1387
	War Town		1387
	Black Marketing		1535
	Glamour Girls of 1943		1557
	Last Will and Testament of Tom Smith		1576
	BRITISH MINISTRY OF INFORMATION		
	Silent Village		1415
	In the Drink		1496
	These Are the Men		1496
	The Last Hazard		1496
	Common Cause		1534
	Women of Britain		1534
	MISCELLANEOUS		
	War in the Mediterranean (English Films)		1415

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1943-44		
5120	The Batman (15 episodes)	7-16-43	1415
5160	The Phantom (15 episodes)	12-10-43	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
284	Secret Service in Darkest Africa (15 episodes)	7-24-43	1365
	1943-44		
381	The Masked Marvel (12 episodes)	11-14-43	1576

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	1943-44		
8681-93	Don Winslow of the Coast Guard (13 episodes)	3-30-43	1227
8781-93	Adventures of the Flying Cadets (13 episodes)	9-3-43	1557

SHORT SUBJECTS
reviews and synopses

FIXIN' TRICKS (MGM)
Pete Smith (*S*-471)

Pete Smith here becomes a help to the housewife, or possibly to the husband who has trouble keeping his house going "for the duration." There are hints on window shades that won't stay up or down, on leaky faucets and stubborn doors, all in the Smith manner.

Release date, September 18, 1943 10 *minutes*

SCREEN SNAPSHOTS NO. 3 (Col.)
(5853)

Kay Kyser produces a show at the Pomona Army Base for the highlight of this visit to the screen capital. Georgia Carroll sings "It's Always You" and Ish Kabibble indulges in some characteristic repartee. Other features are Robert Cummings at work in a flying school and another look at Jinx Falkenburg.

Release date, October 15, 1943 10 *minutes*

FALLING HARE (WB)
Merrie Melodies (8722)

Bugs Bunny, who has had little real competition in the field of mischief for some time, meets his match here at an airplane field. The opposing prankster is a gremlin who almost succeeds in bringing Bugs to grief. But Leon Schlesinger keeps them both for another day.

Release date, October 20, 1943 7 *minutes*

FIGARO AND CLEO (RKO)
Disney Cartoon (34,108)

Figaro and Cleo are no ordinary cat and goldfish. They are uncommonly shrewd and agile as their latest set-to will attest. Figaro eyes the bowl with hunger and delight, but Cleo is still swimming around after all his tricks have failed.

Release date, October 15, 1943 8 *minutes*

TROPICAL SPORTLAND (WB)
Sports Parade (9501)

This is a colorful survey of the beauties of Florida for the hard-working northerner who must forego a winter vacation this year. There are the lush tropical vegetation, the brilliance of the flowers and flamingos, the delights of water-skiing, outdoor bowling, swimming and dog-racing for idle hours.

Release date, October 9, 1943 10 *minutes*

FILM-VODVIL NO. 1 (Col.)
Series 1 (5951)

This is a vaudeville show in four acts, featuring the Kim Loo sisters, a Chinese swing trio; a group of acrobatic dancers; Harry Reso, an expert in pantomime, and Mousie Powell with an eccentric band playing "The World Is Simply Nuts." This is the first of a new series on the Columbia 1943-44 schedule.

Release date, September 10, 1943 10 *minutes*

FARMER GENE SARAZEN (Univ.)
Person-Oddity (8372)

The old master of the links, Gene Sarazen, has taken up farming in Brookfield Center, Conn., managing 200 acres with the aid of his family. Other unusual views featured are the Kelly Museum in Kelsey, Calif., which is devoted to gold-rush curios; a crack woman lum-

berjack in Roseburg, Ore., and the hooked rug work of boys in the Colorado State Prison.
Release date, October 27, 1943 9 *minutes*

STORM (MGM)

Passing Parade (*K*-488)

The storm, which has always fascinated artists, in word, sound and color, is here captured by the camera in all its terror and beauty, and its influence on the lives of people found in its path.
Release date, October 23, 1943 10 *minutes*

WEDTIME STORIES (RKO)

Leon Errol (43,703)

Leon and his son have both been married without breaking the news to the other. They sneak off separately to Niagara Falls where Leon meets an old flame whom he mistakes for his son's unacknowledged wife. Matters are in a pretty tangle, with Leon offering a good price for an annulment, before identities are straightened out.
Release date, December 24, 1943 17½ *minutes*

DESERT PLAYGROUND (WB)

Sports Parade (9502)

Palm Springs, Nevada, is the region referred to in the title, and the color camera catches much of its spectacle. It has been, until recent times, a vacation paradise, combining sports and leisure-time activities with pageantry, annual parades, and the local Indian settlements.
Release date, November 13, 1943. 10 *minutes*

STORK'S HOLIDAY (MGM)

Technicolor Cartoon (*W*-453)

War's dislocation of industry extends even to the baby market. Here Dr. Stork considers the perils involved and decides to go on strike. But a bit of reflection on his forebears and their perseverance in equally trying times causes a change of mind. The Doctor orders some protective armor and returns to his route.
Release date, October 23, 1943 8 *minutes*

WAGON WHEELS WEST (WB)

Santa Fe Trail Western (9108)

Another two-reel Western, with Robert Shayne playing the two-fisted hero, this is a story of the stage-coach days and the vengeance of a son for his father's murder. There's a mail robbery too, and the villain drives himself right over the cliff.
Release date, October 30, 1943 20 *minutes*

CAVALCADE OF THE DANCE (WB)

Melody Master (9603)

This short subject, under the direction of Jean Negulesco, gives some of the highlights in the history of ballroom dancing for the past 30 years. Veloz and Yolanda take the story right up to the present jitterbug era.
Release date, November 20, 1943 10 *minutes*

FOOTBALL THRILLS OF 1942 (MGM)

Pete Smith (*S*-472)

As he does at the beginning of each new football season, Pete Smith surveys the last. These are highlights of the big games of 1942, with glimpses of the year's champions in action and the star performers who scored the victories.
Release date, September 25, 1943 10 *minutes*

SWEETHEART SERENADE (WB)

Melody Master (9602)

Warren Douglas and Joyce Reynolds enact a story of young love from the baby carriage up, as Rudolph Friml, Jr., and his orchestra play "When You Were a Smile on Your Mother's Lips and a Twinkle in Your Darry's Eye." One reel of drama and song tells the story.
Release date, October 23, 1943 10 *minutes*

THE VOICE THAT THRILLED THE WORLD (WB)

Featurette (9101)

This is a two-reel review of the development of the talking picture. Starting with the early strip films of George Eastman and the later recordings of Thomas Edison, the film includes the voices of John Barrymore, Giovanni Martinelli, Al Jolson, Ethel Waters, George Arliss, Paul Muni, Gary Cooper and Jimmy Cagney, as they appeared in sound films.
Release date, October 16, 1943 20 *minutes*

SEEING NELLIE HOME (RKO)

Leon Errol (43,701)

Nellie has missed the last bus, and Leon is obliged to remember his gallantry. It has a good workout that night as Polly is at Nellie's house and must be escorted to her own. Her grandmother, a little tipsy on elderberry tea, is waiting up for Willie and needs company. Willie never shows up, but a truckdriver passes with more elderberry tea and sees Leon home.
Release date, September 3, 1943 17 *minutes*

LITTLE MISS PINKERTON (MGM)

Our Gang (*C*-497)

The Gang has been reading too many murder mysteries and invents a beauty on its own. "The Window Dresser Murder Mystery" is, however, only window dressing for a real thriller complete with corpse, bandits and a kidnapping. Froggy becomes the master detective who solves the crime.
Release date, September 18, 1943 11 *minutes*

HIT PARADE OF THE GAY NINETIES (WB)

Melody Master (9601)

With a shift in setting to fit each selection, this tuneful short goes back to the songs of fifty years ago for some still-remembered favorites. You'll hear "The Bowery," "When You Were Sweet Sixteen," "In My Merry Oldsmobile," "My Wild Irish Rose," "Take Back Your Gold," "The Band Played On" and "Ta Ra Ra Boom Der E."
Release date, September 18, 1943 10 *minutes*

NOT ON MY ACCOUNT (RKO)

Edgar Kennedy (43,401)

Edgar's mother-in-law has bought a new coat and charged it to his account. This is too much for Edgar who marches back to the store, coat in hand, and demands that it be taken back. Only after rough handling by every clerk and floor walker, and a scuffle in which the coat is torn to shreds, does he discover that everything is right except the store.
Release date, September 17, 1943 17 *minutes*

BEES A' BUZZIN' (WB)

Vitaphone Variety (9402)

This is a bit of camera research into the interesting subject of bees. There are shots of the Australian sandstone bee born in a sealed stone shaft, who works his way out to the air. The domestic bee with his well-regulated hive, his workers and queen bee, comes in for a share of the attention.
Release date, September 18, 1943 10 *minutes*

A ROOKIE'S COOKIE (Col.)

El Brendel (5421)

The rookie is El Brendel who has just joined the police force and travels his beat with stern confidence. He is quickly made the unwitting accomplice in a numbers game by a neighborhood gang. He is not without his own supporters, however, and the kids pitch in to break up the gang and save his job.
Release date, October 8, 1943 17 *minutes*

FIELD TRIAL CHAMPIONS (RKO)

Sportscope (44,301)

The champions referred to are not the men with the guns but the dogs who seek out the birds with caution and precision. One of the expert trainers, Cliff Wallace, illustrates the art with four of his pupils and some unsuspecting pheasants. The lessons in control, obedience, swimming and pointing bear fruit in the faultless behavior of the spaniels.
Release date, September 10, 1943 9 *minutes*

OVER THE ANDES (MGM)

FitzPatrick Traveltalk (*T*-422)

Fitzpatrick crosses the lofty peaks of the Andes with color camera for glimpses of the varied scenery from Valparaiso on the Chilean coast to the harbor of Rio De Janeiro. Landing in the Brazilian capital, he makes a brief survey of life in the colorful metropolis.
Release date, September 25, 1943 9 *minutes*

SWEET JAM (Univ.)

Musical (8122)

The orchestra of Jan Garber, which has adopted a swing style after years of more sedate music without any loss of popularity, is featured in the latest Universal Musical short, along with the Delta Rhythm Boys, vocalist Liz Tilton and the tap dancing of Louis DaPron.
Release date, October 27, 1943 15 *minutes*

JOE KIRKWOOD (RKO)

Sportscope (44,302)

This is very evidently a golf short, but its purpose is more for amazement than for education. Passing over the preliminary instruction phase quickly, Kirkwood demonstrates some trick shots that will arouse as much envy as disbelief. The ball jumps over trees, curves around obstacles and hops out of the rough.
Release date, October 8, 1943 9 *minutes*

FREDDIE FISHER AND HIS BAND (WB)

Melody Master

The back-to-the-farm movement invades the field of swing music as Freddie Fisher and his band perform in a rustic setting, complete with cider jug, straw hats and corn. Appropriate music swings from "She'll Be Comin' Round the Mountain" to the fast-stepping "Tiger Rag."
Release date, not set 10 *minutes*

FILM-VODVIL NO. 2 (Col.)

(5952)

With Cootie Williams and his band playing jazz and accompanying a troupe of performers, the second of this musical series includes vocals by Eddie Vinson and Laurel Watson, tap dancing by the Douglas Brothers and a fast-moving finale featuring the Lindy Hoppers.
Release date, October 8, 1943 10 *minutes*

WAR DOGS (MGM)

Technicolor Cartoon (*W*-452)

Private Smiley, a loping pooch, is another of those unhandy recruits. He gets caught in his own pup-tent and has much difficulty identifying basic material. The strain is too much for him and he tries sleeping on a haystack which is suddenly revealed as a camouflaged 16-inch gun.
Release date, October 9, 1943 7 *minutes*

NURSERY CRIMES (Col.)

Phantasy Cartoon (5701)

The first issue of phantasy cartoons for the new season casts a suspicious eye on Mother Goose. A number of unfinished stories and unexplained events are brought up to date through the facile pen of Dave Fleischer and his animated characters.
Release date, October 8, 1943 7 *minutes*

ADVANCE SYNOPSES *and information*

THE DEERSLAYER
(Cardinal Prod. - Republic)

PRODUCER: E. B. Derr. Director: Lew Landers. PLAYERS: Bruce Kellogg, Jean Parker, Larry Parks, Yvonne de Carlo, Princess Wynemanh, Wanda McKay, Addison Richards.

FAMOUS AMERICAN CLASSIC. This James Fenimore Cooper classic was contemplated for production by Gene Towne and Graham Baker in their RKO setup. Walt Disney had considered it as a cartoon feature as well. But E. B. Derr, in his return to independent production secured a Republic release and has completed the story of the youth who lived in the woods, trapping his food, living with nature and making friends with the Indians and early American settlers.

GUNG HO
(Universal)

PRODUCER: Walter Wanger. DIRECTOR: Ray Enright. PLAYERS: Randolph Scott, Grace McDonald, Alan Curtis, Noah Beery Jr., J. Carroll Naish, David Bruce, Peter Coe, Bob Micthum, Richard Lane, Rod Cameron, Sam Levene, Milburn Stone, Harold Landon, John James, Col. Carlson Marine Raiders.

WAR DRAMA. Colonel Thorwald picks a volunteer Marine battalion for an unusual and secret mission. They are put through all the strenuous training in jungle warfare, rough beach landings, and commando tactics originated by the U. S. Marines before World War II and refined to include new tactics after Pearl Harbor. Packed into two submarines, the Marines land on Jap-held Makin Island where Colonel Evan Carlson's Marine Raiders made history. Step-brothers in love with the same girl are among the raiders. One gives his life to save the other.

FALCON AND THE COEDS
(RKO Radio)

PRODUCER: Maurice Geraghty. DIRECTOR: William Clemens. PLAYERS: Tom Conway, Jean Brooks, Dorothy Kelly, George Givot, Isabel Jewell, Rita Corday, Amelita Ward, Patti Brill, Margaret Landry, Ed Gargan, Elaine Riley.

MYSTERY DRAMA. The Falcon steps in to investigate a mysterious murder at a college which cost the life of a professor. Teachers, girl students, and others are involved in a knotty tangle of interwoven clues which the Falcon solves in true Falcon style. At the same time romance flutters to life between the professor and some of the teachers.

CHARLIE CHAN IN THE SECRET SERVICE
(Monogram)

PRODUCER: Krasne-Burkett. DIRECTOR: Phil Rosen. PLAYERS: Sidney Toler, Gwen Kenyon, Mantan Moreland, Marianne Quon, Arthur Loft, Lelah Tyler, Benson Fong, Eddie Chandler, George Lewis, Barry Bernard.

MYSTERY DRAMA. An inventor of a submarine device is murdered during a cocktail party at his home in Washington. The secret service is baffled so they call in Charlie Chan. He takes over with all those at the cocktail party as suspects and then unravels the mystery.

DR. PAUL JOSEPH GOEBBELS, HIS LIFE AND LOVES
(W. R. Frank, Independent)

PRODUCER: W. R. Frank. DIRECTOR: Alfred Geisler. PLAYERS: Paul Andor, Claudia Drake, Donald Woods, Sigrid Gurie, H. B. Warner, Robert Barrat, Gloria Stuart, Evelyn Bramy, Beryl Wallace, Charles Halton, Douglas Fowley, Byron Foulger, Erskine Sanford, Ralph Morgan, Erskine Johnson, Reid Kilpatrick, Jerry Michelsen, Walter Brooke, Lester Doerr, Stephen Roberts, Del Henderson, Kalina Zarova, George Meader, Howard Johnson.

WARTIME DRAMA. This is, reportedly, a well-authenticated story of Dr. Paul Joseph Goebbels' life and loves and his true standing among the people of Germany. He attempts to win the love of a girl who wants to be a top actress. She is in love with a young doctor who is anti-Nazi. Goebbels arranges to have the doctor face a firing squad but the girl makes a deal to save her sweetheart. As she goes to join Goebbels and live up to her bargain the American air force bombards Berlin and she is killed.

RETURN OF THE VAMPIRE
(Columbia)

PRODUCER: Sam White. DIRECTOR: Law Landers. PLAYERS: Bela Lugosi, Michael Duane, Miles Mander, Matt Wills, Shirley Collier, Frieda Inescort, Roland Varno.

HORROR DRAMA. A woman doctor living in a gloomy English castle has dipped into vampire lore and mythology. A vampire, aided by a wolfman, preys upon the neighborhood. He bites a girl visiting the woman doctor's home, who is saved from vampirism through the doctor's knowledge. The vampire's grave is discovered and a stake driven through his heart, but an air raid blasts open the grave and grave tenders remove the stake. He returns and attempts to wreak his vengeance on the woman doctor, her son and his sweetheart.

CANYON CITY
(Republic)

PRODUCER: Eddy White. DIRECTOR: Spencer Bennett. PLAYERS: Don "Red" Barry, Wally Vernon, Helen Talbot, Morgan Conway, Twinkle Watts, Emmett Vogan, LeRoy Mason, Roy Barcroft.

WESTERN DRAMA. An eastern racketeer out to fleece a group of ranchers of their dam and water rights, which the big utility company he represents wants to buy, is stopped in his tracks by hard riding, quick shooting, young westerner, Nevada Kid. He cleans out the nest of gunmen hired by the crooked power company representative and sees that the ranchers get a square deal for their dam and water rights. He then hangs up his guns and becomes head of the power plant.

SMART GUY
(Monogram)

PRODUCER: Jack Coyle. DIRECTOR: Hillyer Lambert. PLAYERS: Rex Vallin, Wanda MacKay, Bobby Larson, Jack LaRue, Mary Gordon.

DRAMA. The "smart guy" is a gangster who faces Mann Act charges. He hires a publicity man to make him look good and, upon his advice, donates to charity and adopts a boy. When the boy finds the press agent making love to Big Brother's girl he can't hold it in and Big Brother breaks with the girl. He leaves only to find the youngster he had adopted hidden in the rumble seat of his car. At a mountain hideout he falls in love and the reformation is complete.

BOSS OF RAWHIDE
(P.R.C.)

PRODUCER: Arthur Alexander. DIRECTOR: Elmer Clifton. PLAYERS: Dave O'Brien, Jim Newill, Guy Wilkerson, Nell O'Day, Edward Cassidy, Billy Fletcher, Lucille Vance, Charles King, Robert Kortman, Jack Ingraham, George Chesebro, Slim Whittaker, Jimmy Aubrey, Robert Hill.

WESTERN DRAMA. The three Rangers set out to clean up a bad situation in Rawhide. Tex, disguised as a tramp, enters town while the two others cover him. He persuades his father to seek the post of land commissioner to protect the settlers' interests, but the outlaws shoot the older man. Tex and his pals link the shooting to other killings and trace them to the outlaw band. They clean up the outlaws and give Rawhide citizens a chance to breathe freely once more.

LADY, LET'S DANCE
(Monogram)

PRODUCER: Scott R. Dunlap. DIRECTOR: Frank Woodruff. PLAYERS: Belita, James Ellison, Frick and Frack, Walter Catlett, Maurice St. Clair, Jimmy Alexander, Eddie Le Baron orchestra, Henry Busse and orchestra, Mitch Ayres orchestra.

COMEDY WITH MUSIC. A resort hotel owner is in a bad spot because his top act is split by the girl joining the Spars. His promotion man assures him he'll fix it up and in a waitress finds a girl who formerly danced in her homeland. He grooms her for the spot and she makes a hit. Then he fixes it for her to go to a big city and become a star but he loses his business and finally enters the service. She finally locates him in a hospital, wounded, and rises to greater heights of stardom after everything is patched up.

WESTWARD BOUND
(Monogram)

PRODUCER: Robert Tansey. DIRECTOR: Robert Tansey. PLAYERS: Ken Maynard, Hoot Gibson, Bob Steele, Betty Miles, John Bridges, Harry Woods, Karl Hackett, Weldon Heyburn, Hal Price, Roy Brent, Frank Ellis, Curly Dresden.

WESTERN DRAMA. The Trail Blazers are called to Big Horn territory to investigate a gang of desperadoes destroying ranches. A compact group with advance knowledge of the annexing of the region to the State of Montana have plotted to run the ranchers out so they can grab the land. The trio headquarter at the ranch of Enid Barrett, who has no cowhands, and manage to elect Ken sheriff. When the land grabbers attempt to make a final drive to get rid of the last remaining ranchers the boys thwart them and capture the entire gang.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1596-1597.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1587.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	(tent.) Sept.,'43	90m	May 1,'43	1546	1081	1575
•Action in the North Atlantic	WB	221	Humphrey Bogart-Raymond Massey	June 12,'43	127m	May 22,'43	1325	983	1507
Adventure in Blackmail (British) (formerly Breach of Promise)	English	....	Clive Brook-Judy Campbell	Aug. 5,'43	70m	July 17,'43	1426	....	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1,'43-44	64m	Aug. 21,'43	1547	1471	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Adventures of Tartu (formerly Tartu)	MGM	406	Robert Donat-Valerie Hobson	(tent.) Oct.,'43	103m	Aug. 7,'43	1546	....	....
•Aerial Gunner	Para.	4223	Chester Morris-Richard Arlen	Block 5	78m	Mar. 27,'43	1226	1091	1575
•Air Raid Wardens, The	MGM	326	Laurel and Hardy	Apr.-May,'43	67m	Mar. 20,'43	1214	1091	....
Ali Baba and the 40 Thieves	Univ.	....	Jon Hall-Maria Montez	Not Set	....	.....	....	1457	....
•Alaska Highway	Para.	4227	Richard Arlen-Jean Parker	Block 6	66m	June 26,'43	1387	1192	....
•All by Myself	Univ.	7043	Patric Knowles-Evelyn Ankers	June 11,'43	63m	June 5,'43	1350	1277	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	62m	Oct. 2,'43	1566	1192	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	.....	....	1457	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	.....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	.....	....	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Haviland	Not Set	....	.....	....	1431	....
•Appointment in Berlin	Col.	4011	George Sanders-Marguerite Chapman	July 15,'43	77m	July 24,'43	1441	1305	1575
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	....	.....	....	1545	....
Around the World	RKO	....	Kay Kyser-Joan Davis	Not Set	....	.....	....	1457	....
•Assignment in Brittany	MGM	327	Pierre Aumont-Susan Peters	Apr.-May,'43	98m	Mar. 13,'43	1201	1019	1432
•BACKGROUND to Danger	WB	222	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	1058	1507
Banjo on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	55m	July 24,'43	1559	....	....
•Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	1507
•Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17,'43	1425	1362	1575
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	(tent.) Oct.,'43	94m	July 3,'43	1532	1191	1507
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
•Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16,'43	....	.....	....	1531	....
•Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	58m	Aug. 28,'43	1506	1305	....
•Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	59m	June 12,'43	1362	1276	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
•Black Market Rustlers	Mono.	....	The Range Busters	Aug. 27,'43	58m	Sept. 4,'43	1522	1391	....
•Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Sea Fighters	Artkino	....	Documentary	July 27,'43	64m	July 31,'43	1455	....	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	....	.....	....	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct 8,'43	55m	Sept. 18,'43	1542	1509	....
•Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	1507
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
•Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	59m	Aug. 7,'43	1471	1276	....
•Bordertown Gunfighters	Re.	2313	Bill Elliott-Gabby Hayes	July 8,'43	55m	July 3,'43	1402	1375	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	....	.....	....	1599	....
•Boy from Stalingrad	Col.	4025	Bobby Samarzich-Conrad Binyon	May 20,'43	70m	July 10,'43	1414	1191	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	.....	....	1531	....
Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	52m	Oct. 9,'43	1573	1531	....
•CABIN in the Sky	MGM	323	"Rochester"-Ethel Waters	Apr.-May,'43	98m	Feb. 13,'43	1157	1019	1575
Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Canyon City	Rep.	....	Don Barry-Helen Talbot	Nov. 30,'43	....	.....	....	1599	....
•Captive Wild Woman	Univ.	7014	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
Charlie Chan in the Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Jan. 17,'44	....	.....	....	1599	....
City That Stopped Hitler—Heroic Stalingrad	Para.	4331	Russian Documentary	Sept. 4,'43	58m	Sept. 4,'43	1521	....	....
Chance of a Lifetime, The	Col.	....	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
•China	Para.	4222	Loretta Young-Alan Ladd	Block 5	78m	Mar. 27,'43	1226	1091	1432
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1575
Coastal Command (British)	RKO	....	War Documentary	Not Set	60m	Nov. 14,'42	1532	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	Nov. 12,'43	....	.....	....	1457	....
•Colt Comrades	UA	....	William Boyd	June 18,'43	67m	June 26,'43	1386	1339	....
•Coney Island	20th-Fox	343	Betty Grable-George Montgomery	June 18,'43	96m	May 22,'43	1325	995	1507
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	....
•Constant Nymph, The	WB	223	Charles Boyer-Joan Fontaine	July 23,'43	112m	July 3,'43	1401	1391	1507

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Corvette K-225	Univ.	....	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	....
Cover Girl, The (color)	Col.	....	Rita Hayworth-Jinx Falkenberg	Not Set	....	....	....	1416	....
•Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	52m	July 3,'43	1402	1277	....
•Cowboy in Manhattan	Univ.	7036	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
•Crash Dive (color)	20th-Fox	340	Tyrone Power-Anne Baxter	May 14,'43	105m	Apr. 24,'43	1273	962	1507
Crazy House	Univ.	....	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
•Crime Doctor	Col.	4017	Warner Baxter-Margaret Lindsay	June 22,'43	66m	June 12,'43	1361	1305	....
Cross of Lorraine, The	MGM	....	Pierre Aumont-Gene Kelly	Not Set	....	.....	....	1457	....
Cry Havoc	MGM	....	Margaret Sullavan-Ann Sothern	Not Set	....	.....	....	1555	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	....	.....	....	1555	....
•Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	80m	Oct. 23,'43	1594	1509	....
Dangerl Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
•Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	....	.....	....	1555	....
Deerslayer, The	Rep.	....	Bruce Kellogg-Jean Parker	Not Set	....	.....	....	1599	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Destination, Tokyo	WB	....	Cary Grant-John Garfield	Not Set	....	.....	....	1530	....
•Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sept.2,'43	99m	Aug. 21,'43	1496	1162	1575
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	....	.....	....	1566	....
•Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26,'43	1385	1091	1575
Doughboys in Ireland	Col.	....	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	(tent.) Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	.....	....	1599	....
•DuBarry Was a Lady (color)	MGM	333	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	1575
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	.....	....	....	....
•FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17,'43	1426	1362	....
Falcon and the Coeds	RKO	....	Tom Conway-Jean Brooks	Not Set	....	.....	....	1599	....
•Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	Block 5	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1,'43-44	94m	Aug. 21,'43	1547	1182	....
False Colors	UA	....	William Boyd	Not Set	....	.....	....	1431	....
•False Faces	Rep.	222	Rex Williams-Bill Henry	May 26,'43	56m	May 29,'43	1338	1277	....
•Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1,'43	....	.....	....	1391	....
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fire in the Straw (French)	Rosner	....	Lucien Baroux-Jean Fuller	July 2,'43	90m	July 17,'43	1427	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
•First Comes Courage	Col.	4008	Merle Oberon-Brian Aherne	July 29,'43	86m	Sept. 11,'43	1529	1362	1575
•Five Graves to Cairo	Para.	4224	Franchot Tone-Anne Baxter	Block 5	96m	May 8,'43	1301	1192	1432
Flemish Farm (British)	Two Cities-Gen'l	....	Clive Brook-Clifford Evans	Not Set	82m	Aug. 21,'43	1495	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	....
•Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Block 5	101m	Feb. 6,'43	1145	983	1392
•Follies Girl	PRC	306	Wendy Barrie-Gordon Oliver	July 26,'43	74m	Sept. 18,'43	1542	1104	....
•Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	70m	Oct. 9,'43	1573	1531	....
Fortress on Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For the Love of Mike	MGM	....	Margaret O'Brien-James Craig	Not Set	....	.....	....	1555	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1575
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	.....	....	1416	....
•Frontier Bad Men	Univ.	7011	Diana Barrymore-Robert Paige	Aug. 6,'43	77m	Aug. 7,'43	1470	1375	....
•Frontier Fury	Col.	4205	Charles Starrett-Arthur Hunnicutt	June 24,'43	53m	July 17,'43	1427	1305	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	57m	July 10,'43	1532	1375	....
•GALS, Incorporated	Univ.	7046	Leon Errol-Grace McDonald	July 9,'43	61m	July 10,'43	1414	1375	....
Gang's All Here, The (color)	20th-Fox	....	Alice Faye-Carmen Miranda	Not Set	....	.....	....	1530	....
•Gangs, Inc. (Reissue)	PRC	123	Alan Ladd-Joan Woodbury	June 15,'43	72m	June 7,'41	1386	....	....
Gangway for Tomorrow	RKO	....	Margo-Robert Ryan	Not Set	....	.....	....	1566	....
Gentle Sex (British)	Two Cities-Gen'l	....	Rosamund John-Joyce Howard	Not Set	93m	May 8,'43	1303	....	....
•Get Going	Univ.	7045	Grace McDonald-Robert Paige	June 25,'43	60m	June 26,'43	1386	1375	....
•Ghosts on the Loose	Mono.	....	East Side Kids	July 30,'43	65m	June 19,'43	1374	1351	....
Gildersleeve on Broadway	RKO	....	Harold Peary-Billie Burke	Not Set	62m	Oct. 23,'43	1595	1566	....
•Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	(tent.) Nov.,'43	99m	Aug. 7,'43	1558	1191	....
Girl From Leningrad, The	UA	....	Anna Sten-Kent Smith	Not Set	....	.....	....	1457	....
Girl from Monterey	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	59m	Sept. 25,'43	1554	1509	....
•Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1,'43-44	70m	Aug. 14,'43	1559	1191	....
•Good Luck, Mr. Yates	Col.	4014	Claire Trevor-Edgar Buchanan	June 29,'43	70m	June 19,'43	1374	1351	....
Government Girl	RKO	....	Olivia de Havilland-Sonny Tufts	Not Set	....	.....	....	1416	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	....
Guadalajara (Mexican)	Maya	....	Pedro Armendariz-Chaflin	June 11,'43	100m	June 26,'43	1386	....	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	....	.....	....	1457	....
Gun Master, The	UA	....	Albert Dekker-Claire Trevor	Oct. 29,'43	....	.....	....	1531	....
Gung Ho	Univ.	....	Randolph Scott-Grace McDonald	Nov. 26,'43	....	.....	....	1599	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	.....	....	....	....
Guy Named Joe, A	MGM	....	Spencer Tracy-Irene Dunne	Not Set	....	.....	....	1431	....
Gyandev of India	Ram Bagai	....	Indian Feature	Apr. 9,'43	63m	Apr. 24,'43	1275	....	....
HAIL to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	....	.....	....	1055	....
•Hands Across the Border	Rep.	....	Roy Rogers-Ruth Terry	Not Set	....	.....	....	1545	....
Happy Land	20th-Fox	....	Don Ameche-Frances Dee	Not Set	....	.....	....	1555	....
•Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	....
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	70m	Oct. 9,'43	1574	1545	....
•Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26,'43	78m	July 31,'43	1455	1339	....

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Heart of a Nation (French)	A.F.E.	....	Raimu-Michele Morgan	Oct. 13,'43	95m	Apr. 3,'43	1239	....	....
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1575
Heavenly Body, The	MGM	....	William Powell-Hedy Lamarr	Not Set	....	.....	....	1555	....
Henry Aldrich Haunts a House	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1566	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1431	....
•Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26,'43	1386	1104	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
•Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Sept. 10,'43	64m	July 31,'43	1456	1391	....
•Hers to Hold	Univ.	7006	Deanna Durbin-Joseph Cotten	July 16,'43	94m	July 17,'43	1425	1375	1575
Hi Diddle Diddle	UA	....	Martha Scott-Adolph Menjou	Aug. 20,'43	71m	July 31,'43	1559	1375	1575
•High Explosive	Para.	4221	Chester Morris-Jean Parker	Block 5	62m	Mar. 27,'43	1226	983	....
His Butler's Sister	Univ.	....	Deanna Durbin-Pat O'Brien	Not Set	....	.....	....	1555	....
•Hit the Ice	Univ.	7003	Abbott and Costello	July 2,'43	82m	July 3,'43	1401	1162	1575
•Hitler's Madman (formerly Hitler's Hangman)	MGM	334	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	1575
Hi Ya Sailor	Univ.	....	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1575
•Honeymoon Lodge	Univ.	7047	David Bruce-Harriet Hilliard	July 23,'43	63m	July 31,'43	1455	1375	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1,'43-44	88m	Aug. 14,'43	1579	1277	....
Hour Before the Dawn, The	Para.	....	Mickey Rooney-Frank Morgan	June-Aug.,'43	....	.....	....	1555	....
•Human Comedy, The	MGM	380	Veronica Lake-Franchot Tone	Not Set	115m	Mar. 6,'43	1190	1019	1432
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	(tent.) Sept.,'43	102m	July 31,'43	1579	1192	....
•I Escaped from the Gestapo	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
•In Old Monterey (Reissue)	Rep.	2306	Gene Autry	Sept. 1,'43	74m	Aug. 12,'39	1494	....	....
In Old Oklahoma	Rep.	....	John Wayne-Martha Scott	Not Set	102m	Oct. 23,'43	1593	....	....
In Our Time	WB	....	Ida Lupino-Paul Henreid	Not Set	....	.....	....	1416	....
Iron Major, The	RKO	....	Pat O'Brien-Ruth Warrick	Not Set	85m	Oct. 23,'43	1593	1555	....
Is Everybody Happy?	Col.	....	Ted Lewis-Nan Wynn	Oct. 28,'43	....	.....	....	1545	....
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	....
•It's a Great Life	Col.	4018	Penny Singleton-Arthur Lake	May 27,'43	68m	July 10,'43	1414	1241	....
•I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Block 5	68m	Mar. 20,'43	1214	1057	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Not Set	....	.....	....	1554	....
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	1240	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'41	1594	....	....
•Jitterbugs	20th-Fox	342	Laurel and Hardy	June 11,'43	74m	May 29,'43	1338	1305	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1575
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
•LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Block 5	62m	Mar. 20,'43	1213	962	....
Lad from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Jan. 31,'44	....	.....	....	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1,'43-44	86m	Aug. 21,'43	1547	1240	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	(tent.) Dec.,'43	90m	Aug. 21,'43	1546	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
•Law of the Northwest	Col.	4204	Charles Starrett-Shirley Patterson	May 27,'43	59m	May 29,'43	1338	1018	....
•Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	Aug. 6,'43	58m	Aug. 21,'43	1496	1339	....
•Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
•Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	66m	May 8,'43	1303	1241	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1,'43-44	76m	Aug. 7,'43	1559	1277	1575
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Life of Simon Bolivar, The (Mexican)	Grovas-Mohme	....	Mexican Historical Feature	June 17,'43	152m	June 26,'43	1386	....	....
•Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	May 7,'43	....	.....	....	1277	....
•Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 28,'43	....	.....	....	1509	....
•Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	....	.....	....	....	....
•Lone Rider in Wolves of Range	PRC	366	Bob Livingston-Al St. John	June 21,'43	60m	.....	....	1362	....
•Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6,'43	58m	June 19,'43	1373	1019	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	....	....
MADAME Curie	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	.....	....	1416	....
Mad Ghoul, The	Univ.	....	Evelyn Ankers-David Bruce	Nov. 5,'43	65m	Oct. 23,'43	1594	1586	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	(tent.) Dec.,'43	103m	Aug. 7,'43	1547	....	....
•Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
•Man from Thunder River	Rep.	2312	Bill Elliott-George Hayes	June 11,'43	59m	May 22,'43	1325	1277	....
Man in Grey, The (British)	Gains.	....	Margaret Lockwood-James Mason	Not Set	116m	Aug. 14,'43	1482	....	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	.....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
•Mexicali Rose (Reissue)	Rep.	2305	Gene Autry	July 15,'43	58m	Apr. 1,'39	1373	....	....
•Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17,'43	1426	1402	....
Millions Like Us (British)	Gains.-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23,'43	1595	....	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
•Mission to Moscow	WB	220	Walter Huston-Ann Harding	May 22,'43	123m	May 8,'43	1304	1058	1507
•Mister Big	Univ.	7009	Gloria Jean-Donald O'Connor	May 28',43	74m	May 29,'43	1338	1277	1507
•More the Merrier, The	Col.	4001	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	1392
•Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	1507
Mr. Muggs Steps Out	Mono.		East Side Kids	Dec. 10,'43				1555	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	48m	July 31,'43	1579	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
•My Kingdom for a Cook	Col.	4010	Charles Coburn-Isobel Elsom	Aug. 31,'43	82m	Oct. 23,'43	1593	1391	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	62m	Oct. 23,'43	1594	1586	....
•Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NEARLY Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	.....	....	1545	....
Never a Dull Moment	Univ.	....	Ritz Bros.-Frances Langford	Nov. 19,'43	....	.....	....	1351	....
•No Escape (reviewed as I Escaped from the Gestapo)	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
•Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27,'43	71m	Aug. 14,'43	1481	1431	....
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	93m	Oct. 23,'43	1593	1471	....
No Time for Love	Para.	....	Claudette Colbert-Fred McMurray	Not Set	....	.....	....	855	....
North Star, The	RKO-Goldwyn	....	Walter Huston-Anne Baxter	Not Set	105m	Oct. 16,'43	1585	1305	....
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Old Acquaintance	WB	....	Bette Davis-Miriam Hopkins	Not Set	....	.....	....	1192	....
•Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
•Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15,'43	55m	Oct. 2,'43	1566	1402	....
Overland Mail Robbery	Rep.	....	Bill Elliott-Anne Jeffreys	Not Set	55m	Oct. 23,'43	1594	....	....
•Ox-Bow Incident, The	20th-Fox	336	Henry Fonda-Dana Andrews	May 21,'43	75m	May 8,'43	1302	872	1507
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
•Passport to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19,'43	71m	Oct. 23,'43	1595	1457	....
•Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17,'43	1426	1240	....
•Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27,'43	91m	Aug. 21,'43	1493	1192	....
•Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	1432
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	.....	....	1531	....
•Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	May 21,'43	47m	July 17,'43	1427	986	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
•Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 8,'43	1290	....	....
•Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	1432
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	....
•RAIDERS of San Joaquin	Univ.	7076	Johnny Mack Brown	June 4,'43	59m	June 5,'43	1349	1009	....
Raiders of Sunset Pass	Rep.	....	John Paul Revere-Smiley Burnette	Not Set	....	.....	....	1457	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
•Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Ravaged Earth, The	St. Rts.	....	Documentary	July 30,'43	68m	Dec. 4,'42	1043	....	....
Report from the Aleutians	WAC	....	Documentary	July 30,'43	47m	July 31,'43	1456	....	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 15,'43	57m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	....	Bela Lugosi-Michael Duane	Nov. 11,'43	....	.....	....	1599	....
•Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
•Ride, Tenderfoot, Ride (Reissue)	Rep.	2304	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
•Riders of the Rio Grande	Rep.	266	Three Mesquiteers	May 21,'43	55m	May 15,'43	1315	1276	....
Riding High (color)	Para.	....	Dorothy Lamour-Dick Powell	Not Set	....	.....	....	1431	....
Right About Face	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	....	.....	....	1241	....
•Robin Hood of the Range	Col.	4206	Charles Starrett-Kay Harris	July 29,'43	57m	Aug. 14,'43	1482	1057	....
Roger Touhy, Last of the Gangsters	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	.....	....	1362	....
Russian Story, the	Artkino	....	Historical Feature	June 8,'43	73m	June 5,'43	1349	....	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	....
Saint Meets Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillie	July 29,'43	70m	Aug. 7,'43	1558	....	....
•Salute for Three	Para.	4225	Macdonald Carey-Betty Rhodes	Block 5	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	(tent.) Sept.,'43	101m	July 31,'43	1579	1057	1575
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
•Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	62m	May 15,'43	1314	1277	....
Schweik's New Adventures (British)	Eden-Coronel	....	Lloyd Pearson-Julien Mitchell	Not Set	80m	Sept. 25,'43	1554	....	....
•Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15,'43	....	.....	....	1531	....
Seeds of Freedom (Russian)	Artkino	....	Revival of "Potemkin"	Aug. 24,'43	69m	Sept. 4,'43	1522	....	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1,'43-44	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	.....	....	1457	....
Shrine of Victory (British)	20th-Fox	....	Documentary on Greece	Not Set	45m	Aug. 21,'43	1558	....	....
•Silver Spurs	Rep.	256	Roy Rogers	Aug. 12,'43	68m	July 24,'43	1442	1351	....
•Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 3,'43	55m	Sept. 4,'43	1521	1391	....
•Sky's the Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17,'43	1425	1162	....
•Sleepy Lagoon	Rep.	228	Judy Canova-Dennis Day	Sept. 5,'43	65m	Aug. 21,'43	1496	1391	....
•Slightly Dangerous	MGM	325	Lana Turner-Robert Young	Apr.-May,'43	94m	Mar. 6,'43	1189	1057	1432
Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	....	.....	....	1599	....
•Someone to Remember	Rep	225	Mabel Paige-John Craven	Aug. 21,'43	80m	Aug. 7,'43	1470	1276	....
•Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	June 11,'43	83m	Feb. 20,'43	1169	....	....
•Souls at Sea (Reissue)	Para.	4254	Gary Cooper-George Raft	Reissue	93m	Aug. 14,'37	1374	....	....
•So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26,'43	1385	1104	1575
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1,'43-44	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	....	Louise Allbritton-Lon Chaney	Nov. 5,'43	....	.....	....	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	....	.....	....	1416	....
Song of Russia	MGM	....	Robert Taylor-Susan Peters	Not Set	....	.....	....	1416	....
•Song of Texas	Rep.	255	Roy Rogers	June 14,'43	69m	May 29,'43	1337	....	....
Song of the Marimba (Mexican)	Clasa-Mohme	....	Fernando Soler-Sara Garcia	Aug. 20,'43	131m	Sept. 11,'43	1530	....	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	
•Spitfire (British)	RKO	353	Leslie Howard-Rosamund John	Special	90m	Apr. 24,'43	1275	....	1432

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
•Spy Train	Mono.	....	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	....
•Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
•Stage Door Canteen	UA	....	Stage and Screen Stars	Special	132m	May 15,'43	1313	1115	1575
•Stormy Weather	20th-Fox	344	Bill Robinson-Lena Horne	July 16,'43	77m	May 29,'43	1337	1192	1575
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	.....	....	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
•Stranger from Pecos	Mono.	....	Johnny Mack Brown	July 16,'43	56m	July 17,'43	1427	1277	....
•Stranger in Town, A	MGM	324	Frank Morgan-Jean Rogers	Apr.-May,'43	67m	Feb. 13,'43	1158	1079	....
•Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1532	1305	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Dec. 31,'43	....	.....	....	1555	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	....
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Jan. 7,'44	....	.....	....	1586	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	(tent.) Oct.,'43	86m	May 8,'43	1546	1191	....
•Swing Your Partner	Rep.	221	Lulubelle and Scotty-Vera Vague	May 20,'43	72m	May 8,'43	1302	1276	....
TARZAN'S Desert Mystery	RKO	....	Johnny Weissmuller-Nancy Kelly	Not Set	....	.....	....	1362	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	....	.....	....	1545	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1575
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	July 1,'43	43m	June 12,'43	1546	1019	....
Theatre Royal (British)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	100m	June 5,'43	1350	....	....
•There's Something About A Soldier	Col.	....	Douglass Drake-Tom Neal	Not Set	....	.....	....	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Aug. 14,'43	114m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	.....	....	1416	....
•This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Block 5	103m	Mar. 20,'43	1213	1162	1392
Thousands Cheer (color)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	126m	Sept. 18,'43	1541	1079	....
•Thumbs Up	Rep.	223	Brenda Joyce-Richard Fraser	July 5,'43	67m	June 19,'43	1374	1351	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	58m	Sept. 25,'43	1554	1531	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	83m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1,'43-44	80m	Aug. 14,'43	1579	1457	....
•Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	63m	.....	....	....	....
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
Tropicana	Col.	....	Mae West-Victor Moore	Not Set	....	.....	....	1555	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1,'43-44	94m	Aug. 14,'43	1578	1079	....
•Two Senoritas from Chicago	Col.	4019	Jinx Falkenburg-Joan Davis	June 10,'43	68m	June 5,'43	1349	1305	....
•Two Tickets to London	Univ.	7013	Michele Morgan-Alan Curtis	June 18,'43	78m	June 19,'43	1373	1339	....
•UNDERDOG, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	65m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	....	Ray Milland-Ruth Hussey	Not Set	....	.....	....	1416	....
•Union Pacific (Reissue)	Para.	4250	Barbara Stanwyck-Joel McCrea	Reissue	138m	Apr. 29,'39	1374	....	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	65m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	....	.....	....	1457	....
VICTORY Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1575
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
•WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19,'43	55m	July 31,'43	1455	1391	....
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	114m	July 31,'43	1579	986	1575
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	1326	....	....
•West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug 23,'43	....	.....	....	1351	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 10,'44	....	.....	....	1599	....
•We've Never Been Licked	Univ.	7064	Richard Quine-Noah Beery, Jr.	July 30,'43	104m	Aug. 7,'43	1469	1115	1575
We Will Come Back (Russian)	Artkino	....	Russian Feature	Oct. 14,'43	93m	Oct. 23,'43	1595	....	....
•What's Buzzin', Cousin?	Col.	4015	Ann Miller-John Hubbard	July 8,'43	75m	July 31,'43	1454	1351	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	(tent.) Dec.,'43	87m	Oct. 2,'43	1565	1431	....
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowell	Not Set	....	.....	....	1586	....
•Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	July 23,'43	60m	June 26,'43	1387	1276	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1575
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Dec. 24,'43	....	.....	....	1554	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Aug. 6,'43	47m	Mar. 13,'43	1532	1019	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....
•Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1575
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	(tent.) Nov.,'43	77m	July 31,'43	1578	1240	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1587.

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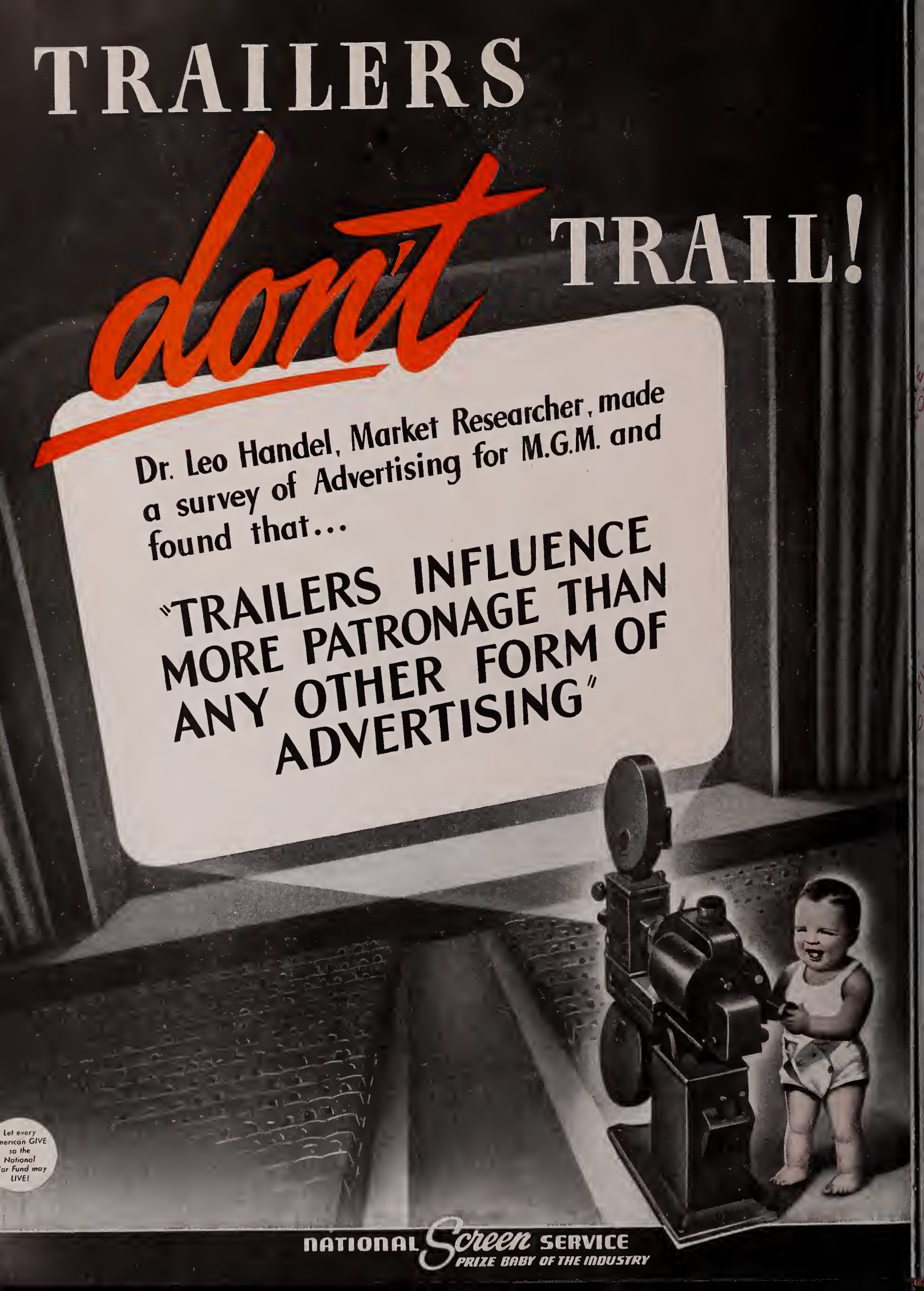
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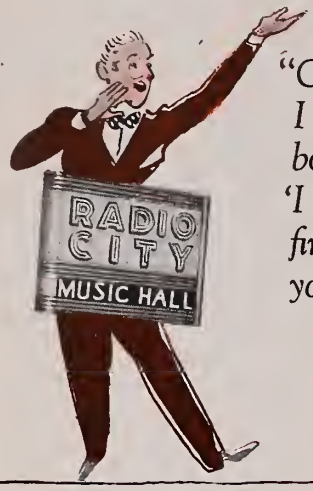
BRITISH SEEK GUARANTEED PLAYING TIME IN U. S.

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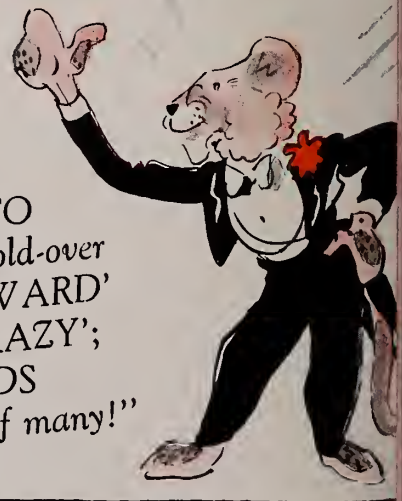


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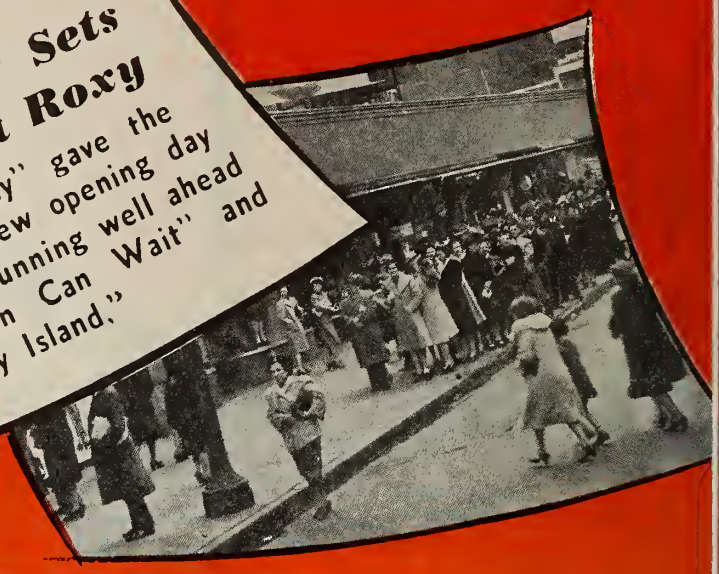
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THE FILM DAILY

"Rosie O'Grady" Sets New Record at Roxy

"Sweet Rosie O'Grady" gave the New York Roxy a new opening day record yesterday, running well ahead of both "Heaven Can Wait" and "Coney Island."

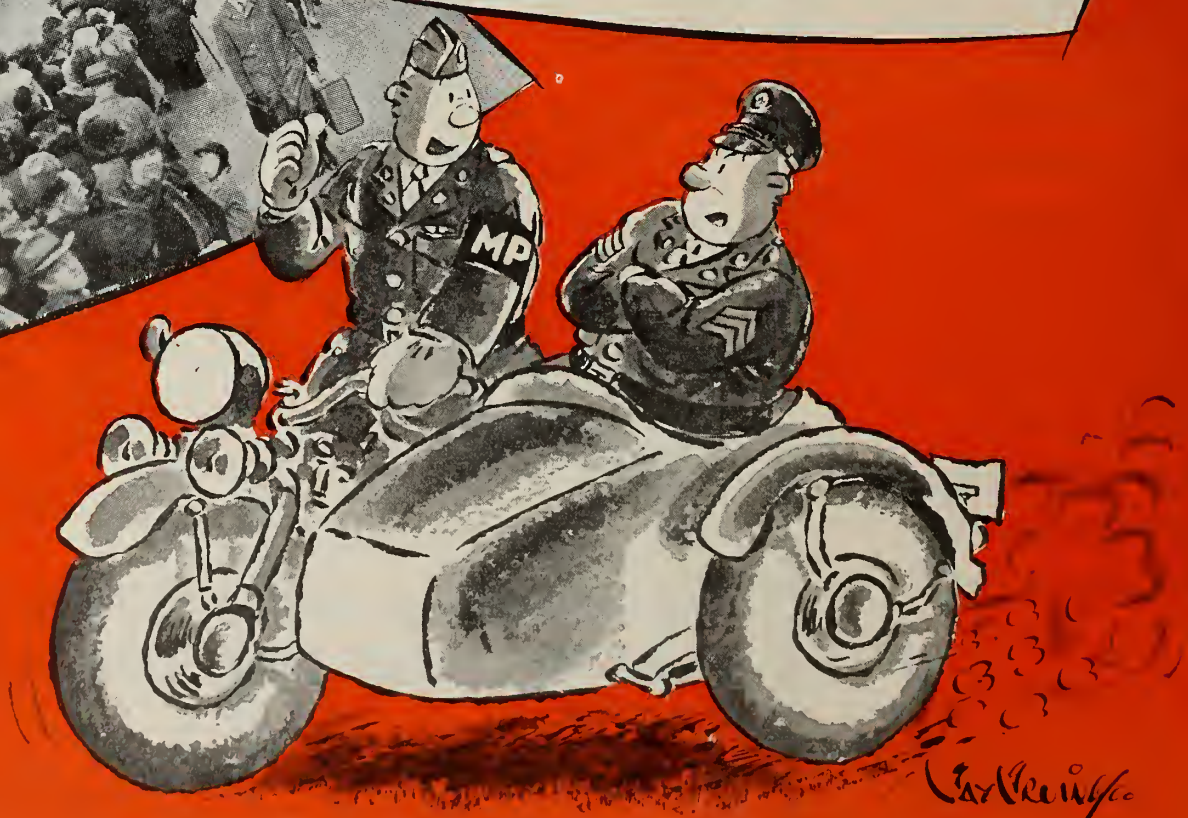




Held Over, Roxy, N. Y.!
Held Over, Milwaukee!
Held Over, Philadelphia!
Held Over, Seattle!
Held Over, Utica!

HELD OVER, ALL OVER!





"Don't look now...but your pin-up is showing!"

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

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October 30, 1943

INTERNATIONAL

WITH the beginning of the end in sight and post-war planning following fast, or over-running quite, the progress of the Allies, the motion picture's place in the world-to-be is getting intensified attention, as the news pages of this journal attest.

There is a particular interest in the tidings anent the motion picture observers in Moscow through the days of the momentous conference.

There is a very special interest in the announcement of the project of a British theatre in Moscow which is to be devoted to the presentation of British pictures.

Both the Department of State and the Department of the Treasury are indicating an interest in the international status of the American industry. Undisclosed interests of at least a semi-official nature have been quietly seeking, for the last fortnight, data on the investment of American picture persons or interests in foreign picture enterprises.

At the moment the focus of film attention coincides with the center of interest in the complex pattern of world power politics, so obviously Moscow.

THE American exhibitor can the while view the scene with considerable equanimity. Nowhere else in the world is there a sufficient entertainment buying power to importantly affect or displace the American center of influence on the art, its content and policy. That ancient saw, "He who pays the fiddler calls the tune", is the law, the world around.

The decidedly marked rise of business persons in the functions of our Government, and in far flung posts, is also something to be viewed with satisfaction by the people of the motion picture, which is very much a business. As has been observed so often, whereas it was once said that "trade follows the flag", it is now known and has long been demonstrated that trade does follow the films.

It is conceded now, more importantly than ever before, that what we call "Hollywood", while delivering entertainment, sells all of the United States and its wares.

The competition which the American industry encounters on the world map of the days to come appears likely to be more inspired by that than by the direct pursuit of amusement dollars. But no subsidy can be a substitute for entertainment.

For more than a decade now, and all through the period of the rising walls of nationalism which preceded the present war, practically all the other governments in the world were trying to do things about the screen. They were, it must be observed, doing all manner of things to meet the simple effectiveness of a free American industry tending to its own business in its own way.

△ △ △

¶ Speaking of war and entertainment—the newspapers this week swept into, and sometimes across, page 1 with two Class A murder stories. These murders alike contained the basic ingredients: beauty, money, sex, and names, with some of the sex on the bias. Mr. Jimmy Jemail, the inquiring photographer for the tabloid, New York *Daily News*, came in with a symposium including a bank clerk, an accountant, a housewife, a private soldier from Brooklyn, a telephone girl and a chemist, who admitted they were reading more about murder than war. Meanwhile, the staid New York *Times*, always competent, turned in the spiciest and most detailed coverage on the Beekman Hill case. One column heads, no black type, no boxes, no diagrams, but plenty of well chosen words. The answer is drama.

¶ "Postwar" is getting a lot of examination, hoping, promising and forecasting. Inevitably, all the if's and conditions being what they are, and are not, the figures have to partake considerably of the quality of what movieland knows as "table cloth figures". So now we have from E. F. Hutton & Company, of New York's "downtown", a privately circulated little house organ which is contemplating the sometime tomorrow, thus: "If the frequently cited postwar objective of $100 billion annual national income is realized, expenditures for recreation of about $1.9 billion a year would appear a reasonable expectation. This would suggest gross revenues in the neighborhood of $450 million for the four companies under consideration." The four companies and the view of expectancy, when, as and if, on the basis of calculated net income per share, assuming a 50 per cent tax rate, as of then, are: Loew's, $5.75; Paramount, $2.10; Twentieth Century-Fox, $1.90, and Warners, $1.80.

¶ Pundits, seers and columnists and commentators have been doing a considerable marveling at the current fervour of devotion, mainly of youth, to the manifestation known as Frank Sinatra. A five-minute radio sample suffices for the answer. It is simple, very simple, sentiment of the canoe-cuddle-moonlight variety. It is not contaminated with even traces of thought, plot or problem. It oozes and flows like the sap in the sugar maple in springtime. The chronically adolescent consumers take it just like the fuzzy kitten takes warm milk, not troubling to reason and without effort. Sweet-and-simple is the formula, not magic.

¶ As perhaps you may have detected elsewhere, Mr. Samuel Goldwyn has slipped into town, meaning New York and the Waldorf Towers, with a mission of launching his "The North Star", which has been amply mentioned in interviews and elsewhere as an important production. In the course of some discussions Mr. Goldwyn has voiced some right pithy observations, including that "the fact a lot of people stay away from a picture does not immediately brand it as an artistic triumph". One is also to be pleased with his comment that "more than half of the audience is under 21", with his indication that that is something for producers to consider. He has indicated that he holds that the pictures ought to be made for the customers. He has been working at that rather a while and lots of showmen agree. The interesting and eternal fact is that the audience can never grow up. The world and its arts belong to the young.

—*Terry Ramsaye*

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Uninhibited

COLUMNISTS and commentators have told much but not all about the Hollywood sojourn of Quiz Kid Joel Kupperman, most of their telling tending to place the boy in a lonely cerebral world apart from other juniors of his generation. In fairness to Master Kupperman and little boys in general, at least one more fact rates chronicling.

The tales told of his alacrity in the field of learning are true. He preferred logarithms to lullabies in infancy and startled his parents by learning to write upside down from sitting opposite his elder sister as she did her home work. When they found this out they decided they'd protect him against inhibitions of any kind and see what happened. While acting at Universal studio he memorized the shooting script and, in completely uninhibited unconcern for his elders and established procedure, heckled actors who took liberties with their lines. Cerebrally, everybody agreed, he was a quiz wiz.

Came a day, though, when the little fellow met face to face and with witnesses a problem beyond solution by calculus. 'Twas at the sedate and spacious Hollywood Athletic Club on broad Sunset Boulevard, whence had come ranking representatives of press and radio to break bread with and hurl questions at the juvenile genius. After a series of instantaneous responses to intricate queries, the mathematical marvel walked blandly away from his guests without notice and set out on a tour of the Athletic Club's ample corridors.

He was looking for the little boys' room. An inhibited child might have asked, but failing to find it Joel just went out to the busy boulevard.

S.O.O.H.

IF conversations in progress eventuate as indicated, RKO Radio will add another and possibly precedental chapter to the saga of Hollywood family ties-that-bind by giving a star's mother a producership.

She is Mrs. Lela Rogers, mother of Ginger, and the film she'll produce with her daughter starred, if she gets her wish, will be based on a story property which she brought to the studio's expressedly grateful attention.

Hams in Khaki

JOHN STEINBECK, reporting to the New York *Herald Tribune* by telephone from "Somewhere in the Mediterranean War Theatre," has discovered that a motion picture camera will make a ham of the best of soldiers, and Arabs, too.

"I suppose that there is no weapon which so slyly and surely attacks the souls of men as a moving-picture camera does. . . . We were working on a technical picture for the Army. . . . Weary troops straightened up and marched stiffly and some of them tried to hog the camera and some of them looked fierce and soldierly. All shoulders went back and steps quickened. The thinly covered actor in every one came out."

As for Arabs, Mr. Steinbeck found that the moment the camera began to turn "every Arab stood up grandly and presented his profile and looked sternly toward Mecca." He said that time and time again they tried to catch the Arab relaxed "and looking Arab." But it was to no avail. And Mr. Steinbeck came to the conclusion that the Arab "had seen too many Hollywood films of Valentino as an Arab, or Valentino had studied Arabs under the impact of the camera." He found that the Arabs "were as highly trained in stealing scenes from each other as dress extras in Hollywood."

Sandal Vandals

THE exhibitors who operate the swank Cine La Pax, first run theatre in San Luis Potosi, Mexico, have lost their enthusiasm for the Zapata Society and agrarianism. The agrarians were invited to use the Cine La Paz for a one-day convention on the provision they vacate the house in time for the night show. They vacated as agreed, but took with them the leather upholstering of all the chairs, hacked off because they considered it ideal for manufacture into sandals. There was no show that night. Ironically, the Cine La Paz may some day show, on its screen, the life story of General Emiliano Zapata, who was an important figure in the Mexican revolution, and who is credited with starting agrarianism in Mexico. The Zapata Society is currently in the act of preparing a scenario on the life of General Zapata.

Density

TIMES SQUARE, New York, is "the busiest and most densely populated place in the world at night," according to the Broadway Association, which this week released the results of a survey of the district in wartime. The Association says that the average weekly total attendance in the district is more than 1,779,408, in 83 theatres. And it adds that 44 of these houses exhibit motion pictures, and that they have an average weekly attendance of 1,529,408, with 66,496 seats. The legitimate stage theatres' attendance is only 220,000, with 43,358 seats.

The Association remarks that like all other entertainment mediums, the Metropolitan Opera reflects the new prosperity; that its recent opera-ballet program drew 20 per cent more persons than the year previous.

The Association commented that some of New York's nocturnal visitors seem to come to the city "by rail, bus, airplane, and private automobile, just to vegetate for a while on Broadway."

Remember Clara?

THE GISH sisters, Lillian and Dorothy, recently returned to the sound stages of Hollywood, and now the publicity department of Paramount Pictures announces that the company's producing Bills, Pine and Thomas, are making overtures to the one-time "It" girl of the screen, Clara Bow, hoping to entice the now mistress of a ranch —where she lives with her husband, Rex Bell, former cowboy star—out of retirement. The producers' lure, says the announcement, is a choice role in their forthcoming musical, "Rhythm Ranch."

Metro-Goldwyn-China

METRO-GOLDWYN-MAYER is learning what it took the Japs years to find out: that when you get involved in China, you get involved. Take the case of "Dragon Seed," the Pearl Buck novel of war-torn China. Metro took it, and set out to make preparations for filming it.

Production schedule on a re-converted 100-acre plot of flat and hilly land at Calabasas, Cal., will run 100 days, by blueprint, or maybe more. Studio schedule on the stages will run 21 days, by blueprint, or maybe more.

It took 120 days to prepare the location. Four hills were terraced, China farm fashion. Several miles of roads were constructed, a large flume built through the heart of the valley. More than 40 acres were leveled and converted into fields of rice paddies.

Because the story roams the four seasons, all kinds of wind machines, studio snow and dust-provoking apparatus will be required. Generators have been moved in, live stock imported from studio and surroundings and Chinatown depleted of its basket-weaving residents.

Improving on nature enters with 600 gallons of paint splashed over those terraces in order to shadow them properly for the cameras. Then nature improved on Metro one day last week with an unscheduled rainfall. Out of season, everyone was surprised.

Presumably the boys at Metro, also.

Millions

MILLIONS of soldiers and sailors, with Annie Oakleys to pass them by ticket takers, have visited the nation's motion picture theatres in the past two years. In New York City, from September, 1941, through September of this year, 2,378,251 men of the armed forces asked for and received passes to picture houses, according to the New York City Defense Recreation Committee, better known as Ninety-Nine Park Avenue, dispensers of Annie Oakleys for service men. In the nation's second largest city, Chicago, where alternate forms of amusement are fewer in number, Evelyn S. Nelson of the Chicago Service Men's Center reports that 80 per cent of the service men request tickets to film shows, and in the past two years more than two million such requests have been answered.

Shirley's All Right

EXHIBITORS who've been wondering whether there'd ever be another four-year Number One Money-Making-Star to duplicate Miss Shirley Temple's record in that rank may be interested to learn that it's by no means an improbability that the young lady, now 15, will one day return to that eminence and retain it as long or longer. Whether or no, she's negotiated that "awkward age" successfully and is off on a new career under a management that has made many stars of first magnitude and under contract terms that indicate there's no ceiling on plans for her future.

David O. Selznick is the contractor and the terms of the employment pact, approved in Los Angeles' Superior Court, were revealed as calling for $2,250 weekly the first year (she's working now in the producer's "Since You Went Away"), the amount increasing to $2,500 weekly the second year, $2,750 the third, $3,000 the fourth, $3,500 the fifth, $4,000 the sixth and $5,000 the seventh, providing options are exercised as they come up.

"Since You Went Away" is the producer's first picture since "Gone With the Wind" and "Rebecca," and it's no secret in Hollywood that the plans call for it to match or improve the standard set by those successes. Miss Temple's presence in the cast is a factor. The terms of her contract suggest that the plans for her carry well beyond the present film.

Lights!

DIM-OUT regulations now in effect along the coasts—Atlantic, Gulf, and Pacific—will be lifted November 1.

Announcement of the abandonment of lighting restrictions which have been in effect since our entry into the war was made jointly by the War and Navy Departments, Office of Civilian Defense and War Production Board Wednesday night.

The lifting of the restrictions was based on the success of the campaign against enemy submarines operating in our coastal waters, but it was emphasized that if a serious U-Boat menace arises, the regulations will be re-invoked.

Simultaneously, an appeal was made for voluntary adoption of a "brown out," in the coastal area for the purpose of saving fuel by eliminating non-essential lighting. Unless such a program is made effective, it was warned, it may be necessary to impose restrictions, because of the shortage of coal and oil, which in turn create a shortage of electric power.

No Extras

HAVING pledged their Government to reduce fuel consumption by 30 per cent, Canadian exhibitors this week agreed to eliminate all extra shows for the war's duration. Sunday midnight shows recently were abandoned, but the new rules will result in the discarding of all war charity performances, including film shows for charitable organizations, Government sponsored productions, benefits and concerts. Also to be prohibited under the voluntary rulings of the member exhibitors of the Motion Picture Theatres Association will be special screenings of forthcoming product under any sponsorship.

Bigger Bag

POPCORN vended in Los Angeles theatre lobbies vaulted from a nickel to a dime the bag a fortnight back, so one of the bright young men of this publication's Hollywood Bureau set out to learn whether shrinking supply, freight congestion or some other reason of interest to exhibitors at large might be accountable for the increase.

"Sure the price is up. Why not?"

"Well, and for the information of exhibitors across the country, is it up because there's a shortage, or something of that kind, or why?"

"Oh, it's just an easy nickel. They'll buy anything nowadays, at any price."

"But how did you explain the hike—are you giving them more popcorn?"

"No, we're giving them bigger bags, pinched in at the bottom to look bigger, with the same amount of corn—and we put an electric light under the popper (just a touch of showmanship) to make the stuff look more expensive."

"No trouble in getting the dime? No falling off in gross?"

"Hell, no—and after a while we're going to use a colored light and go to 15 cents."

For Heaven's Sake!

ERNEST W. FREDMAN, managing editor of the *Daily Film Renter*, London trade paper, who writes pungent comment as "Tatler," in the column, "Wardour Street Gossip," is a vigorous advocate of post-war expansion by the British industry in the world market.

"Market your own films," he advises the industry in the September 30th issue. "We have simply got to establish our own organizations throughout the world—and that's the only way we'll get business," he insists. "I have hammered this home until I am sick and tired of saying it."

Pertinent to the world market, he observes further in the same issue that he went to see a British picture and was struck by the number of "plain, unglamorous" women in the cast, a situation which he describes as typical of British films. "Conspicuously dowdy—badly made-up and completely unattractive," is the way he describes them. He concludes, "If we're going to break into the American market, for heaven's sake give them something to look at!"

Light Housekeeping

MEXICO is adding something new in the way of studio appurtenances. Furnished apartments for producers, actors and directors are being built at the Randall-Wright studios under construction in Churubusco, suburb of Mexico City. The idea is to save the time of the personnel in trekking back and forth between studio and city. Churubusco is reported to have cost $1,000,000.

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THIS WEEK the Camera reports:



"OLD ACQUAINTANCE". Bette Davis and Miriam Hopkins, stars of the picture of that name, toast each other in the scene at left. They are cast as two women successful in writing but not in romance. The picture, next on Warners' release schedule, and to be shown to the trade next week, was produced by Henry Blanke and directed by Vincent Sherman. Others in the cast are John Loder and Gig Young. The story is from the play of the same name by John Van Druten.

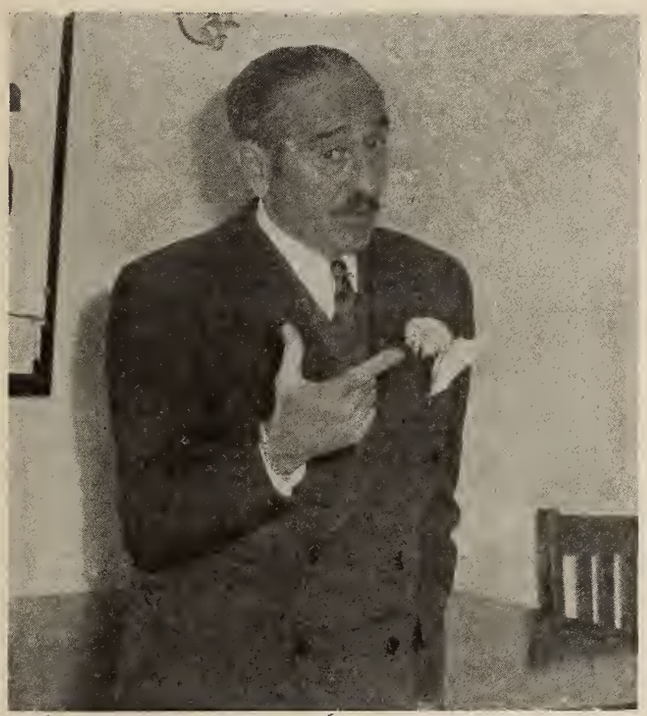
CONTRACT. David O. Selznick, below left, United Artists producer, has signed comedian Garry Moore to a long term optional agreement. Mr. Moore is in radio.





SERVICE MEN were guests at the Paramount Pep Club's annual dinner-dance last Friday night at the Astor Hotel, New York. All were Paramount personnel. George Reeves, who appeared opposite Claudette Colbert in "So Proudly We Hail", and is now an Air Force private, is in the middle row, second from left. Others include Florence Berman, WAC; John Finder, Corporal Julius Levine, Sergeant Phillip Abramson; Chief Petty Officer George Dauenheimer, CG; Sergeant Sam Bottleman, Dom Fraioli, Alec Wolf, Aaron Dultz, Technician Richard Engel, Joseph Stern, Russell Hinchcliffe.

WANTED, by our men overseas—"escapist films only; definitely no war pictures". This was the report of Adolphe Menjou, below, screen actor and USO entertainer, who spoke to the press Tuesday morning in New York, after appearances in England, North Africa, and Sicily. He also noted overwhelming interest in films and in the personal lives of the stars. (See page 48.)



By Staff Photographer



DEBUT. Warners, last week, introduced 22 new players at a "Thank Your Lucky Stars" party in Hollywood. Above are Ann Lewis, one of the "debutantes", Mrs. Red Kann, wife of the Quigley Publishing Company vice-president, and Ida Lupino, Warner actress. In the corner, right, is Mr. Kann.



HONEYMOONING in New York, Frank Boucher, general manager of the K-B Amusement Company, Washington, D. C. Mr. Boucher married Lorene Armstrong, of Washington, Saturday.

Staff Photo



JOSEPH M. SCHENCK, 20th-Fox executive production chief, and Darryl F. Zanuck, the company's production vice-president, are seen above with four of the studio's newest finds: Mary Anderson, Trudy Marshall, June Haver and Gale Robbins. There is one other of that designation, not in the photograph: Jeanne Crain.

GET-TOGETHER, in Boston. James Tibbetts, Loew's State manager; James Cagney, star of "Johnny Come Lately"; Harry Greenman, Loew's Orpheum manager, and James Winn, UA district manager, at the party which preceded the film's opening at both houses.



SEVEN COMPANIES OFFERING REISSUES AND REVIVALS

Exhibitor Demand Leads to Releases; Longer Runs Held Responsible

Exhibitor demands for "more reissues" to help solve partially the product shortage have been answered thus far by seven companies of the 11 producer-distributors. MGM this week was the latest company to fill the gap between available product and the delayed bookings of pictures receiving extended runs and holdovers.

To date, Columbia, Paramount, RKO Radio, Republic, Twentieth Century-Fox and Warner Bros. have released reissues. Universal, United Artists, Monogram and PRC Pictures are the only companies which thus far have not put reissues on the market, although many of the seven companies who have, have not officially designated the pictures as reissues.

Toward the end of the 1942-43 season and the start of the current season, a few companies announced reissues and later reported that the packaging of two successful pictures of former seasons was bringing in receipts unprecedented for old product.

Distributors Packaging Reissued Product

Distributors attribute the spurring of the market to the generally increased box office business and to the delayed playoff of current product because of longer early runs in the first run houses. In merchandising reissues, film companies have found it advantageous to package the films and have been giving them the distribution, advertising and press book handling customarily accorded the current season's product.

Ten pictures from schedules of past seasons are being made available by MGM, according to an announcement from that company. No effort would be made to sell these productions, it was said, but they would be available at MGM exchanges for customers to book any or all, as individual situations may require. In most instances sufficient prints are in stock, but new prints will be ordered whenever necessary. For this reason, it would be more accurate to call these pictures revivals than reissues.

Three Robert Taylor Films Are Made Available

In the list of the 10 MGM revivals there are two starring Myrna Loy; two with the Marx Brothers; three with Robert Taylor and one with Spencer Tracy. The films are: "Third Finger, Left Hand," Myrna Loy, Melvyn Douglas; "Northwest Passage," Spencer Tracy; "The Big Store" and "Go West," Marx Brothers; "Love Crazy," Myrna Loy and William Powell; "Flight Command," Robert Taylor; "Billy the Kid," Robert Taylor; "A Christmas Carol," Lionel Barrymore; "Escape," Norma Shearer and Robert Taylor, and "Come Live With Me," Hedy Lamarr and James Stewart.

Reissues by company, to date, are as follows: Columbia: "It Happened One Night" and "Lost Horizon of Shangri-La"; Paramount; "Souls at Sea" and "Union Pacific." Twentieth Century-Fox: "The Rains Came," "Under Two Flags," "In Old Chicago" and "Banjo On My Knee." Warner Bros.: "Oklahoma Kid," "Crime School," "Girls on Probation," the latter two being sold as a package, and "Torrid Zone," which probably will be released in December. Six Dick Foran Westerns also have been reissued by Warners.

"Snow White" To Be Reissued By RKO This Season

To date, Republic has released seven of the eight Gene Autry Westerns which the company announced last winter it would reissue.

In New York last Friday, Ned E. Depinet, president of RKO Radio, announced the company would reissue this season Walt Disney's full-length Technicolor film, "Snow White and the Seven Dwarfs," under terms of the new five-year deal which was recently completed between the distributor and producer. No definite release date has been set by the company, but it is considered likely that the film will be reissued during the Christmas holidays.

First released in the autumn of 1937, "Snow White" will be distributed on a world wide basis, with release in the conquered territories to be made as rapidly as conditions permit, it was said. New posters and advertising accessories are being prepared.

"Oklahoma Kid" Reissue Played "A" Time

Warners' reissue of "The Oklahoma Kid," starring James Cagney and Humphrey Bogart, was booked for "A" time engagements in two New York circuits, Skouras, with 52 theatres, and the Centutry Circuit, with 36 houses. The film ended its eighth week at the Central theatre in New York Wednesday, thus establishing a new Broadway record for reissues.

Warners' "Crime School," which is being packaged with "Girls on Probation" for double bill theatres, did about 15 per cent more business in its first two days at the Stanton theatre, Philadelphia, than it grossed when shown originally at the Fox theatre in 1938, the company said. The picture is in its second week at the Stanton and was booked singly for that house.

"Crime School" was booked into two more first run houses, the Grand, Cincinnati, where it will open November 4th, and the St. Louis theatre, St. Louis, where it opened Wednesday.

According to a spokesman for Warner Bros., the company's reissues are being sold in some situations at 25 or 30 per cent terms, comparable to percentages obtained by distributors for some current product in certain situations.

Recently, a Paramount sales official said that the company's twin bill, "Union Pacific," with Barbara Stanwyck and Joel McCrea, and "Souls at Sea," with Gary Cooper and George Raft, had exceeded any reissue performance in Paramount's history. Successful bookings also have been reported by Columbia on its reissue package "It Happened One Night" and "Lost Horizon of Shangri-La."

In some situations, the product shortage has been so acute, particularly for subsequent run houses, that exhibitors have resorted to weekend bookings of reissues and revivals of old product which featured popular stars. Although no set policy has been followed by distributors in selecting films for reissue, it is apparent that many of them star male players who went into military service during the past year or more, including Clark Gable, Tyrone Power, Robert Taylor and James Stewart.

Warner Bros. announced this week that the Army Motion Picture Service had booked "The Oklahoma Kid" for immediate showing and that "Yankee Doodle Dandy" also had been set for repeat engagements throughout Army camps in the U. S. "Sergeant York" already has played the Army circuit several times, the company reported.

West Virginia Exhibitors Elect Hyman President

The West Virginia Managers Association elected S. J. Hyman, of Huntington, president, at its annual meeting held at the Prichard Hotel in Huntington last week. J. C. Shanklin, Ronceverte, was elected executive vice-president, and W. H. Holt, secretary-treasurer. Twelve regional vice-presidents also were named. The principal speaker at the meeting was Harry Thomas, Monogram sales executive, who spoke on post-war planning in production.

Betty Field in Film War Bulletin on Markets

Newsreel companies this week are releasing War Bulletin No. 4, "Let's Share and Play Square," with Betty Field appealing to American housewives to shy from black markets during the food rationing period. Paramount Newsreel filmed the sequence for the Office of War Information as a contribution to the Office of Price Administration. It is expected that playdates in theatres eventually will exceed 15,000, or almost 100 per cent exhibition.

Ill Health Retires Toby Gruen, an NSS Founder

Toby Gruen, one of the founders of the National Screen Service, active in its management since 1920 and the company's treasurer, will retire November 1st upon the advice of his physicians, because of ill health. His financial interest in the organization will remain unchanged. Mr. Gruen will be succeeded as treasurer by Jack G. Leo.

Acquire "Story of Vatican" For World Distribution

The six-reel film, "The Story of the Vatican," has been acquired for 16mm non-theatrical worldwide distribution by Walter O. Gutlohn, Inc., it was announced this week by Harry A. Kapat. March of Time produced the film.



CHRISTMAS SOCK OF 1943!

You can make it come true with showmanship!

War Activities Committee of the Motion Picture Industry, 1501 Broadway, New York City

MAJORS RESUMING DECREE DISCUSSION WITH CLARK

Company Presidents Go to Capital with Specific Revision Proposals

Distributor representatives returned to Washington on Tuesday to resume with Tom C. Clark, Assistant Attorney General, their discussion of renewal of the Consent Decree.

Two weeks ago Distributors withdrew to prepare specific proposals for remedying the complaints and defects in the present decree which had been cited by the Department of Justice at preliminary conferences in August and September. These distributor suggestions were in the executive brief cases Tuesday. But the company heads would not hint at their scope. They referred all requests for comment to the Government.

The Tuesday meeting was brief, and on general topics, Mr. Clark said. The Distributors brought their proposals, but after conversation with Mr. Clark asked additional time to revise several sections. Mr. Clark agreed, asking that the final draft be specific, incorporating all changes in the decree which the companies are willing to make.

Clark Resumes Talks with Exhibitor Leaders

The Distributors agreed to speed their revision, promising delivery of a final text to Mr. Clark by the weekend. No further meeting was set, pending Government study of the industry proposal.

The fate of the Consent Decree hinged largely on the acceptance or rejection by the Department of Justice of the industry proposals. Mr. Clark had said that the extent to which the Distributors went in their offers for a compromise settlement would be a deciding factor in whether the Government scraps the present document and takes its anti-trust charges to court again, or agrees to extend the 1940 settlement.

While he awaited the brief from the Distributors Mr. Clark resumed this week his conversations with exhibitor leaders.

Joseph Hazen, vice-president and general counsel of Warners, who has been legal adviser to the company presidents at their meetings with Mr. Clark, headed the delegation to Washington Tuesday. With him went Austin Keough, counsel and vice-president of Paramount; N. Peter Rathvon, president of RKO; Nicholas M. Schenck, president of Loew's, and Spyros Skouras, president of Twentieth Century-Fox, and John F. Caskey, his attorney.

Distributors Asked More Time To Prepare Answers

The meetings were switched to Washington by Mr. Clark last week after a session scheduled for Friday morning, October 15, was postponed at the last minute. Distributors asked for more time in which to frame their answers to the questions propounded by the Government two weeks earlier.

At that time Mr. Clark was reported to have expressed annoyance at the cancellation on such short notice. He had come to New York on Thursday prepared to receive the distributor proposals the following morning. Informed of the sudden change in plans, Mr. Clark indicated that subsequent sessions would be held at his office in Washington to save the Government travel expense and time. He is also occupied at present with supervision of the criminal division of the Department of Justice.

With less than a month remaining until the expiration of the trial period of the present decree, on November 20, the Tuesday afternoon session was expected to revolve around specific points of selling, clearance, circuit affiliation and arbitration. These were raised by Mr. Clark on the basis of the Government's study of exhibitor complaints and trade practices in the field under the decree.

Kuykendall Conferred with Clark and Wright

Meetings between the Government lawyers and representatives of leading exhibitor organizations were continuing concurrently with the sessions with distributor chiefs.

Monday, the Department of Justice disclosed, Edward Kuykendall, president of the Motion Picture Theatre Owners of America conferred with Mr. Clark and Mr. Wright. On Wednesday representatives of the Unaffiliated Independent Exhibitors in New York City were scheduled to go to Washington. Jesse Stern and Jacob Leff, president and attorney for the group, planned to present the objections of New York neighborhood independents to the current sales provision of the Consent Decree.

In California, Robert Poole, leader of the Pacific Coast Conference of Independent Theatre Owners, said he had received an invitation from the Assistant Attorney General to go to Washington to present personally the report of the PCCITO's survey of trade practices on the Pacific coast. The PCCITO trustees were expected to meet within the week to pass on the suggestion that Mr. Poole, and possibly a committee of several other leaders be sent to Washington.

Seek Contract Provision For Film Cancellation

Mr. Kuykendall in New York Thursday reiterated the MPTOA contention that at least three changes were required to answer exhibitor objections to the present Consent Decree.

A selling formula based on the United Motion Picture Industry's plan to offer pictures in quarterly blocks, with a 20 per cent cancellation formula, probably would be the best solution to the sales question, the Mississippi theatre man said. He added that MPTOA would urge that any new sales formula make specific provision for cancellation.

Secondly, Mr. Kuykendall said, the revised decree should simplify arbitration procedure. The MPTOA, he said, continues to advocate greater local power in the arbitration machinery. This would mean the elimination of the Appeal Board at New York and the placing of full authority and final responsibility on a local arbitrator. His organization also urged the setting up of intermediate conciliation machinery. This would be used by exhibitors before attempting to obtain an arbitration award, according to Mr. Kuykendall.

A third, and very important step in making the decree more effective, the MPTOA chief said, would be to eliminate lawyers from arbitration proceedings. At least, he argued, distributors should be prevented from sending top ranking high priced home office counsel to local arbitration hearings. This puts the small exhibitor, and his home town lawyer, at a disadvantage, according to Mr. Kuykendall, and frequently introduces into the record irrelevant arbitration precedent and rules set up in cases where the operating problems differ widely.

If arbitration were to be effective, Mr. Kuykendall said, it should be able to provide a final and fair settlement of disputes in the field, and much more speedily than at present.

These proposals, he added, were based on the assumption that the Government would want to continue the decree. He expressed his personal belief that the whole document should be scrapped and the industry permitted to solve its own problems. Exhibitors, if they worked in unison, would be strong enough to settle all trade practice grievances without Government intervention.

See Warner Net Of $7,500,000

Net profit of Warner Brothers for the current fiscal year, ended August 31st, is placed at approximately $7,500,000, according to Wall Street estimates. The figure is equal to more than $2 per share on the 3,800,000 shares of outstanding common stock, exceeding any previous earnings per share on common stock since the company's peak year of 1929.

Recent refinancing and redemption of all preferred stock and retirement of another substantial amount of the funded debt will not be shown on the 1942-43 financial statement since the year ended on August 31st.

Columbia Net Profit for Year Is $1,802,279

Harry Cohn, president of Columbia Pictures Corporation, announced this week that gross earnings of the corporation and its subsidiaries for the fiscal year ending June 30, 1943, were $5,481,842.42, which includes a reversal of a reserve for foreign taxes no longer required of $248,861.31.

After deducting Federal income, excess profits and capital stock taxes amounting to $3,679,562.50, the net earnings were $1,802,279.92.

For the prior fiscal year which ended June 27, 1942, the gross profits were $2,775,276.13 and after Federal income, excess profits and capital stock taxes amounting to $1,163,617.00, the net profit was $1,611,659.13.

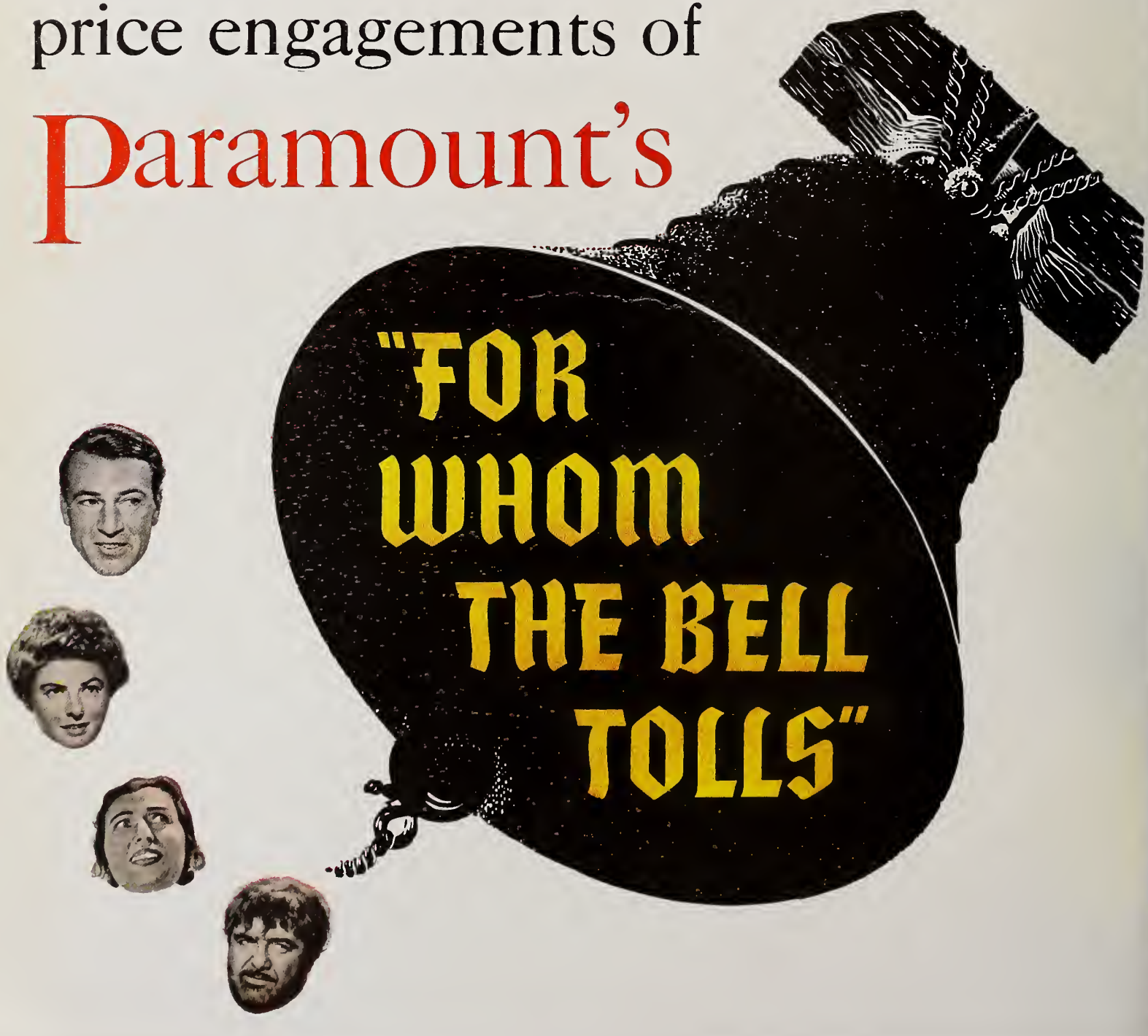
In the 49½-Year History of Picture Exhibition



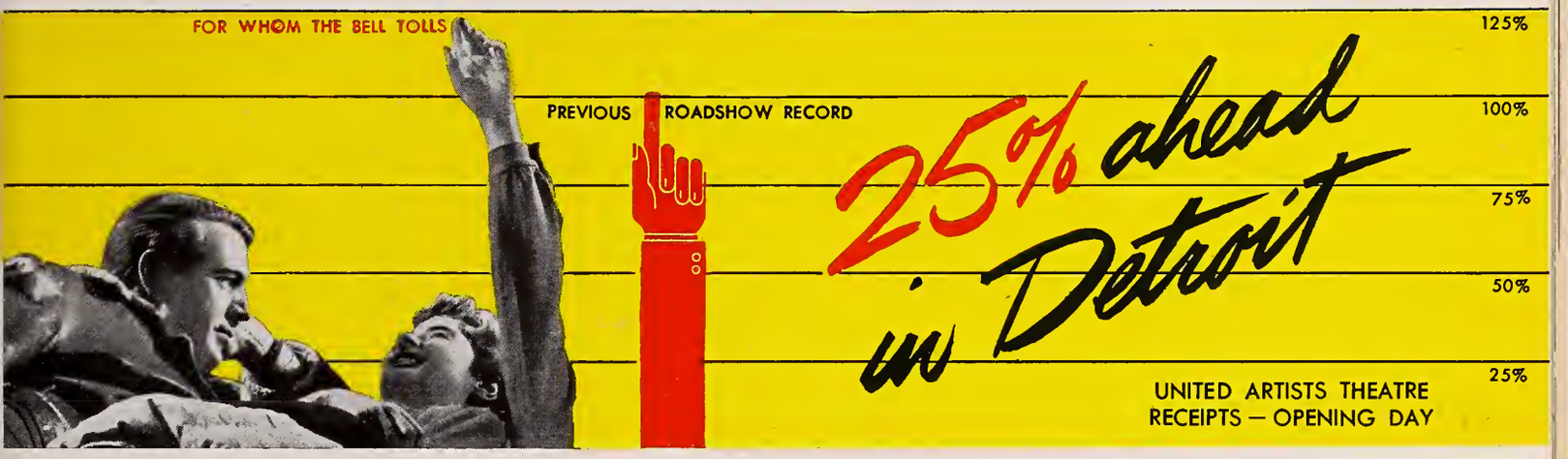
Is one of the 2 Top Road-Show Attractions!...

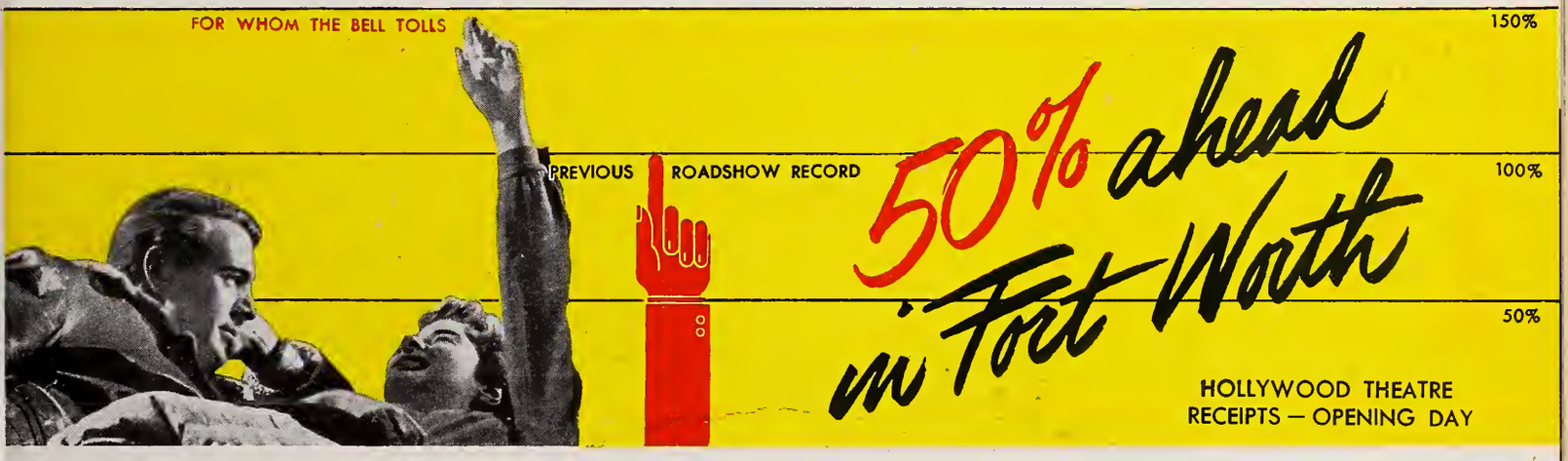
As we go to press the opening receipts of even the most sensational roadshow successes of the past are being exceeded in the first nation-wide advanced-price engagements of

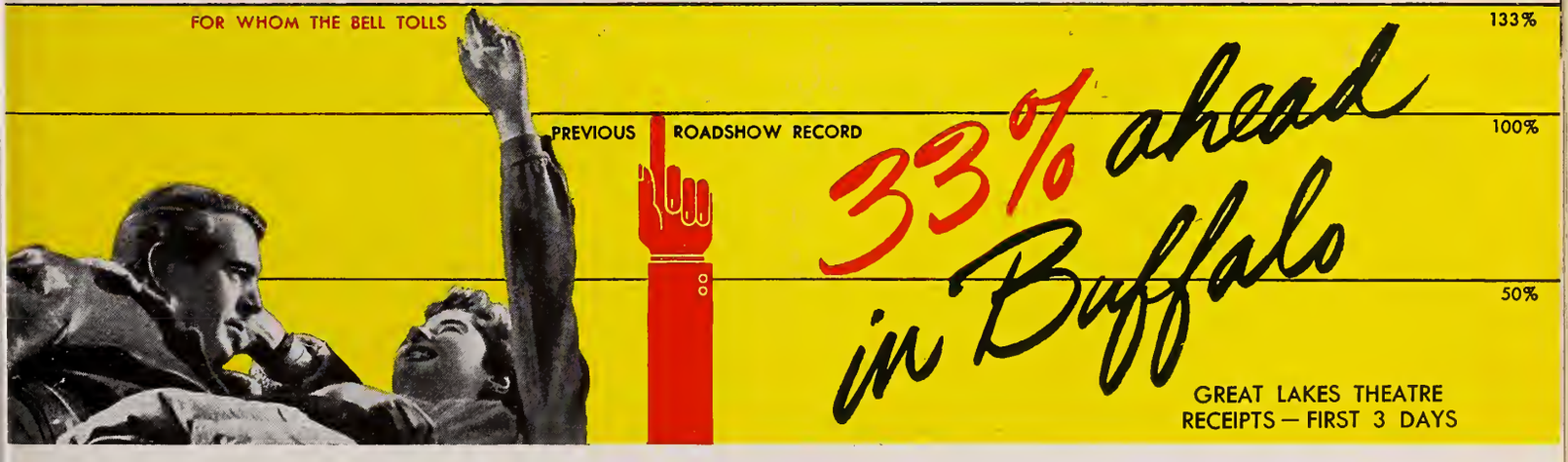
Paramount's

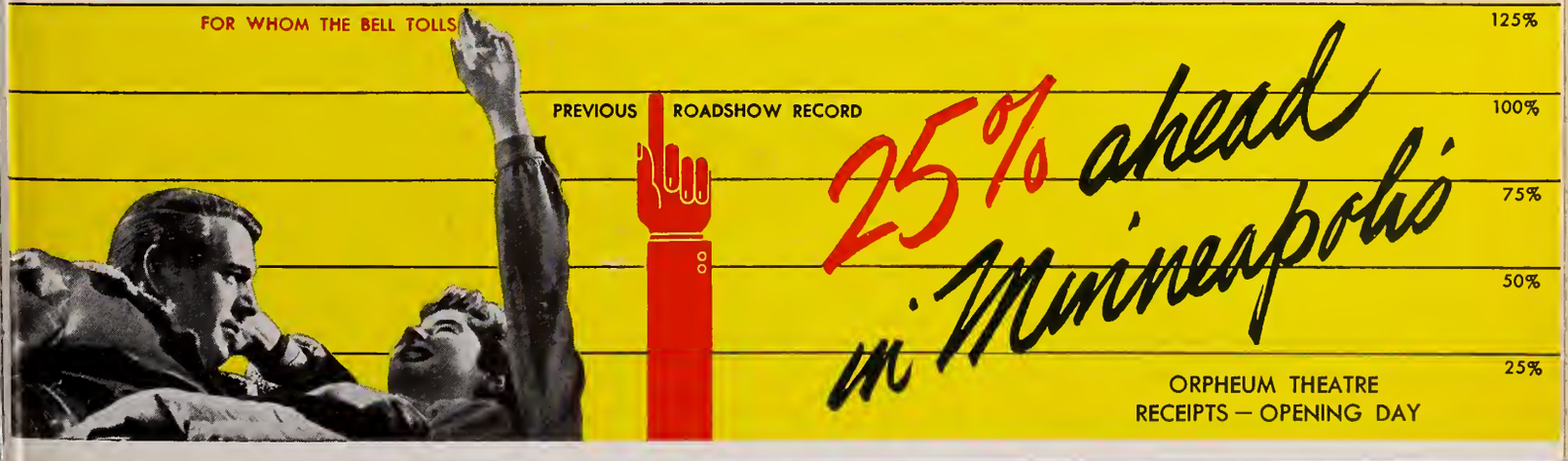


Study These Graphic Comparisons With Previous Roadshow Record-Holders

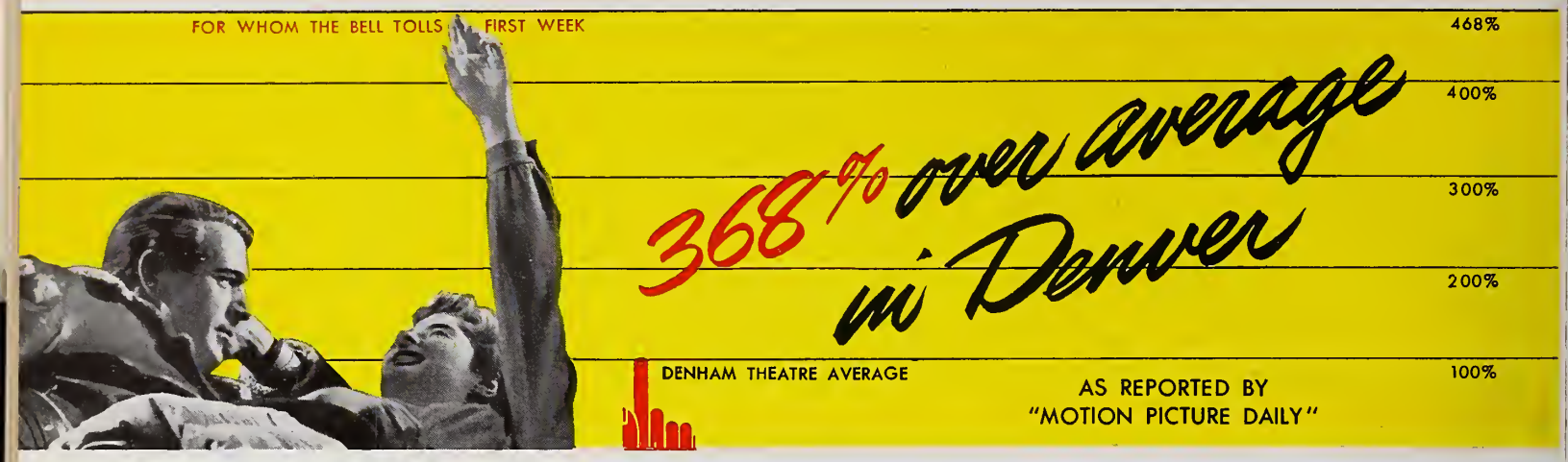


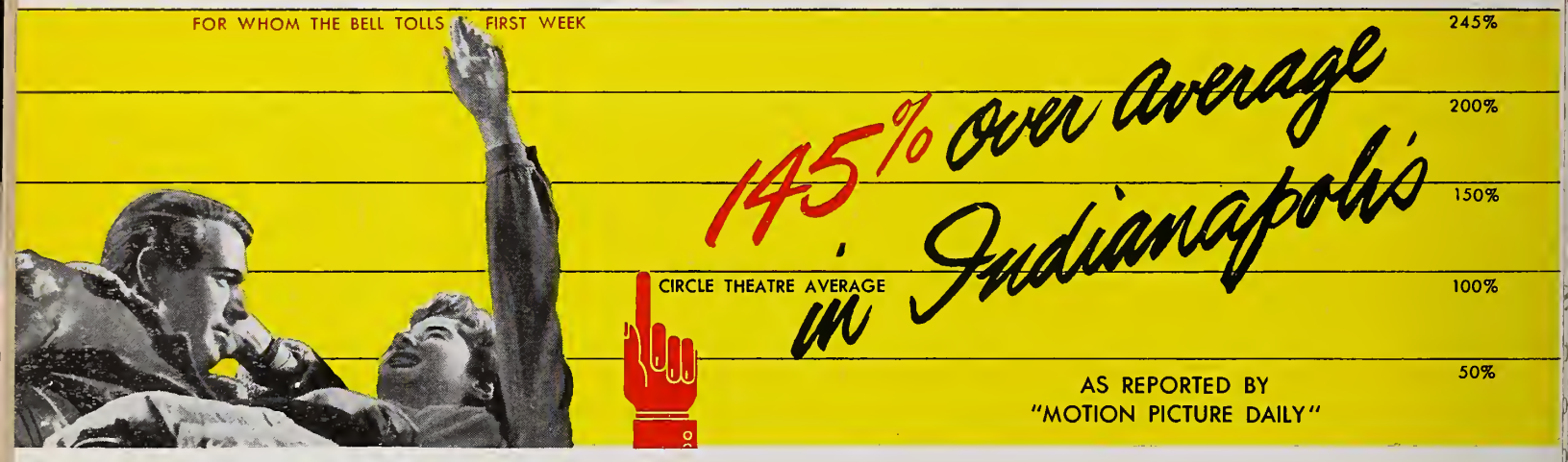


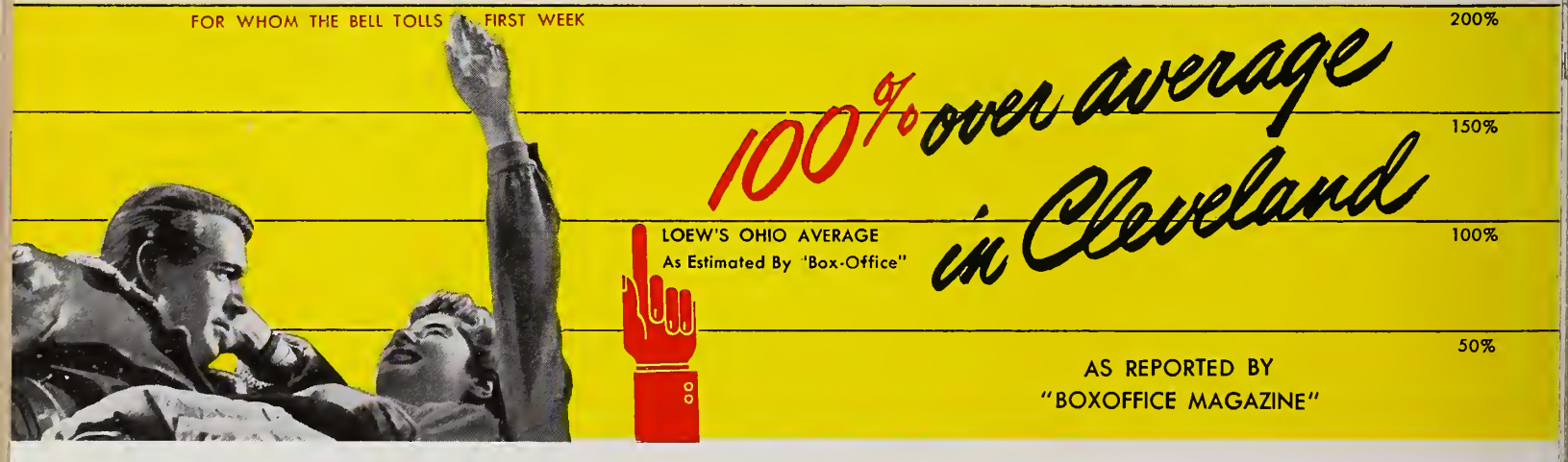


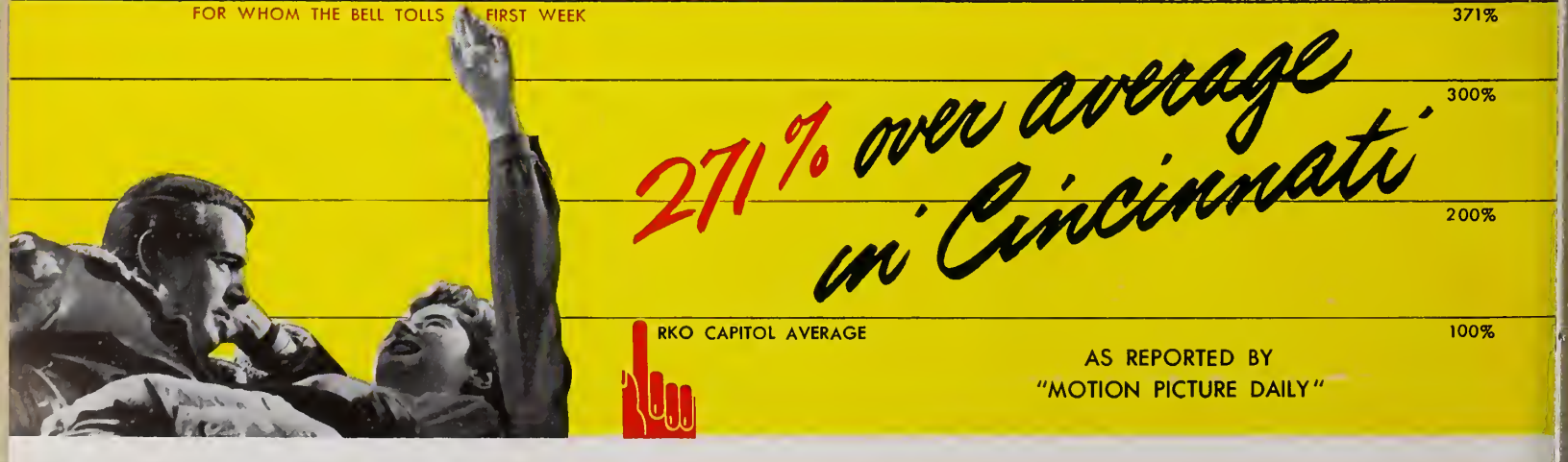


And These Charts Show Amazing Margins Over House Averages Where Roadshow Comparisons Are Not Available











and from Mid-Summer to Mid-October

"THE BELL" RINGS ON AND ON!



Since this historic world premiere the night of July 14th, every one of these great key engagements of "FOR WHOM THE BELL TOLLS" is still going strong and heading for long-run records!...

9th Week in San Francisco

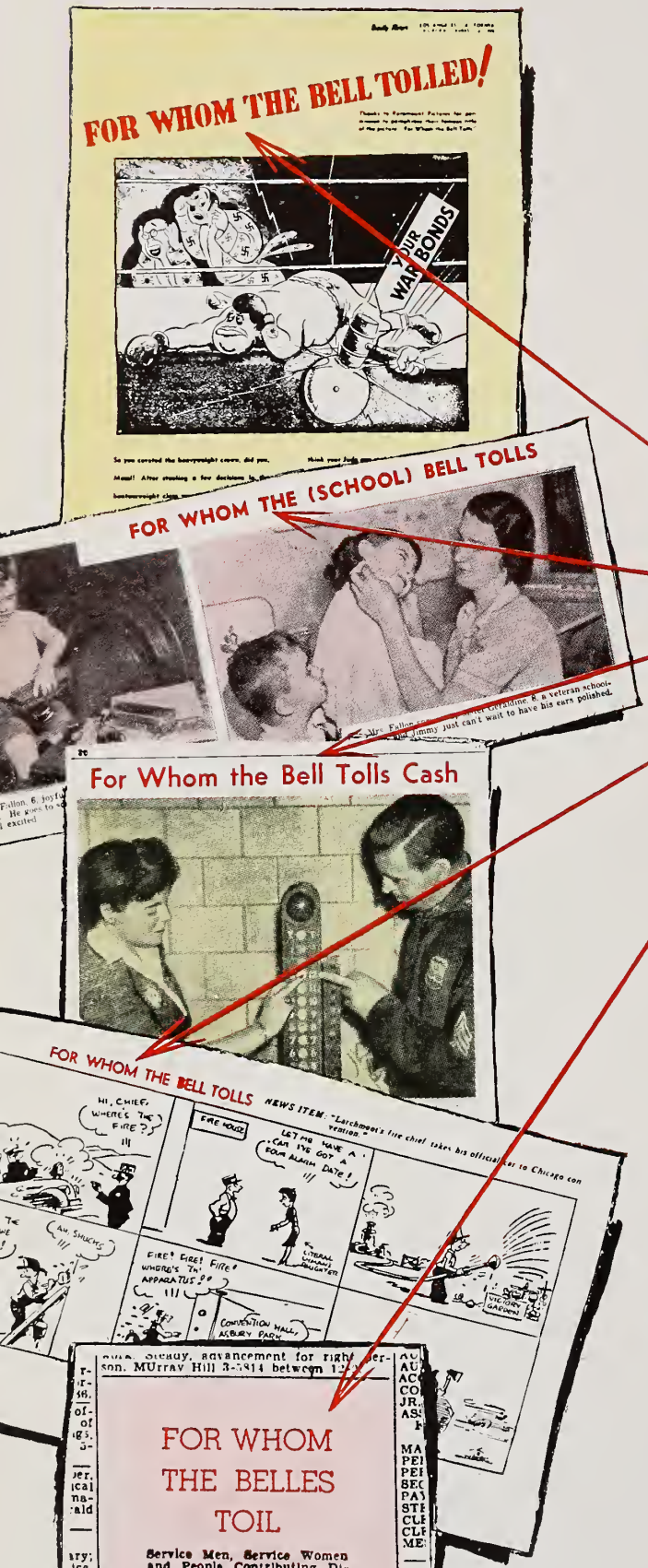
16th Week in New York

11th Week in Los Angeles

8th Week in Chicago

7th Week in Washington

Everybody's Tolling It!



The Most Famous Title in America Is

Paramount's

FOR WHOM THE BELL TOLLS

IN TECHNICOLOR

Starring

GARY COOPER
INGRID BERGMAN

Produced and Directed by

SAM WOOD

with

AKIM TAMIROFF • ARTURO DE CORDOVA
JOSEPH CALLEIA and KATINA PAXINOU

Executive Producer B. G. DeSylva • From the Celebrated Nove
by Ernest Hemingway • Screen Play by Dudley Nichol

U.S., BRITISH FILM AGENTS PROMOTE SOVIET TIES

Observers in Moscow for Parleys; Spewack May Establish OWI Branch

Motion picture bureau representatives of the U. S. and British war information services have been in Moscow during the current Allied conferences as observers for their departments and also to complete plans laid previously for the promotion of closer cooperation among the Russian, American and British government film agencies, it was learned in New York Monday.

Samuel Spewack, former production head of the domestic motion picture bureau of the Office of War Information, is in Moscow representing the OWI overseas film division. Robert Riskin, director of the division, said this week that he had understood Mr. Spewack had left London for Moscow recently but that he had not received word of Mr. Spewack's arrival. Since Congress abolished domestic film activities of the OWI last June, Mr. Spewack has been representing the OWI overseas film division in London.

To Cooperate with Soviet Cinema Committee

It had been reported that he would establish an OWI office in Moscow which would cooperate with the Soviet Cinema Committee in the distribution of U. S. Government war shorts and OWI overseas films.

According to Mr. Riskin, the OWI division has shipped "a tremendous amount of film material to Russia in recent months," including prints of features produced by American companies, for approval before purchase by the Soviet Cinema Committee. Prints of the following OWI shorts and war documentaries also were shipped: "News Review," "Swedes in America," "Cowboy," "The Jeep" and "Oswego." In addition, prints of all the orientation films in the "Why We Fight" series, produced by Lt. Col. Frank Capra for the Army Special Services Division, were forwarded to Moscow.

Meanwhile, officials of the film division of the British Ministry of Information who are in Moscow, have been completing plans for public exhibitions in all Russian cities of stills showing the development of the British film from its early days to the present. The MOI also is working out bookings of features, produced by British companies, and Government-made films for the all-British theatre which was scheduled to open in Moscow coincidentally with the Allied meeting.

Final Selection To Be Made By MOI and Russians

It has been indicated that the intention of both the OWI and MOI representatives is to see that more screening time is given to British and American war information pictures.

In London last week it was reported the MOI had been in the middle of a fight between the J. Arthur Rank interests and Michael Balcon, representing independent producers in connection with the exhibition of British pictures in Moscow. Both, it was said, had attempted to solicit support of various Cabinet members to intervene with the MOI in their behalf. MOI officials in New York, however, discounted the seriousness of the situation and asserted that final selection of films would be determined only by the Russians and the MOI in Moscow.

"Desert Victory" probably will be the first British film for the new theatre. "Blimp," the MOI picture which caused such a stir in England before it was shown in British theatres, because of its controversial nature, is being considered for a future booking. Release of "Blimp" prints, incidentally, only recently has been approved by the MOI for possible overseas showing. The picture was produced at a cost of £500,000, according to report.

George Archibald, director of the film division for the British Information Services, who returned to New York last week after a six-week visit to England, reported that "Blimp" had been "well received" by the British public.

Mr. Archibald reported that theatre business in England was still at the peak and that the public wanted to see as many of the good pictures as American companies send over. In the opinion of the MOI official, there has been "too much alarmist talk" about the British industry's post-war threat to American companies. "I don't believe," he said, "there could be a healthy world market after the war without American films," and added that it would take years, if ever, before British or any European film producers could reach the production output of Hollywood.

Sees Local Industries Rising After War

Mr. Archibald said he believed the post-war development of local industries in Europe would aid Hollywood immeasurably in utilizing the best of the world's screen talent, not only actors and actresses, but producers, writers and directors. Hollywood's role in the post-war years, in his opinion, would be to encourage and not stifle creative development of whatever domestic film industries arise in Europe.

The agreement between the MOI and the eight American companies for distribution of MOI films was to go into effect on Tuesday for another year, he said. Under the pact each company will release one feature and two shorts. During the past year there were three features and 12 shorts released by the majors, although MOI had made available to its New York office for release six features and 85 shorts.

"World Aplenty," one of the MOI features, will not go into the rota this year because it runs four reels and the agreement stipulates that only films under two reels and over six are submitted for consideration. It is understood that MOI officials in New York are awaiting arrival here of prints from London of new MOI pictures. "Western Approaches," a feature now in production, for which Crown Film Unit sent a camera crew to New York this summer for location shots, probably will be completed shortly and within the next few months will be submitted to the rota. "Biter Bit" is one of the new MOI shorts which is expected to be released here.

U. S. STUDIES SCREEN AS POST-WAR FORCE

Increased attention by the Government to the screen as a force in post-war international relations was indicated in Washington this week. According to report, both the State and Treasury Departments are showing greater interest in the industry as one of the important factors in the post-war market studies being conducted.

Last year the Treasury Department requested all American companies, including film, to submit reports of property interests abroad. The Treasury last week urged quick filing of these reports in view of the progress of Allied troops in Italy. These reports, it was said, would give Allied civil authorities who follow the armed forces information for the protection of American interests. Treasury tabulations reportedly show American investments totaling $1,100,000,000 in more than 100 foreign countries. It was estimated by the Department of Commerce that the film industry's investment in physical properties in Europe was between $5,500,000 and $6,000,000 at the end of 1940.

"Flicka" Shown to London Orphans by Soldiers

"My Friend Flicka," Twentieth Century-Fox Technicolor film, was used in an Anglo-American goodwill screening, at the Tivoli Theatre, London, according to word received from Francis L. Harley, managing director in Great Britain. The film was screened for 700 orphan children, with the U. S. Air Force and members of the U. S. Army acting as hosts with Twentieth Century-Fox officials in London, at the special performance.

The youngsters were collected from orphanages and institutions in and around London, and were transported to the Tivoli in Army trucks and London buses, under the protection of 400 American service men. Following the film performance, the children were taken to various units, where they received toys and candy.

The screening was arranged with the cooperation of Major Llewellyn and *Stars and Stripes*, official publication of the United States Army in Great Britain. Through the publication, a fund to provide orphaned children in Great Britain was established and will be supported by American soldiers.

You'll Laugh


DICK POWELL


DOROTHY LAMOUR

Musical "Riding High" In Technicolor


VICTOR MOORE

and Laugh

"No Time For Love"


CLAUDETTE COLBERT

and Laugh


FRED MacMURRAY

"Henry Aldrich Haunts A House"

and Thrill


JIMMY LYDON


RICHARD ARLEN

"Minesweeper"

at the


JEAN PARKER

Trade screenings of these Paramount Entertainments in the second Block of 4

Paramount's TRADE SHOWINGS

CITY	PLACE OF SCREENING	HENRY ALDRICH HAUNTS A HOUSE	RIDING HIGH	MINESWEEPER	NO TIME FOR LOVE
ALBANY	FOX Proj. Room, 1052 Broadway	FRI. NOV. 5 2 P.M.	FRI. NOV. 5 3:30 P.M.	TUES. NOV. 9 2 P.M.	TUES. NOV. 9 3:30 P.M.
ATLANTA	PARAMOUNT EX., 154 Walton St., N. W.	THURS. NOV. 4 10:30 A.M.	THURS. NOV. 4 2 P.M.	FRI. NOV. 5 10:30 A.M.	FRI. NOV. 5 2 P.M.
BOSTON	PARAMOUNT EX., 58 Berkeley St.	THURS. NOV. 4 11 A.M.		FRI. NOV. 5 11 A.M.	FRI. NOV. 5 2 P.M.
BRIGHTON, MASS.	CIRCLE THEATRE		THURS. NOV. 4 8 P.M.		
BUFFALO	PARAMOUNT EX., 464 Franklin St.	THURS. NOV. 4 1:30 P.M.	THURS. NOV. 4 3 P.M.	FRI. NOV. 5 1:30 P.M.	FRI. NOV. 5 3 P.M.
CHARLOTTE	PARAMOUNT EX., 305 S. Church St.	THURS. NOV. 4 10:30 A.M.	THURS. NOV. 4 2 P.M.	FRI. NOV. 5 10:30 A.M.	FRI. NOV. 5 2 P.M.
CHICAGO	PARAMOUNT EX., 1306 S. Michigan Ave.	THURS. NOV. 4 2 P.M.	THURS. NOV. 4 3:30 P.M.	FRI. NOV. 5 2 P.M.	FRI. NOV. 5 3:30 P.M.
CINCINNATI	PARAMOUNT EX., 1214 Central P'kway	THURS. NOV. 4 10:30 A.M.	THURS. NOV. 4 2 P.M.	FRI. NOV. 5 10:30 A.M.	FRI. NOV. 5 2 P.M.
CLEVELAND	PARAMOUNT EX., 1735 E. 23rd St.	THURS. NOV. 4 1:30 P.M.	THURS. NOV. 4 3 P.M.	FRI. NOV. 5 1:30 P.M.	FRI. NOV. 5 3 P.M.
DALLAS	PARAMOUNT EX., 412 S. Harwood St.	THURS. NOV. 4 10:30 A.M.	THURS. NOV. 4 2 P.M.	FRI. NOV. 5 10:30 A.M.	FRI. NOV. 5 2 P.M.
DENVER	PARAMOUNT EX., 2100 Stout St.	THURS. NOV. 4 2:30 P.M.	THURS. NOV. 4 3:45 P.M.	FRI. NOV. 5 10 A.M.	FRI. NOV. 5 11:15 A.M.
DES MOINES	PARAMOUNT EX., 1125 High St.	THURS. NOV. 4 12:45 P.M.	THURS. NOV. 4 2 P.M.	FRI. NOV. 5 12:45 P.M.	FRI. NOV. 5 2 P.M.
DETROIT	PARAMOUNT EX., 479 Ledyard Ave.	THURS. NOV. 4 1 P.M.	THURS. NOV. 4 2:30 P.M.	FRI. NOV. 5 1 P.M.	FRI. NOV. 5 2:30 P.M.
INDIANAPOLIS	PARAMOUNT EX., 116 W. Michigan St.	THURS. NOV. 4 1:30 P.M.	THURS. NOV. 4 3 P.M.	FRI. NOV. 5 1:30 P.M.	FRI. NOV. 5 3 P.M.
KANSAS CITY	PARAMOUNT EX., 1800 Wyandotte St.	THURS. NOV. 4 1:30 P.M.	THURS. NOV. 4 3 P.M.	FRI. NOV. 5 1:30 P.M.	FRI. NOV. 5 3 P.M.
LOS ANGELES	AMBASSADOR THEA., Ambassador Hotel	THURS. NOV. 4 1:30 P.M.	THURS. NOV. 4 3 P.M.	FRI. NOV. 5 1:30 P.M.	FRI. NOV. 5 3 P.M.
MEMPHIS	PARAMOUNT EX., 362 So. Second St.	THURS. NOV. 4 10:30 A.M.	THURS. NOV. 4 2 P.M.	FRI. NOV. 5 10:30 A.M.	FRI. NOV. 5 2 P.M.
MILWAUKEE	PARAMOUNT EX., 1121 N. 8th St.	THURS. NOV. 4 10:30 A.M.	THURS. NOV. 4 2 P.M.	FRI. NOV. 5 10:30 A.M.	FRI. NOV. 5 2 P.M.
MINNEAPOLIS	PARAMOUNT EX., 1201 Currie Ave.	THURS. NOV. 4 10:30 A.M.	THURS. NOV. 4 2:30 P.M.	FRI. NOV. 5 10:30 A.M.	FRI. NOV. 5 2:30 P.M.
NEW HAVEN	PARAMOUNT EX., 82 State St.	THURS. NOV. 4 2 P.M.	THURS. NOV. 4 3:15 P.M.	FRI. NOV. 5 2 P.M.	FRI. NOV. 5 3:15 P.M.
NEW ORLEANS	PARAMOUNT EX., 215 S. Liberty St.	THURS. NOV. 4 10:30 A.M.	THURS. NOV. 4 1 P.M.	FRI. NOV. 5 10 A.M.	FRI. NOV. 5 3 P.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 E. 53rd St.		THURS. NOV. 4 10:30 A.M.		
NEW YORK CITY	FOX Proj. Room, 345 West 44th St.	FRI. NOV. 5 10:30 A.M.		FRI. NOV. 5 2 P.M.	FRI. NOV. 5 3:30 P.M.
OKLAHOMA CITY	PARAMOUNT EX., 701 West Grand Ave.	THURS. NOV. 4 10:30 A.M.	THURS. NOV. 4 1 P.M.	FRI. NOV. 5 10:30 A.M.	FRI. NOV. 5 1 P.M.
OMAHA	PARAMOUNT EX., 1704 Davenport St.	THURS. NOV. 4 11 A.M.	THURS. NOV. 4 2 P.M.	FRI. NOV. 5 11 A.M.	FRI. NOV. 5 2 P.M.
PHILADELPHIA	PARAMOUNT EX., 248 N. 12th St.	THURS. NOV. 4 11 A.M.	THURS. NOV. 4 2:30 P.M.	FRI. NOV. 5 11 A.M.	FRI. NOV. 5 2:30 P.M.
PITTSBURGH	PARAMOUNT EX., 1727 Blvd. of Allies	THURS. NOV. 4 10:30 A.M.	THURS. NOV. 4 2 P.M.	FRI. NOV. 5 10:30 A.M.	FRI. NOV. 5 2 P.M.
PORTLAND	PARAMOUNT EX., 909 N.W. 19th Ave.	THURS. NOV. 4 11 A.M.	THURS. NOV 4 2:30 P.M.	FRI. NOV. 5 11 A.M.	FRI. NOV. 5 2:30 P.M.
ST. LOUIS	PARAMOUNT EX., 2949 Olive St.	THURS. NOV. 4 10:30 A.M.	THURS. NOV. 4 1:30 P M.	FRI. NOV. 5 10:30 A.M.	FRI. NOV. 5 1:30 P.M.
SALT LAKE CITY	PARAMOUNT EX., 270 E. 1st South St.	THURS. NOV. 4 10:30 A.M.	THURS. NOV. 4 1 P.M.	FRI. NOV. 5 10:30 A.M.	FRI. NOV 5 1 P.M.
SAN FRANCISCO	PARAMOUNT EX., 205 Golden Gate Ave.	THURS. NOV. 4 1:30 P.M.	THURS. NOV. 4 3 P.M.	FRI NOV. 5 1:30 P.M.	FRI. NOV. 5 3 P.M.
SEATTLE	PARAMOUNT EX., 2330 First Ave.	THURS. NOV. 4 11:30 A.M.	THURS. NOV. 4 2 P.M.	FRI. NOV. 5 11:30 A.M.	FRI. NOV. 5 2 P.M.
WASHINGTON	PARAMOUNT EX., 306 H St., N.W.	THURS. NOV. 4 10:30 A.M.	THURS. NOV. 4 2 P.M.	FRI. NOV. 5 10:30 A.M.	FRI. NOV. 5 2 P.M.

"HENRY ALDRICH HAUNTS A HOUSE" *with Jimmy Lydon* . "RIDING HIGH" *starring Dorothy Lamour, Dick Powell, Victor Moore* . "MINESWEEPER" *starring Richard Arlen, Jean Parker, Russell Hayden* "NO TIME FOR LOVE" *starring Claudette Colbert and Fred MacMurray*

OWI Increases Prints; Army Has New Newsreel

Robert Riskin, director of the overseas film division of the Office of War Information, announced in New York Monday, that the industry "had cheerfully responded to our request for more prints" for the 40-odd features which are being distributed by the OWI in Sicily, Italy and North Africa. Originally, he said, the companies furnished three prints per feature but that number had been increased to eight. The OWI made the request for more prints so that American films could get wider distribution in the territories which are opened in the Allied advances, including new areas in Italy. The additional prints are in 35 and 16mm.

It is understood that film companies also are preparing more features for OWI distribution overseas to add to the 40 shipped.

United Newsreel, the composite newsreel produced by the OWI overseas film unit for showing overseas, has been dropped from the Army's overseas film program. The newsreel was designed originally for theatrical and non-theaterical showing in neutral countries and in those occupied countries which were opened by the Allied armed forces. At the time, the OWI supplied 22 16mm prints to the Army overseas film unit for showing to service men. About a month ago, this procedure was discontinued, because it was felt that the soldiers wanted newsreels similar to the issues shown in theatres at home.

Walton Ament, chairman of the newsreel division of War Activities Committee, announced this week that his division was preparing a new newsreel in 16mm, specially designed to be of maximum interest to the service men, including football and other sports' news.

Supplanting the weekly United Newsreel, the new plan calls for a reel combining the most suitable features in both of the two issues of a newsreel company for a single week. The five newsreel companies will rotate each week in supplying 38 16mm prints weekly to the Army's Special Service Division. The prints will carry the main and end titles of the company doing the job for that particular week.

The War Activities Committee announced this week that Twentieth Century-Fox had volunteered to handle the distribution and exploitation of "Battle of Russia" for WAC. This is the fifth feature picture in the orientation series, "Why We Fight," produced by Col. Frank Capra for Army Special Service. Both the War Department and the State Department approved the film for theatrical release, it was said.

According to Tom Connors, vice-president in charge of distribution for Twentieth Century-Fox, the film will be distributed with all clearances waived. It is an important film document, "one worthy of playing time on all American screens," he said.

WAC indicated that the cost of the film would be gauged to return only the expenses incurred for the prints, trailers and other advertising accessories and that Twentieth Century-Fox would contribute everything else. Several hundred prints already have been ordered and are in work in order to give the picture the widest and most rapid distribution possible. WAC said it was the aim of the industry to "exhibit 'Battle of Russia' in one or more theatres in every community in the country." The picture was produced by Lt. Col. Anatole Litvak under the supervision of Col. Capra.

OWI Assignment to Yolen

Will Yolen, head of special events and promotion at Warner home office, has been granted a leave of absence to handle an overseas assignment for the Office of War Information.

House Group Approves Rise In Tax on Admissions

The House Ways and Means Committee approved a proposal Tuesday to increase the tax on admissions from one cent to three cents on each 10 cents, one of the few instances so far in which the committee has accepted the recommendation of the Treasury Department. In voting to treble the tax on admissions, the committee turned down the proposals of its own experts on tax admissions, which was at the rate of two cents on each 15-cent ticket. After the completed bill is approved by the committee, it will go to the floor of the House for debate.

Treasury Department estimates placed the additional revenue to be derived from the proposed three cent rate at $327,000,000 a year. Current revenue from admission taxes is $163,500,000 a year. Exhibitor representatives, including Edward Kuykendall, president of Motion Picture Theatre Owners of America; Abram F. Myers, general counsel of Allied States Association, and William Crockett, president of the Virginia MPTOA, who appeared before the committee last week, warned that the trebling of the tax would not result in trebling the revenue. They expressed fears that the high rate would cause exhibitors to lose an appreciable part of their business.

The increase of 150 per cent in entertainment taxes was only one of the many substantial advances in income, corporate and excise levies which the Treasury Department recommended, in addition to increased taxes on travel, telephones, liquor, tobacco and a long list of "luxury items".

Grant Postponement in Film Container Case

A postponement of two weeks was granted by the court last Monday to New York film exchanges, film laboratories and freight forwarders who were to appear in Magistrate's Court to answer charges on the alleged use of fibre film containers instead of tin, which is a violation of the city's fire laws. Among the first to receive summonses from the Fire Department inspectors were Paramount's New York exchange and Masce-Barnett, film freight forwarders. Violations are subject to a possible revocation of licenses, fines or six-month jail terms.

Army Reports on Overseas Showings

The War Department announced this week that reports had been received by the overseas motion picture branch of the Army Service Forces detailing the entertainment films, supplied gratis by the industry, now being shown in North Africa, Italy and Sicily. Immediate distribution is being given to current shipments of new pictures, the report said. The films referred to included "Flight for Freedom," "Human Comedy," "Dr. Gillespie's New Assistant," "Spitfire," "Oxbow Incident," "They Came to Blow Up America," "Edge of Darkness," "Stormy Weather" and "Hit the Ice."

"This Is the Army" Earns $5,000,000 for Relief Fund

The screen version of "This Is the Army" will have earned more than $5,000,000 for the Army Emergency Relief by January 1, Jack L. Warner, vice-president in charge of production for Warner Brothers, disclosed in California Tuesday. The picture was released in July. A first check for $1,000,000 already has been turned over to the Army by Albert and Harry M. Warner in New York. A second equal installment will be paid within a month.

Repaired Theatre Opening

The Canoe City theatre in Leavitteburg, O., damaged by floods last spring, has been repaired and will be reopened shortly by Don DeMilo, operator.

Mexican Owners Are Organized

by LUIS BECERRA CELIS
in Mexico City

Improvement and defense of their business is the object of the National Association of Proprietors of Motion Picture Theatres, which has been organized in Mexico City under the presidency of Emilio Azcarraga. He heads the company of his name, which operates two of Mexico's leading theatres, the Alameda, first run, and the Bucareli, subsequent run, both in this city, and this country's most important radio staitons, XEW and XEQ.

The Association represents 246 theatre companies, 85 per cent of all those in Mexico. Its other officers are Antonio G. Osio, treasurer, and Luis Castro, secretary.

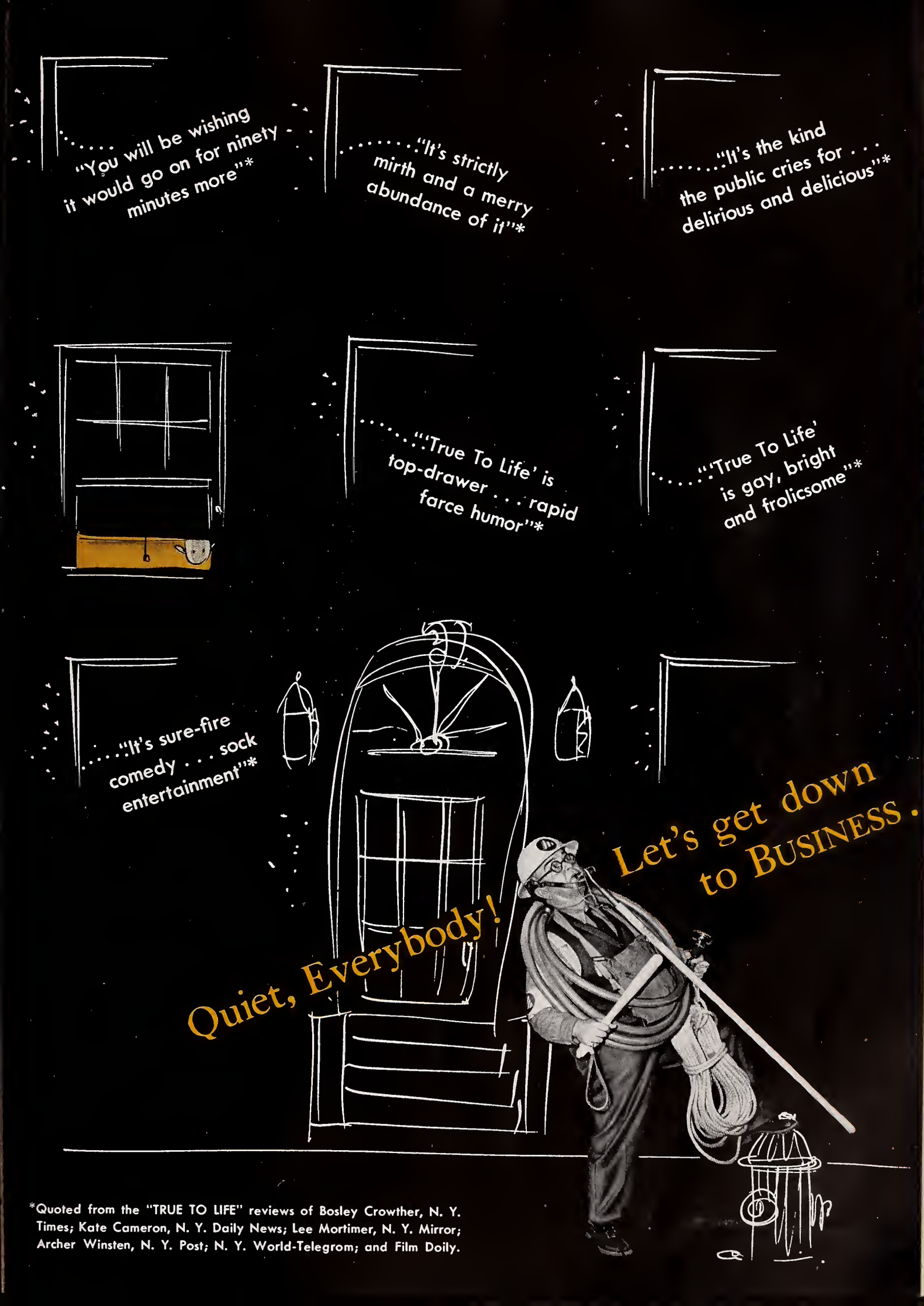
The Association is organizing a grand council to handle all problems confronting cinema impresarios, including problems of war time and the post-war period. One of the first of these problems is that of dealing with some municipal experiments that seek to tax the theatres exorbitantly.

At its first meeting the Association announced that relations between the theatre operators and the National Cinematographic Industry Workers Union have never been more cordial than they are now.

The Association is preparing for its first national convention, scheduled to be held here the week of December 26th. That time was chosen because it is about the dullest week, excepting Holy Week, for exhibitors in this country, and of course the meeting could not be held during Easter.

▽

Walt Disney, a recent visitor here, is cooperating in the new drive the Ministry of Public Education has launched against illiteracy. The creator of Mickey Mouse and Company is lending cooperation in the form of exhibitions of pictures of stories that he wrote and which are particularly suitable for teaching of reading and writing, in various rural, particularly agricultural, zones throughout all sections of the country.



*Quoted from the "TRUE TO LIFE" reviews of Bosley Crowther, N. Y. Times; Kate Cameron, N. Y. Daily News; Lee Mortimer, N. Y. Mirror; Archer Winsten, N. Y. Post; N. Y. World-Telegrom; and Film Doily.

It's ALL CLEAR Now . .

Paramount

has another great
Entertainment Hit in

TRUE to LIFE





starring

MARY Martin · FRANCHOT Tone

DICK Powell · VICTOR Moore

Cooperate With This Air-raid Warden

"Rates solid selling. Give it a good old-fashioned exploitation build-up and you have plenty of non-war angles to work with," says Showmen's Trade Review



In first Canadian engagement, FIRST 5 DAYS' business equalled FULL WEEK of "Let's Face It" and FULL WEEK of "Dixie" —and was within 8% of FULL WEEK of "Star Spangled Rhythm" . . . And first U. S. date topped "Happy Go Lucky" by 14%!

Songs by Hoagy Carmichael and Johnnie Mercer • With Mabel Paige • William Demarest
Directed by **George Marshall**
Screen Play by Don Hartman & Harry Tugend

It Rates An Oscar for Laughter—
And Your Top Holdover Time!

NEW SEASON SALES PLANS FOLLOW TESTED PATTERN

Consenting Companies To Continue Method Pending Decree Settlement

Sales heads of the major distributors are not letting the possible effects of current discussions on the future of the Consent Decree upset their 1943-44 picture merchandising plans.

Each of the consenting distributors is deep into the new season. Sales departments at Loew's, Paramount, RKO, Twentieth Century-Fox and Warners are busy selling their product under their own, widely divergent, patterns.

Spokesmen indicated that the salesmen would keep on the job, under present policies, until the Government and company presidents reached an agreement on a new plan and the lawyers formally told sales departments that the time had come to try a new Consent Decree pattern. Meanwhile they were not worrying about the changes which this would entail.

Government Sympathetic to Some of UMPI Proposals

However, the sales managers are keeping an eye on the Washington talks and several were willing to speculate on the effects that new plans might have on their operations.

The Government, according to reports from Washington and exhibitor sources, is said to view with sympathy a revision of the sales formula in keeping with many of the proposals adopted a year ago by the joint distributor-exhibitor conferences in the United Motion Picture Industry.

This proposed formula would provide for much sharper distinction between blocks. The sales provisions of the Consent Decree would be rewritten to insure additional safeguards against the conditioning of one block upon another, and to provide specific block designation of virtually all releases.

Clark Is Interested in Cancellation Formula

Additionally, Tom C. Clark, Assistant Attorney General, is reported to look with interest at the UMPI plan's cancellation formula. Numerous exhibitor groups, led by the Motion Picture Theatre Owners of America, have urged that the new decree include specific cancellation rights. It is considered possible that such a provision might be based on the offering of trade shown blocks of 10 or 12, or up to a quarter season's product.

The sales methods of the five consenting distributors have been increasingly divergent since the blocks-of-five requirement of the original Consent Decree expired in June, 1942. Sales executives point out that these sales courses have grown further apart constantly since the full season, blind selling method was abandoned under the decree in September, 1941.

Even under the decree operation the distributors varied considerably in the grouping, and spacing of their pictures, in their revision of national release dates into regional plans and in methods of selling. This trend has continued.

Only one company, MGM, today is selling under a system which approximates the quarterly blocks, with cancellation, formula proposed by UMPI, and which is again under official consideration. Metro pictures, for over a year, have been offered in groups ranging in size from a dozen to six. This has divided product into approximately four annual groups.

Few Exhibitors Are Using Cancellation Privilege

Cancellation privileges, in the pattern set down by UMPI are also available under the Metro plan. Theatres paying less than $100 rental have been permitted to drop two out of 12 pictures and those paying from $100 to $250 rental can drop one out of 12.

William F. Rodgers, general sales manager and vice-president of MGM, recently disclosed that very few exhibitors have taken advantage of the cancellation privileges. Metro officials have described the present sales pattern as one of the most effective in the company's history. Exhibitor relations have been better, and a quicker agreement on price has been reached in almost every case, it was said.

Although the company would not commit itself officially, there are indications that any Government-selling plan in the UMPI pattern would be welcomed.

At least two companies, however, who have been selling in the decree pattern of blocks of five, or less, appear likely to oppose any switch to larger blocks, or to a flat cancellation plan. They are Twentieth Century-Fox and Paramount.

At Paramount, executives have expressed their belief that the present plan is ideally suited for the grouping of the company's product and expressed doubt that it would be possible under present production conditions to expand the size of blocks.

Twentieth Century-Fox is also reported anxious to avoid an increase in the size of blocks. The company has built less of a backlog of product than the other consenting distributors.

Resignations Hold Down 20th-Fox Inventory

Production at the Westwood studio has included many topical pictures, Tom Connors, vice-president in charge of worldwide distribution, pointed out. He cited "Guadalcanal Diary," "Lifeboat" and the forthcoming life of Eddie Rickenbacker.

Additionally the 20th-Fox inventory has been held down by the resignation of several top producers, including William Goetz and Nunnally Johnson. Many of its established stars, including Henry Fonda, Tyrone Power, Victor Mature and Cesar Romero are in armed service. Several of the feminine leads at the studio have retired on maternity leaves. Betty Grable and Alice Faye are among them.

The company, it was indicated by top executives, probably would oppose any expansion of the size of blocks because of this relatively small inventory of immediately available product. There is conviction also among the home office policy makers that the selling of pictures in a small, trade shown group, has removed much of the doubt as to a picture's value and has established more favorable bargaining and sales relations.

Ned E. Depinet, RKO president, remains a firm advocate of the block-of-five pattern. The RKO releases have not varied from this formula since the inception of the Consent Decree, although there has been increasing emphasis on regional release plans for top pictures.

Block-of-Five Method Favored by Depinet

Mr. Depinet told reporters two weeks ago that small blocks were "the only fair method of selling film" and that if he could avoid it there would be no change in this system. He said it enabled exhibitors to reach agreement on terms for trade shown product of known potentialities and aided the cooperative merchandising and advertising of product to the public. He foresaw no advantages in larger blocks for either the exhibitor or distributor.

Paramount and Warner Brothers, who were cool to the UMPI formula a year ago, eventually rejecting the sales and conciliation sections of the plan, have not changed their attitude toward larger blocks or cancellation, it was indicated.

Paramount continues to sell in blocks of five pictures or fewer. Sales officials describe the current method as highly successful. In support of the efficiency of the small block pattern, and its acceptance by exhibitors, they cited a recent announcement by Neil Agnew, general sales manager, that a record number of accounts had been closed on the first 1943-44 block.

Warners Partial to Unit Sales System

Warners continue to favor the system of "unit" sales, placing special attention on a limited number of features, each sold separately. Officials would not comment on the possibility of a Government-enforced change to a new plan.

Ben Kalmenson, general sales manager, and other officials have expressed the opinion to exhibitors and others, however, that the blocks of 12 and cancellation formula proposed by UMPI are too inflexible. They have pointed out that Warners was never an advocate of the system. There appears to be no change in this opposition.

The top sales officials are aware of the possibility that they may have to realign policies. But meanwhile they intend to keep on selling.

Milwaukee Theatres Acquired

The Park and Midget theatres in Milwaukee have been sold to E. J. Doody, formerly with the Warner circuit, by Leon Drezdon.

An Editorial Tribute

from

Martin Quigley

Publisher of Motion Picture Herald

to

SAMUEL GOLDWYN'S

Greatest Production

THE NORTH STAR

DISTRIBUTED BY RKO RADIO PICTURES, INC.

VALOUR—WITHOUT POLITICS

BY MARTIN QUIGLEY

This is about a picture and a principle. The picture is "The North Star". The principle is the responsible freedom of the art of the motion picture as exemplified and demonstrated by that production.

The picture is about Russia and Russians. It has been made with skill, effort and abundant resources by Samuel Goldwyn. He has poured into it contributions of able dramatists and technicians. The result is a distillation of that striving alchemy and unrelenting pursuit of the utmost which characterizes all his creative efforts.

The product is the direct concern of the producer and his audiences, the expert and the ultimate authorities. The principle so ably demonstrated is both a precept and an asset of experience of our art and industry.

Mr. Goldwyn set out on a course and pattern so effectively simple that he possibly is only half aware of it himself. He surveyed the whole scene of opportunity before the showman's eye. He found Russia, that great enigmatic land which is neither Europe nor Asia, with its fecund, vital people, beglamoured with endless tradition, rich in folk-color, newly come into the interested consciousness of the screen public. There was background, a gorgeous tapestry against which to record a tale of great warriors in this, the greatest of wars.

Sam Goldwyn was looking, as usual, for the best material in the world for the making of a show that should reach into the emotions of the millions who find heart throbs and satisfying intensities in the magic of the theatre.

Maybe there was daring, or maybe only cold judgment, in Mr. Goldwyn's election of this great endeavour of Russia for the scene and the spirit of its people for a theme. There was the obvious fact that Russia and its politics, its social revolutions and evolutions, its anomalous, aloof and special position among the United Nations, presented issues and problems not yet clarified in the world view. But there remained, independent of that, the poignant dramatic fact: people, Russians, in all the fervour of their tradition, fighting, giving, dying for life and land. All this under the burning white light of today's attention.

It was just that which the producer saw and sought and set down in the crystallization of "The North Star".

He did not engage in attack upon or defense of Russian political design, at home or abroad. He offered no message of motive or pattern. He put on film an objective, vibrantly human and immediate story of people—being sure the while that those people were in the limelight of interest.

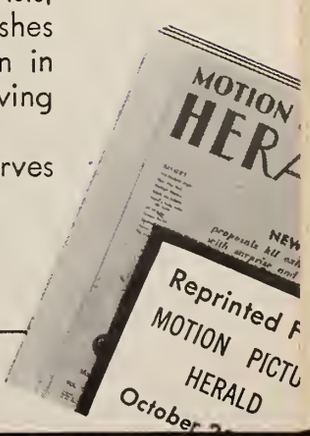
It is to be recorded that in "The North Star" Mr. Goldwyn has nothing to sell but a tremendous exploration of human experience, recorded in the events of life and strife of people who live and die with the grace of courage.

Here is demonstration of the competent and responsible freedom of the medium of the motion picture. Here was possibility and peril of controversial involvement. It was avoided by the startlingly simple process of a showman and dramatist tending with a remarkable precision to his own business.

The motion picture of the theatre is free to deal with anything whatever as material, given the warrant of a consciousness of its province—recognition that the screen is not pulpit, not rostrum, not classroom blackboard, not tract, not pamphlet; that it is a stage before the whole people, of all opinions and no opinion.

This today is important to the status of the motion picture in a world of crisis, criticism and acute analysis. It establishes the constructive position of the screen in a democracy, justifies a free screen serving a free people.

And so, in this, Mr. Goldwyn serves himself, his audience and his industry.



LET'S ALL GIVE TO THE NATIONAL WAR FUND, WHICH GIVES TO ALL

BRITISH SEEK GUARANTEED PLAYING TIME IN U. S.

Demand More Favorable Terms in Dealing with American Companies

London Bureau

Taking time off from the urgent battle against the Axis, British production interests, here, bent on preserving their own trade territory, have been and are still waging a lesser but not negligible battle against one of their Allies, the United States, or at least that country's film industry. Recent moves toward the consolidation in the post-war era of the British film have inspired certain activity on this side of the Atlantic in the direction of expansion and consolidation of the same commodity.

Various suggestions have been made, some of them aired on the purely trade breeze, others whispered in the more sequestered circles of trade politics, at least one discussed with United States trade authorities here, and certain proposals made to the Board of Trade itself. Just how much will materialize from these discussions and promotions remains to be seen, but they are stimulating an entirely new and vigorous attitude to the problem of foreign sales of the British film.

Seek Playing Time in U. S. For British Product

Most of these proposals and suggestions hinge around the question of guarantees and playing time for British films in the United States. One of them, devised in a protective or retributive sense, is the suggestion made to the Board of Trade that exhibitors should be encouraged to curtail the playing time of American second features and should give preference in this regard to British films.

Recent conversations between J. Arthur Rank, various producers under his wing, Filippo Del Giudice of Two Cities and one of the leading United States producer-distributors, found that United States interests were ready to show some willingness to invest in the British motion picture to the extent of offering to take an agreed number of films, chosen by themselves, and that they should participate to the extent of 50 per cent of the negative cost and recoup on a proportionate basis.

Did Not Go as Far as British Had Wanted

This, however, did not go as far as the British interests would want. Nothing short of a 50 per cent United States financing of all negatives from a British production group would be satisfactory. The alternative suggested would be financing 50 per cent of certain selected negatives and recouping the investment from United States release only.

The matter has been summarized by Filippo Del Giudice: "The only way efficiently to protect British films on the Western Hemisphere is to have a minimum guarantee with certain safeguarding clauses in respect to playing time and terms which are usually given to any first American feature here."

Del Giudice, a vigorous spokesman these days for British production and responsible for "In Which We Serve," in a statement on the whole position of British films and foreign markets in terms of the present day, has expressed what many producers here are thinking and saying. Mr. Del Giudice takes a direct view of the whole market position and expresses his criticism of what he believes to be the unfair treatment accorded British pictures by the United Staes indusry.

Plenty of Support for Del Giudice Views

"Our revenue in America is subject to a tax of 30 per cent on the gross, whereas American companies in Great Britain export practically all the money they gross in this country. They retain in England an average only 30 per cent of their gross receipts for the payment of their distribution expenses. This, of course, is subject to British taxation. Otherwise, the total remaining revenues leave this country for America untaxed.

"To distribute our films in the United States the American distributor first deduct distribution charges, which on the average are 30 to 40 per cent of the gross receipts, and we have to pay 30 per cent of the balance for American taxation.

"Another unfair point is that whilst the Americans import into this country over 300 films per year which realize between £10,000,000 and £15,000,000 per annum in gross rentals, British films imported into America do not average in number 15 a year, and the returns—except in one or two of them—are *negligible.*"

There is plenty of support for Mr. Del Giudice's contention that reasons which have impelled the present day boom investment in British pictures is the undoubted quality which has been woven into the British film since the war, and the unprecedented entertainment business boom which is current.

Whilst it is equally true that, as he suggests, American interests must be aware of a growing competition. "A challenge to their world supremacy," there is another school of thought which, admitting the quality thesis, does not believe necessarily that the boom will continue, look, in fact with concern, if not horror on a post-war period when the artificial inflation is over and producers and investors may be unable to recoup their vastly swollen financings. There are even some Jeremiahs who foresee another debacle on the lines of 1936-37.

Mr. Del Giudice speaks of a pre-war disinclination in the United States to give a British picture a fair break—on the part of distributors at any rate. The British film, according to him, was given neither the same publicity nor the same booking terms. "The argument was that American audiences did not respond favorably to British pictures. The real reason was that every imported film took away screen time from American produced pictures." He points to the success of "The Invaders," "Pygmalion" and "In Which We Serve" as evidence that British pictures can have appeal in the United States, since the grosses achieved amounted to over $1,500,000 for each film.

Two Cities Adopts Formula for Selling Big Pictures

Meanwhile, Two Cities has adopted the following formula for their forthcoming important films, such as "The Demi Paradise," "Henry V," "Happy Breed" and "Blithe Spirit." Each picture will be sold on its own merits and will be negotiated on these terms:

1. Fifty per cent of negative cost as a minimum guarantee for the Western Hemisphere.
2. Playing time and terms similar to first United States features.
3. Distribution rates not to exceed 25 per cent.
4. Other territories will be sold separately.

RANK STUDIES PURCHASE OF CONTINENT HOUSES

J. Arthur Rank, important industry executive, told an Odeon Theatres meeting in London last week that he was studying the possibility of acquiring interests in theatres on the Continent as soon as Allied forces had freed occupied territories.

Mr. Rank also said that he believed the American industry would cooperate with the British, leading to a fairly representative exchange of films between the two, with a resulting increase in mutual understanding.

British MOI's "Biter Bit" Is Churchill's Own Title

The British Ministry of Information short, "Biter Bit," shortly to be released in the United States, shows the might of England's air power directed against Germany. The title was suggested by Prime Minister Churchill. The title implies exactly the turn of events in the air war over Europe in the last three years. Scenes show the devastation visited upon England by the Luftwaffe and the resultant turn of the tide when England triumphed in the "Battle of Britain."

Reappoint Two Members to Canadian Film Board

Two executive members have been re-appointed to Canada's National Film Board. They are Dr. J. G. Bouchard of the Federal Department of Agriculture and Professor Donald Cameron of the University of Alberta at Edmonton. The board is headed by John Grierson, who is also general manager of the Wartime Information Board.


HITLER
RKO
RADIO
SHOWMANSHIP
AT WORK...
again.

ANOTHER SENSATIONAL 50-CITY WORLD PREMIERE

The Kind that's making Box-Office History!

Boston, New Haven and all the rest of New England set for the mighty launching beginning October 25th! . . . The 21 stations of the Yankee Network beamed for mass air coverage; billboards, newspapers, tieups, promotions of all kinds now functioning to focus the attention of the millions of the territory on the picture that all the nation will want to see!



The amazing life story of Frank Cavanaugh — tough, lovable, fighting American . . . maker of heroes on gridiron and battlefield.

PAT O'BRIEN

the Iron Major

WITH

RUTH WARRICK · ROBERT RYAN

LEON AMES · RUSSELL WADE · BRUCE EDWARDS · RICHARD MARTIN

Produced by **ROBERT FELLOWS** . *Directed by* **RAY ENRIGHT**

Screen Play by Aben Kandel and Warren Duff

RKO RADIO PICTURES

Hollywood Canteen to Be Film Subject

29 Properties Purchased During September, 23 of Them Originals

September activity in the story field was marked by several complicated transactions whereby film companies obtained property rights through agreements with a Broadway play producer, in one instance, and a theatrical service organization aiding the war effort. Twenty-nine properties were acquired during the month.

Twentieth Century-Fox negotiated for Michael Todd's play, "The Naked Genius," which opened on Broadway October 21st, under these conditions: One, a down payment of $150,000 was deposited by the company; two, the company additionally pays a sum equal to about 10 per cent of the show's receipts on the road and 15 per cent during its New York showing, with the total figure not to exceed $200,000; and finally, a share of the picture's income is to be turned over to Mr. Todd. All this, of course, came under the purview of the Dramatists Guild, which approved the arrangement.

Hollywood Canteen to Get Picture Profits

Warner Brothers reached an agreement with the Hollywood Canteen officials for the filming of a production to be called "Hollywood Canteen," with profits to be turned over to the canteen's fund much in the same way as Army Emergency Relief is benefiting from the Warner picture, "This Is the Army." Besides the Hollywood Canteen, a share in the profits also will go to the New York Theatre Wing and various local Canteen chapters throughout the country.

An unusually large number of originals were purchased by studios, 23, while a novelette, two magazine serials, and one play were among other purchases. The September story buys are listed below.

Two Magazine Serials Among Purchases

AND THEN I SAW YOU, original by Clarence Greene, purchased by RKO.

CLOCK, THE, original by Paul and Pauline Gallico, acquired by MGM.

COCKTAILS FOR TWO, original suggested from idea by Maurice Tombragel, purchased by RKO.

CONJURE WIFE, original by Fritz Lieber, Jr., bought by Universal.

DIVIDED BY FIVE, original story assigned to Marc Connelly for purchase by MGM.

FIGHTING HEART, THE, original by Robert D. Andrews, acquired by MGM.

FLEDGLING, THE, original by Jacques Deveal from unpublished play, purchased by MGM.

GREAT GABBO, THE, of which a comedy adaptation is to be produced by Charles R. Rogers for United Artists release.

GUNG HO, original by Licutenant Wilfred S. LeFrancois and Lucien Hubbard, purchased by Universal.

GUNS ON THE CIMARRON, magazine serial appearing in *Western Story Magazine* as "Range Finders" by Allan Vaughan Elston, purchased by Republic.

HELL AFLOAT, *Argosy* serial by Eustace L. Adams, purchased for a Pine-Thomas production by Paramount.

HOLLYWOOD CANTEEN, acquisition of film rights by Warners, to be produced by Jesse L. Lasky. Profits from picture to be shared with the Hollywood Canteen and other service chapters.

JENNIE MAKES HER MIND UP, original by Mary Loos and Louise Rousseau, purchased by MGM.

LAST SALVO, THE, original by Gordon Kahn, acquired by MGM.

LIGHT FANTASTIC, THE, original by Lee Loeb and Mel Shavelson, bought by RKO.

LOOKING FOR TROUBLE, original by Virginia S. Cowles, purchased by Universal.

LOUISIANA, original by Samuel Coslow, acquired by Universal.

MERRY MONAHANS, THE, original by Ernest Pagana and Michael Fessier, acquired by Universal.

NAKED GENIUS, THE, current play by Gypsy Rose Lee, produced by Michael Todd, purchased by Twentieth Century-Fox.

PATRICK THE GREAT, original by Dorothy Bennett and Bertram Millhauser, bought by Universal.

PETTICOAT FEVER, original by Laszlo Vadnay and Aladar Laszlo, acquired by RKO.

PRACTICALLY YOURS, original by Norman Krasna, Paramount purchase for a Pine-Thomas production.

SHERLOCK HOLMES VS. THE WOMAN SMUGGLER, original by Bertram Millhauser, purchased by Universal.

SOPHIE COOPER, original for preparation by Marcia Davenport, author of "The Valley of Decision," purchased by Paramount.

SUNDAY DINNER FOR A SOLDIER, novelette by Martha Cheavens, purchased by Twentieth Century-Fox.

TO EACH HIS OWN, original for preparation by the English playwright, Dodie Smith, purchased by Paramount.

TOWER OF STEEL, A, book by Josephine Lawrence, purchased by Twentieth Century-Fox.

VALIANT MINSTREL, THE, original by Gladys Malvern concerning the life of Harry Lauder, bought by MGM.

WASHINGTON, I LOVE YOU, original by Ruth McKenney and Richard Bransten, acquired by Universal.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Total
October, 1942	32	9(a)	5	46
November	12	12(b)	1	25
December	17	8(c)	.	25
January, 1943	10	6(d)	1	17
February	32	5(e)	1	38
March	23	10(f)	5	38
April	18	13(g)	4	35
May	24	10(h)	.	34
June	24	7(i)	.	31
July	17	16(j)	4	37
August	21	6(k)	2	29
September	23	5(l)	1	29
TOTALS FOR 12 MONTHS	253	107(m)	24	384

(a) Including 2 magazine stories and 2 songs
(b) Including 2 novelettes
(c) Including 2 magazine stories
(d) Including 2 magazine stories
(e) Including 3 magazine stories
(f) Including 1 magazine story and 1 song
(g) Including 3 magazine stories and 1 song
(h) Including 2 magazine stories and 1 comic strip
(i) Including 3 magazine stories
(j) Including 3 magazine stories and 1 radio script
(k) Including 2 magazine stories and 1 radio script
(l) Including 2 magazine stories 1 novelette and 1 film
(m) Including 25 magazine stories 4 musical compositions 2 radio scripts 3 novelettes 1 newspaper comic strip and 1 film

Rogers Film Gets 50 St. Louis Bookings

More than 50 theatres in the St. Louis territory have booked Republic's "Man from Music Mountain," Roy Rogers Western, with a first run engagement set at the Fox in that city on November 4th. Wide advertising and publicity is being given the picture, the company said, with radio spot announcements to be heard over numerous network affiliates and independent stations in the area prior to and during the engagement.

"In Old Oklahoma" Republic film based on Thomas Burtis' story, "War of the Wildcats," is receiving multiple-booking attention in prerelease engagements in key cities, the company announced this week. It is expected that during the month of November Republic will set at least 40 openings for the picture, with 27 bookings already scheduled.

Film Classics Washington Franchise to Wheeler

Wheeler Film Corporation, film exchange formed recently in Washington, D. C., has acquired the Washington franchise of Film Classics. Sam Wheeler, chief barker of the Washington Variety Club and formerly 20th-Fox branch manager in that city, heads the company. Included in the Film Classics' product to be handled by Mr. Wheeler are "A Star Is Born," "Nothing Sacred," "The Young in Heart," two Hal Roach reissues and other films.

O'Brien Aids Canadian Loan

Pat O'Brien, starring in RKO Radio's "The Iron Major," will appear on the Canadian Government's Fifth Victory Loan program, broadcasting from Toronto on November 3rd in the interests of a Bond rally.

To Show Educational Films

Jack Schwartz, operator of the West End theatre in Bridgeport, Conn., will show a series of educational films for school children who will be admitted free when accompanied by their teachers.

Playhouse to Reopen

The Fifth Avenue Playhouse, New York, will reopen soon with "The Challenge," an Astor Pictures release.

RKO RADIO PICTURES, Inc.

TRADE SHOWINGS

of

SAMUEL GOLDWYN'S Production

"THE NORTH STAR"

BRANCH	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albany	Fox Projection Rm.	1052 Broadway	Mon. 11/8	11:00 A.M.
Atlanta	RKO Projection Rm.	191 Walton St.	Mon. 11/8	11:00 A.M.
Boston	RKO Projection Rm.	122 Arlington St.	Mon. 11/8	11:00 A.M.
Buffalo	Fox Projection Rm.	290 Franklin St.	Mon. 11/8	11:00 A.M.
Charlotte	Fox Projection Rm.	308 So. Church St.	Mon. 11/8	11:00 A.M.
Chicago	RKO Projection Rm.	1300 So. Wabash Ave.	Mon. 11/8	11:00 A.M.
Cincinnati	RKO Projection Rm.	12 E. 6th St.	Mon. 11/8	8:30 P.M.
Cleveland	Fox Projection Rm.	2219 Payne Ave.	Mon. 11/8	11:00 A.M.
Dallas	Paramount Projection Rm.	412 So. Harwood St.	Mon. 11/8	11:00 A.M.
Denver	Paramount Projection Rm.	2100 Stout St.	Mon. 11/8	11:00 A.M.
Des Moines	Fox Projection Rm.	1300 High St.	Mon. 11/8	11:00 A.M.
Detroit	Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 11/8	11:00 A.M.
Indianapolis	Fox Projection Rm.	326 No. Illinois Ave.	Mon. 11/8	11:00 A.M.
Kansas City	Paramount Proj. Rm.	1800 Wyandote	Mon. 11/8	11:00 A.M.
Los Angeles	RKO Projection Rm.	1980 So. Vermont Ave.	Mon. 11/8	11:00 A.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Mon. 11/8	11:00 A.M.
Milwaukee	Warner Projection Rm.	212 W. Wisconsin Ave.	Mon. 11/8	11:00 A.M.
Minneapolis	Fox Projection Rm.	1015 Currie Ave.	Mon. 11/8	11:00 A.M.
New Haven	Fox Projection Rm.	40 Whiting St.	Mon. 11/8	11:00 A.M.
New Orleans	Fox Projection Rm.	200 So. Liberty St.	Mon. 11/8	11:00 A.M.
New York	RKO Projection Rm.	630 Ninth Ave.	Mon. 11/8	11:00 A.M.—2:30 P.M.
Oklahoma City	Fox Projection Rm.	10 No. Lee St.	Mon. 11/8	11:00 A.M.
Omaha	Fox Projection Rm.	1502 Davenport St.	Mon. 11/8	11:00 A.M.
Philadelphia	RKO Projection Rm.	250 No. 13th St.	Mon. 11/8	11:00 A.M.
Pittsburgh	RKO Projection Rm.	1623 Blvd. of Allies	Mon. 11/8	11:00 A.M.
Portland	Star Preview Rm.	925 N. W. 19th St.	Mon. 11/8	11:00 A.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 11/9	11:00 A.M.
Salt Lake City	Fox Projection Rm.	216 E. 1st St.	Mon. 11/8	11:00 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 11/8	10:30 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Mon. 11/8	11:00 A.M.

Theatre Management—How To Meet the Vandals

W. H. M. Watson, who operates the Mission theatre in El Paso, Texas, three blocks from the international border, has his own somewhat forceful methods of handling potential vandals who patronize his theatre. Chester Friedman, editor of the Managers' Round Table, recently observed editorially that "the hoodlum problem is the manager's job." Mr. Watson has made it his job, and he can prove it. In his own words, here's the way it's done:

by W. H. M. WATSON

First off—this theatre is not a class movie, rather we are located in an area of lower class, three city blocks from the international border, and in a circle of six saloons and about the same number of "hock-shops" that buy anything anyone has to sell, etc. My customers, many among them, know and use marihuana. On a recent visit to the city jail I was surprised to see how many of my cash customers were locked up inside; they all called down as to what was showing at the "Meeshion."

I put this theatre in this location because there was a large local neighborhood, the people are the type that will go to a show as long as they have a dime, and it is several miles to the center of the city. I did not expect what I received. In the first week we were open, one patron was shot in the front lobby—seems he made a mistake and drew a knife on a special officer. A few days later one of my patrons cut me. He wanted entrance *sans* ticket. His head was nicely, if not neatly, smashed. A few more nights, and another local mobster bit the dust in the front of the show. He was "lit" on marihuana and also swinging a knife.

Slow on the Draw, and Another Patron Lost

I employed a special officer for the show, and he was plenty "tough." He searched all the zoot suiters on entrance and gathered an assortment of knives every night. Another patron decided he, too, could carry a gun, and in the melee of who was faster on the draw I lost my third patron in three months. The special officer won. That was fair, but then Uncle Sam came along and drafted the special officer, and I could not secure another for a long time.

From the beginning, the patrons, I mean the boys and some of the girls had decided they were going to run things as they pleased on the inside. When told not to roam the aisles, to quit talking, smoking, etc., they would sneer or spit in your face. Such actions mean one of two things—quit and leave town, or throw them out. Fast!

Bounced, Then Slid and Hit Curb — Just Lucky

I am not a wrestler or bouncer, and have never been, and sitting behind a theatre desk for about 25 years does not make a man in the pink. But I tried my first "throw-out," and by some miracle made a go of it. He bounced, then slid, and on my last heave he hit the outside curb, out cold. Simple luck, but it gave the kids an idea of what to expect.

Later we had difficulties with drunks. They would get drunk after getting inside. I found ejecting them to be hard, and the police in this town are busy, and therefore slow at times in answering a call. A young sailor home on furlough showed me how to raise them out in a hurry by "judo," and this worked—sometimes. Once I was the ejected party . . . that is bad for business.

Now to sum up: We have found that whereas many of the better patrons would not come to this show before, they do now because they hear it is properly operated. The kids have learned who is boss, and know it. Some seem to appreciate that I throw them out and do not arrest them; that I tend to my own business without calling on outsiders to help. They would rather be kicked down the street, than hauled to the station for a lecture. I make it clear to them that what they do elsewhere is none of my business, and I never interfere with a fight or other trouble if it is off my property.

Badge Is Gold and Shiny And the Keys Rattle

Showmanship can be used in this manner, as well as advertising for the customers. Viz: I have a Sam Browne belt. On my right side I carry a .38 automatic. Next to it is an iron-claw in a case. In the rear of the belt is a leather holder holding three extra magazines for the .38, and on the left side is a blackjack sticking out of a belt case. Behind this is a pair of handcuffs in a case. On my shirt is a gold badge. On extra busy nights I carry a 24-inch police club in one hand and a flashlight in the other.

The badge is gold and very shiny, making it more noticeable. The belt over the shoulder also shows up better, besides helping with the weight of the equipment. The keys (?), well, there is nothing like having a key to every nook and cranny in your business; but these happen to rattle when I walk and that attracts attention, too, making some of the boys and girls stop before I have to tell them to do so.

Place Has Changed With No One Shot in Year

The place has changed—we haven't shot anyone in a year. I still wear the arrangement on busy nights, though, and the gun all the time. I threw about 125 in jail in the first year. Now I take their knives away, or throw them out, or whatever is necessary and run them down the street. They react better on that.

One more item in closing, and that is: You cannot possibly expect ushers to police your house. They have to go home, and the rowdies have a habit of waiting for them. Now, if ever, is the time to let some girl or someone else be the "boss," and you be the one to parade the house. In other words, get out and get in and stay out of your office, and stay inside the show. That will do more than anything else.



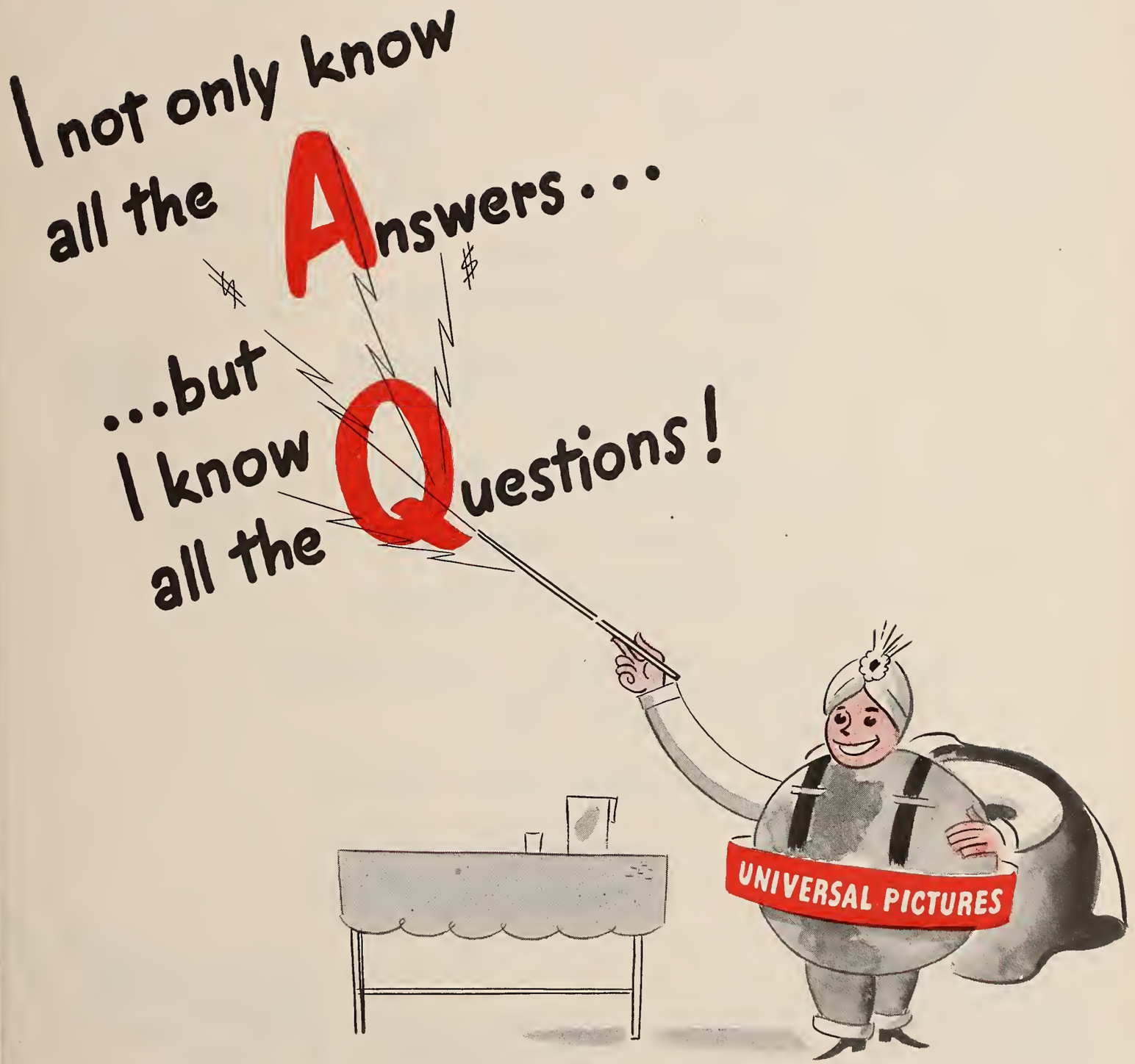
W. H. M. Watson, manager, dressed for duty. Left to right on the belt: .38 automatic, iron claw, regulation blackjack. In right hand: leather-covered, lead-filled "sap", extra long. Left hand: one flashlight, extra bright. The keys rattle effectively.

Admittedly it is a rare way to run a theatre, but by using show business and showmanship in the show business, we have been able to reduce our vandalism and rowdyism by 80 per cent.

Get the Word Spread That The Boss Is "Tough"

A little good natured thought also helps, especially when you get on to a fellow so good at the army judo and so tough that you instead of he lands outside. If the house is a neighborhood, as is ours, a little propaganda can be spread by the ushers, outside of working hours, regarding how "tough" the boss is, etc. That helps. Knives and other instruments are good weapons, but they all hesitate a lot from a gun, and in my case they never know if it is loaded or not. I keep them guessing and it does the trick.

Anyway, here is the works and hope it can help someone else, but if it does, remember to tell them never to joke about their trappings. If some "smart aleck" wants to know if you are a Christmas tree, just say, "Start something and find out who gets lit up!"


I not only know
all the Answers...
...but
I know
all the Questions!
UNIVERSAL PICTURES

Who's in IT?





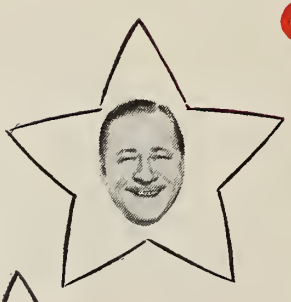








CHARLES BOYER
BARBARA STANWYCK
EDWARD G. ROBINSON
BETTY FIELD
ROBERT CUMMINGS
ROBERT BENCHLEY
THOMAS MITCHELL
CHARLES WINNINGER
ANNA LEE
DAME MAY WHITTY
C. AUBREY SMITH
EDGAR BARRIER



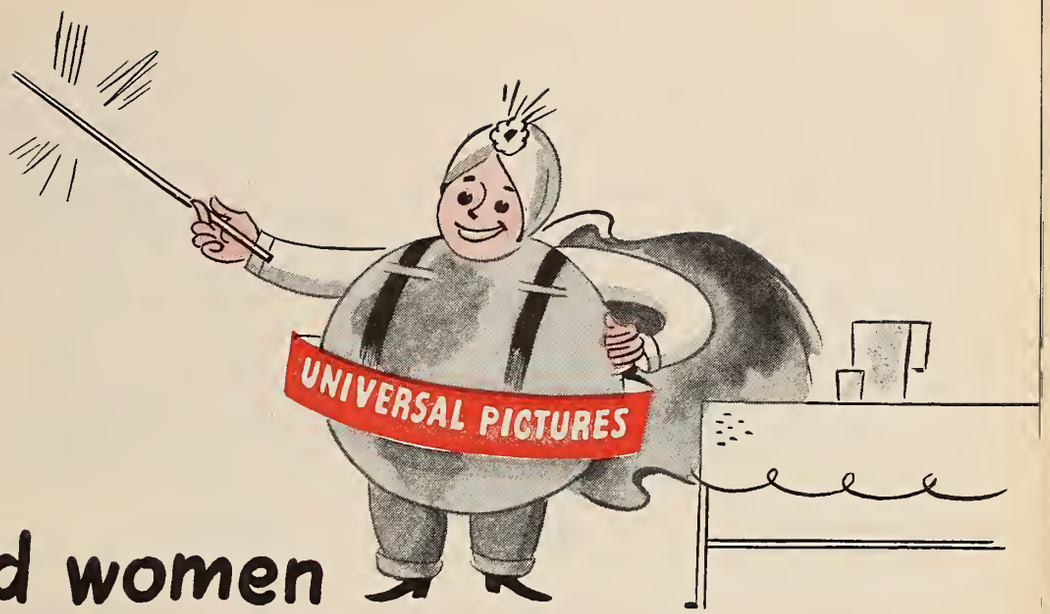




NAME VALUE!

FLESH AND FANTASY

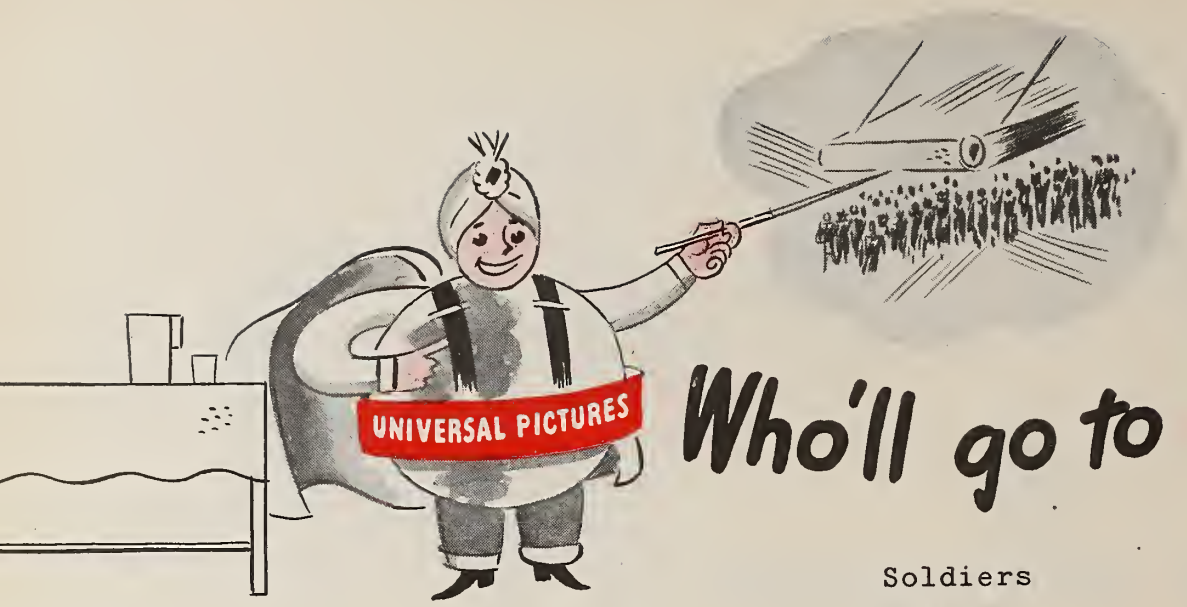
What's IT About?



Men and women
Life and death
Love and laughs
Fortune and chance
Conflict and passion
...**and** good solid
Entertainment...

STORY and PRODUCTION ***VALUE!***

FLESH AND FANTASY



Who'll go to SEE IT?

HIGH-BROW!

LOW-BROW!

ALL-BROW!

DOWN-TO-EARTH...

UP-TO-THE-SKIES

Soldiers
Sailors
Marines
Wacs
Waves
Spars
Riveters
Shipbuilders
Bookkeepers
Clerks
Advertising Men
Grocery Clerks
Bankers
Brokers
Butchers
Bakers
Candlestick-makers
Doctors
Lawyers
Indian Chiefs
Housemaids
Housewives
Husbands
Wives
Sweethearts
and Lovers
Duchess and dowager
and just plain
men and women

BOX OFFICE VALUE!

FLESH AND FANTASY

Nominated as the picture to be *SEEN* twice...



"FLESH AND FANTASY"

starring in the order of their appearance

ROBERT BENCHLEY
EDWARD G. ROBINSON
CHARLES BOYER
with
BETTY FIELD
THOMAS MITCHELL
BARBARA STANWYCK
ROBERT CUMMINGS
C. AUBREY SMITH
with
with
ANNA LEE
EDGAR BARRIER
DAME MAY WHITTY
CHARLES WINNINGER

Directed by JULIEN DUVIVIER • Produced by CHARLES BOYER and JULIEN DUVIVIER

Screen Play by Ernest Pascal · Samuel Hoffenstein · Ellis St. Joseph
Laslo Vadnay · Ellis St. Joseph
Based on Stories by Oscar Wilde

A UNIVERSAL PICTURE

THE PICTURE THAT WILL ADD *NEW* MEANING TO THE WORD "ENTERTAINMENT"...

FLESH AND FANTASY

Theatre Television Is Called Reality Now

Landsberg Advises SMPE Must Develop Medium for Post-War Use

Hollywood Bureau

Projection of high quality television pictures in theatre screen size is no longer a laboratory dream. That statement was made to the Society of Motion Picture Engineers on the fourth day of the organization's five-day technical conference at the Hollywood Roosevelt Hotel here by Klaus Landsberg, director of television, Station W6XYZ, Television Productions Inc., which is a Paramount subsidiary.

He did not amplify the statement beyond pointing out new types of camera tubes did not require any excessive light level for a television pickup.

He added, however, "Through progress made in ultra-high frequency transmitter tubes and antenna design, a signal strength adequate to give practical interference free reception even in poorest receiving localities can be produced."

Freeman Says Industry Is Set to Meet Challenge

At the opening day of the conference Y. Frank Freeman, vice-president in charge of production at Paramount and president of the Association of Motion Picture Producers, had touched upon television, declaring it to be here now. He also said that if it presented a challenge, the industry was prepared to meet the challenge.

In his paper, which dealt for the most part with "Post-War Television Planning and Requirements," Mr. Landsberg told the SMPE conference the television industry must plan of itself and with other industries which are affected by this new medium. In part he said:

"If, at the end of the war, the returning soldiers, war workers and the public in general are not to be disappointed by a new delay of television due to differences in opinions regarding the technical form best suited for television, it is the responsibility of those active in television and those intending to enter the television field after the war to plan now."

Two Outstanding Questions Must Be Answered

Mr. Landsberg advocated the creation of a radio technical planning board, whose work, he said, must be supported by the television industry.

He pointed out that in planning for television two questions are outstanding. They are:

"1. Have there been any developments that will revolutionize television?

"2. Should color be incorporated into these plans?

"If revolutionary developments have been made, they are not and cannot be known now. It is certain that thorough experimentation and testing of such developments would be necessary. Time for this could not be found until after the war, when the majority of qualified engineers, now occupied with more urgent tasks, can be released for this work. This would undoubtedly delay television for many years.

"Demonstrations of color television have proved its possibility, but much work is required before it is simplified and foolproofed sufficiently to be put into use by the layman. Electronic means of color scanning must be developed.

"All these considerations point to the necessity of deciding whether we should plan for immediate post-war television or for a later, maybe much later, time."

Mr. Landsberg then pointed out that other questions must be asked and answered to answer adequately those mentioned. One of these, he said, is whether or not television with its present standards and present state of development can give a high quality service or not.

Says Television Quality Is Good Today

"I believe the experience of the past years enables us to answer with an emphatic yes," he said. "Television is ready to give excellent service."

"The quality of television pictures today is such that it can be compared to the quality of 16mm motion picture film. With improvement of circuit components and tubes for the transmitters as well as the receiver, particularly the improvement of camera tubes and cathode ray receiver tubes, so much better quality of images can be obtained without a change in the system that it seems doubtful that different systems will become necessary.

"All these factors prove that black and white television is ready now to give a highly adequate service with current systems and standards," he said.

"Undoubtedly the addition of color is desirable, but should be perfected and thoroughly tested prior to its incorporation into standards and public service."

Needs More Room in Frequency Band

He went into the matter of consideration of the frequency band television stations occupy and expressed the belief television would encounter difficulties in moving to high frequencies where multipath transmission became a serious factor and reflected signals were a greater hazard to picture transmission than to many other services.

"Still, television will require more room in the frequency spectrum," he said, "and plans must be made to obtain it."

Discontinuance of activities of the Midwest Section of the Society of Motion Picture Engineers in Chicago has been announced by Larry Strong, secretary-treasurer. In the future, members in that area will operate in conjunction with the Atlantic Coast section. It was explained that most of the manufacturers in the area were devoting themselves almost entirely to war work.

Ask Exemption On 48-Hour Week

Exemptions from the 48-hour week obtained for exchange workers in such cities as Detroit, Washington, Buffalo and Cleveland are being sought by companies in their Indianapolis, Oklahoma City and Dallas branches which last week were designated as areas suffering from manpower shortages and are to come under the longer work-week starting November 15th.

Petitions are being prepared at company home offices for the exemption of workers in these three cities, classified by the War Manpower Commission as Group I. In this category, 40 out of 71 areas have been ordered by regional WMC directors to make the 48-hour week applicable.

The film company petitions, however, point out that the longer week in film exchanges will neither add to war production nor release manpower for other industries.

In Toronto, industry offices are operating on a five-day policy each week by closing on Saturdays in order to conserve coal and manpower in view of the increasing labor shortage.

Offices will remain open half an hour later five days during the week, and will employ only a member of the shipping department to handle emergency calls on Saturday mornings.

In Los Angeles, the WMC has mailed its decisions on appeals of film exchanges on the mandatory 48-hour week. Technical workers, under the ruling, must now work 48 hours, while clerks are on a 44-hour a week basis.

"This Is the Army" Gets Booking in Three Circuits

Irving Berlin's "This Is the Army," now in its 14th and final week at the Hollywood theatre on Broadway, will be seen in RKO houses in Manhattan starting November 30, and in the circuit's Brooklyn houses on December 7. Forty-one houses are involved in the booking, all on an extended playing time basis. The first Brooklyn showing was Thursday, at the Brooklyn Strand. Following the RKO openings in Manhattan, the picture will open over the Skouras Circuit of 52 houses and the Century Circuit of 36 theatres.

The premiere of "This Is the Army" at the St. Johns theatre in Jacksonville, Fla., resulted in a contribution of $1,000 by an Army lieutenant and a total figure of $9,003 for the Army Emergency Relief Fund. The theatre has a seating capacity of 850 and is operated by the St. Johns Operating Company, headed by Arthur J. Steel and Al J. Leeds.

Tampa Theatre Plays "Army" First, Court Decides

Judge Barker in Tampa Federal Court last week ruled in favor of Warner Brothers concerning allocation of its film, "This Is the Army," at the Tampa theatre in Tampa, before its exhibition in any other house in the city. The State theatre, in seeking an injunction, had objected to the Tampa receiving preference since it alleged all Warner product usually had played first at the State. Warners contended that the Tampa, recognized as the city's leading theatre, should show the picture first since receipts were being turned over to the Army Emergency Relief. Judge Barker ruled that the State be given "This Is the Army," following the run at the Tampa.

Masonic Honor to Sudekum

Tony Sudekum, president of Crescent Amusement Corporation, was named a Knight Commander of the Court of Honour, a degree between 32nd and 33rd, by the Supreme Council, Southern Jurisdiction, Ancient and Accepted Scottish Rite of Free Masonry, at ceremonies in Washington, D. C.

WARNER BROS.' TRADE SHOWINGS OF

BETTE DAVIS · MIRIAM HOPKINS

in

"OLD AQUAINTANCE"

CITY	PLACE OF SHOWING	ADDRESS	Day and Date	Time
Albany	Warner Screening Room	79 N. Pearl St.	Mon. 11/8	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	Mon. 11/8	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	Mon. 11/8	2:00 P.M.
Buffalo	Paramount Sc. Rm.	464 Franklin St.	Mon. 11/8	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	Mon. 11/8	2:00 P.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	Mon. 11/8	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	Mon. 11/8	2:30 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	Mon. 11/8	8:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	Mon. 11/8	2:00 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	Mon. 11/8	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	Mon. 11/8	1:00 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	Mon. 11/8	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	Mon. 11/8	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	Mon. 11/8	1:30 P.M.
Los Angeles	Vitagraph Sc. Rm.	2025 S. Vermont Ave.	Mon. 11/8	2:00 P.M.
Memphis	Paramount Sc. Rm.	362 S. Second St.	Mon. 11/8	10:30 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	Mon. 11/8	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	Mon. 11/8	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	Mon. 11/8	11:00 A.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	Mon. 11/8	1:00 P.M.
New York	Home Office	321 W. 44th St.	Mon. 11/8	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	Mon. 11/8	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	Mon. 11/8	1:00 P.M.
Philadelphia	Vine St. Sc. Rm.	1220 Vine St.	Mon. 11/8	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	Mon. 11/8	2:00 P.M.
Portland	Star Screening Room	925 N.W. 19th Ave.	Mon. 11/8	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	Mon. 11/8	2:00 P.M.
San Francisco	Republic Sc. Rm.	221 Golden Gate Ave.	Mon. 11/8	1:30 P.M.
Seattle	Jewel Box. Sc. Rm.	2318 Second Ave.	Mon. 11/8	2:00 P.M.
St. Louis	S'renco Sc. Rm.	3143 Olive St.	Mon. 11/8	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	Mon. 11/8	10:30 A.M.

All Give to the National War Fund
—it gives to all!

Brochure Cites Film War Loan Work

Prepared by WAC, Book Lauds Theatres; Final Total $1,909,889,196

Some time next week all the industry's participants in the recent Third War Loan drive will receive a 16-page illustrated brochure prepared by the War Activities Committee for the purpose of showing the scope of the campaign and reflecting the cooperation of the industry and all the various national agencies involved in the drive.

One of the highlights of the brochure is a page dedicated to the 16,498 exhibitor members of the WAC. The exhibitors, referred to as "the backbone of the drive," are shown, by illustrations and commentary, putting their methods of selling Bonds in action.

On page two WAC leaders L. C. Griffith, C. B. Akers and Ray Beal say "Thanks a billion" to all the industry and the legion of patrons who made possible the industry's contribution of a $1,909,889,196 sale of Bonds, a revised figure based on final returns.

Trade Press Cited for Work in Campaign

Another page of the brochure is devoted to the trade press, in which covers of the periodicals are pictured, and a comment refers to the group as an integral part of the campaign.

The cover of the brochure shows a long queue waiting outside a theatre Bond booth across the top, with drawings on either side of the lower half of the cover picturing a train carrying the Hollywood Cavalcade of Stars and Army transport planes filled with members of the War Veterans Airmada.

There are three double spreads in the brochure; one, of the Cavalcade, gives a detailed city-by-city report of Bond sales, with a montage of photographs showing the stars of Hollywood in various cities. The U. S. Treasury is quoted as stating that the Hollywood Cavalcade was the "greatest single Bond selling effort" of the national campaign. It was organized at the direct request of the Treasury and netted a total sale of $1,079,586,819.

Bond Premiere Results Receive Attention

The second double-spread covers the activities of the War Veterans Airmadas, with illustrations in montage showing the five flights visiting 55 cities and selling a total of $257,663,975 in Bonds. The War Bond premieres also take up two pages, in which the close cooperation of the exhibitors and distributors is accented. The final total count recorded for the premieres is $319,618,721.

Another page covers miscellaneous activities. "Free Movie Day," special rallies, the Rangers, etc., accounted for $253,019,681 of the grand total.

On the final page a plea to the industry appears under a closeup of a detachment of American soldiers on the march. It says: "As long as they keep on fighting and dying, the least we can do is keep on working and buying. Sell War Bonds in your theatre every day until victory is won."

Among the last of the returns was that of the Schine Circuit showing that during the final week of the drive 14 Bond premieres brought a total of $3,500,000 in Bond sales, or $250,000 per premiere. In Gloversville, N. Y., a town of 24,000 people and the home office of the circuit, a single premiere resulted in the sale of $750,000 in small Bonds.

Twentieth Century-Fox Film Corporation, of which Spyros P. Skouras is president, and its subsidiaries including National Theatres Corporation, of which Charles P. Skouras is president, jointly sold $59,461,525 worth of Bonds. The corporate purchases were $10,100,000. The public, through all the theatres of National Theatres Corporation, purchased $48,150,000 in Bonds, and employees $1,211,525.

Total for Kansas City Area Reached $2,700,000

At the Baxter theatre in Baxter Springs, Kan., a town of 5,000, whose total Bond purchases were less than $800,000, a premiere of "So Proudly We Hail" brought a total net sale of $279,437. The theatre is owned by the Commonwealth Amusement Corporation, and Ray Holmes is manager. Total Bond sale for the whole Kansas City area came to $2,700,000.

In Boston the Variety Club last week held a campaign to raise funds for the Crippled Children's and Milk Funds, and in a meeting made awards totaling $2,000 in War Bonds and through its master of ceremonies, Martin J. Mullin, raised $1,700 for the funds. Winner of the first prize of a $1,000 Bond was Mrs. T. W. Kenefick of Boston's RKO offices, with Ethel Jacobs of Interstate winning the second prize of $500 in Bonds. John Numes of the M & P circuit won the $250 Bond, and Edward X. Callahan, New England head of Twentieth Century-Fox, the $100 Bond.

At a conference of advertising experts in New York, preparing for the Fourth War Loan, mention was made of a Third War Loan statement prepared by the Bureau of Agricultural Economics for the U. S. Treasury in which the effect of the industry's showmanship on the public was regarded as an important factor in the success of the campaign.

Industry to Participate In Fourth War Loan

Oscar A. Doob, chairman of the WAC's public relations unit, said: "Judging by the facts revealed in the Third War Loan survey and by comments at recent Treasury meetings, there seems little doubt that Secretary Morgenthau will ask the motion picture industry to participate in the coming Fourth War Loan, early in 1944."

The survey was based on interviews with Bond buyers throughout the country, and brought out that the type of industry-promotion believed to appeal most was "rallies, booths, displays, etc.," and "admissions given with Bonds." The analysis also showed a criticism of undignified stunts bordering on bad taste, and interrupting pictures to sell Bonds.

In connection with the special holiday Bond sale drive, wherein the industry will work in conjunction with the retail merchants of the nation, the WAC is preparing a brief trailer asking audiences to give "The Present With a Future." The trailer is free from National Screen Service exchanges, and all exhibitors have been requested to place their print orders immediately, to hold waste of film to a minimum.

Industry's Executives Join Sam Rinzler in Fund Drive

Sam Rinzler, Greater New York chairman for the industry's participation in the National War Fund, has named industry executives to handle home office and exchange contributions. Those named are: J. Harold Lang, home office, and Ray Moon, exchange, of Twentieth Century-Fox; Ralph Budd and Clarence Eisman, Warner Brothers; Charles Moskowitz and Jack Bowen, Loew's; Leon J. Bamberger and Robert Wolf, RKO; Abe Schneider and Nat Cohen, Columbia; Neil Agnew, Charles Reagan and Milton Kussel, Paramount; Harry Buckley and Sam Lefkowitz, United Artists; Herbert Yates and Morris Epstein, Republic; George Dembow, National Screen Service; W. Ray Johnston and Joseph Felder, Monogram; Harry Ross of Ross Federal Service, and O. Henry Briggs and Sidney Kulick of PRC.

Buzzell Resigns After 19 Years with Union

J. W. "Ed" Buzzell this week resigned as secretary-treasurer of the Los Angeles Central Labor Council, American Federation of Labor. He held the post 19 years.

In that term, Mr. Buzzell frequently had been assailed by studio unions, including actors, musicians, drivers, designers and painters, all of whom withdrew from the Council.

The Screen Actors Guild is understood to have left the Council when Mr. Buzzell allegedly influenced the Chicago Central Labor Council to aid Willie Bioff in his fight two years ago to avoid extradition from California to Chicago on pandering charges.

Warners Open Theatres After Summer Layoff

The Warner circuit reopened the Globe in Clinton, Conn., last Thursday and will operate it on a four-day policy. It had been closed during the summer months. The Tremont in Ansonia also has been reopened by the circuit and will be in operation only on weekends.

Shifts of managers by the circuit include Jay Matthews to the Empress in Danbury from the Circle in Manchester; J. O. Sullivan from the Empress to the Garde in New London; David Deming from the Rialto in Hartford to the Lenox, succeeding Francis Smith, now in the Army, and Wallace Lappe to the Rialto.

Report West May Acquire New Monogram Holdings

A deal whereby George B. West, Monogram franchise holder for the St. Louis and Cincinnati territories will acquire John Mangham's partnership interest with Arthur Bromberg in the Atlanta, Memphis, New Orleans and Charlotte branches is nearing completion, it is learned. Mr. Mangham, who failed of re-election to the Monogram board of directors at its meeting on the coast last week, is expected to continue in a sales capacity.

Sells Theatre Circuit

Hugh Manning, operator of nine theatres in the Tennessee and Georgia territory, has sold the entire circuit to R. B. Martin of Atlanta.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Recent months have witnessed a decided trend toward biographical pictures of the prominently known in the fields of politics, music, and medicine but this week saw a swing toward the industry doing something about its own celebrities when Harry Sherman revealed plans for a picture based on Tom Mix and his life.

The producer of westerns has just completed "Buffalo Bill," based on the life of the great plainsman, Indian scout and frontier day warrior, which is now in the process of editing for 20th Century-Fox release. If this one is well received there is every reason to believe Sherman will go ahead with the Mix picture.

He has been talking about it for some time. But it wasn't until the last few days, when the last of the film was exposed on "Buffalo Bill," that he indicated something definite in mind for such a picture.

Complete Cast Still Available

There are still a few of the old-time western stars around, many of whom either worked in pictures with Mix at one time or another or were contemporary stars in their own right.

One, who has just returned to town after serving a number of years as a key attraction in rodeos, including the 101 Ranch Show, and more recently as deputy sheriff of one of the last frontiers in America—Nevada's wide-open Las Vegas—is Jack Hoxie. It's not hard to imagine Hoxie, who still thinks Tom Mix one of the greatest western stars that ever lived, agreeing if Sherman asked him to play in a picture based on the life of the great cowboy player.

There's one thing about it, if he did. He wouldn't come into the picture carrying his horse on his knee or gently trotting over well-dampened roadways playing a base violin. He'd really ride 'em, for he still can ride and rope with the best of the boys in the rodeo business in addition to which he can still "throw a gun" as the old westerners used to say.

Then there's Bill Hart to think about as a story source. He even stopped to reload his six-shooter in some of his pictures just as did Mix, Hoxie, and Buck Jones in some of the better offerings that provided the bank roll for many a studio to branch into other types of pictures.

If Mr. Sherman does make the picture, there are those who hope he finds a few western players, or players converted into western actors, who can really ride, look and act the part.

Republic Sets New Production Record

Republic will have a busy autumn, according to all indications, with nine pictures scheduled simultaneously the last of this month. This will establish a new production record at the studio.

"The Fighting Seebees," starring John Wayne and Susan Hayward, will continue shooting until the end of the month at least as will "Casanova in Burlesque," starring Joe E. Brown with June Havoc and Dale Evans.

Two recently started are "The Monster and the Lady," with Richard Arlen, Vera Hruba Ralston and Eric von Stroheim, and "Rhythm Revelry," with Jane Withers, Frank Cravens, James Lydon and Fortunio Bonanova.

Momentarily, Producer Albert J. Cohen is scheduled to send "Man From Frisco," a romantic drama based on the shipbuilding prowess of Henry J. Kaiser, before the cameras. Michael O'Shea, borrowed from Hunt Stromberg, will have the title role. Before the month's end, Producer Eddy White will put "Pistol Packin' Mama," a story based on the Al Dexter song hit, on the stages. "Rosie, the Riveter," and "Mojave Firebrand," will get the go signals, also.

Hal Walker, veteran second unit director, was elevated to full directorship the past week when B. G. DeSylva announced he would hold the reins on Paramount's "The Road to Utopia," starring Bing Crosby, Bob Hope and Dorothy Lamour. The story by Melvin Frank and Norman Panama will start early next month with Paul Jones producing.

In the fourth week of production on "Since You Went Away," John Cromwell put one of the hardest-to-handle mob scenes before the camera that Hollywood has witnessed in some months.

The scene was an army air force hangar, 90 feet wide by 250 feet long, into which were packed some 700 extras, only 120 of them having ever been before the cameras before, for an aviation training center dance sequence. The remainder were college girls and army and navy men in training at the University of California in Los Angeles and University of Southern California. Central Casting couldn't have supplied the needed extras under any circumstances.

As the month drew near its close, RKO Radio put the cameras to work on Eddie Cantor's "Show Business," and "International Zone."

Edwin L. Marin is directing the Cantor picture in which the actor will star as well as produce. It has a strong supporting cast headed by George Murphy, Constance Moore, Joan Davis and Nancy Kelly, to date. Specialty numbers with Pat Rooney, George Jessel, Gene Sheldon, and Jessie and James will also be featured.

Maurice Geraghty is producing "International Zone" with Leonide Moguy directing George Sanders, Virginia Bruce and Leonore Aubert in top roles.

52 Films Facing Cameras

Metro's "Dragon Seed" was the major picture among the 11 put before the cameras during a week that saw seven completed, 52 shooting, 60 preparing and 62 editing.

"Dragon Seed," with Pandro S. Berman at the production helm and Jack Conway directing, bids fair to be one of the ambitious pictures of the autumn scene. Its cast includes Katharine Hepburn, Walter Huston, Aline MacMahon, Turhan Bey, borrowed from Universal; Akim Tamiroff, Keye Luke and others.

Columbia put two before the cameras, "The Racket Man" and "Beautiful But Broke." Monogram started "The Voodoo Man" and "Arizona Whirlwind." PRC put "Gunsmoke Mesa" and "Manhattan Rhythm" on the new sound stages at old Fine Arts studios, and Republic started "The Monster and the Lady" and "Rhythm Revelry." Twentieth-Fox put "Four Jills and a Jeep" in work, and Universal started "Calling Dr. Death."

The score card read:

COMPLETED

Columbia
Ten Percent Woman

W. R. Frank
Dr. Paul Joseph Goebbels, His Life and Loves

Monogram
Return of the Ape Man

Paramount
Our Hearts Were Young and Gay
Frenchman's Creek

PRC
The Drifter, formerly Buster Crabbe No. 3

Warners
Rhapsody in Blue

STARTED

Columbia
The Racket Man
Beautiful But Broke

MGM
Dragon Seed

Monogram
The Voodoo Man
Arizona Whirlwind

PRC
Gunsmoke Mesa
Manhattan Rhythm

Republic
The Monster and the Lady
Rhythm Revelry

20th-Fox
Four Jills and a Jeep

Universal
Calling Dr. Death

SHOOTING

Columbia
Curly
Cover Girl
None Shall Escape

MGM
Two Sisters and a Sailor
Kismet
Mr. Co-Ed
The Canterville Ghost
Gaslight

Monogram
Where Are My Children?

Paramount
When I Come Back
Rainbow Island
Going My Way
The Man in Half-Moon St.
Double Indemnity

RKO Radio
The Falcon in Texas
Tender Comrade
Days of Glory

Republic
The Fighting Seabees
Casanova in Burlesque

20th-Fox
The Purple Heart
The Sullivans
Eve of St. Mark
Home in Indiana
Lifeboat

United Artists
It Happened Tomorrow (Pressburger)
Bridge of San Luis Rey (Bogeaus)
Knickerbocker Holiday (PCA)
Since You Went Away (Vanguard)

Universal
Gypsy Wildcat
Patrick the Great
Her Primitive Man
Phantom Lady
When Ladies Fly
The Impostor
Gung Ho!
Three Cheers for the Boys

Warners
Mr. Skeffington
One More Tomorrow (formerly Animal Kingdom)
Uncertain Glory
Passage to Marseille
Outward Bound

Aurora Films Formed

Aurora Films has filed incorporation papers at Sacramento, Cal. Edgar Ulmer, Theodore Jahns, Mary Gendron and Shirley Castle are the directors.

"SAHARA" still SE

OPPING "THE MORE THE

OLYMPIC THEATRE
UTICA, N. Y.

65% BETTER THAN THE MORE THE MERRIER

PALACE THEATRE
MILWAUKEE, WIS.

25% BETTER THAN THE MORE THE MERRIER

DENVER THEATRE
DENVER, COL.

12% BETTER THAN THE MORE THE MERRIER

LIBERTY THEATRE
SEATTLE, WASH.

12% BETTER THAN THE MORE THE MERRIER

LOEW'S MIDLAND THEATRE
KANSAS CITY, MO.

8% BETTER THAN THE MORE THE MERRIER

COLUMBIA PICTURES

TTING NEW RECORDS!

MERRIER" EVERYWHERE!

STATE THEATRE
HARRISBURG, PA.

16% BETTER THAN THE MORE THE MERRIER

LOEW'S PALACE THEA
INDIANAPOLIS, IND.

15% BETTER THAN THE MORE THE MERRIER

PALACE THEATRE
STAMFORD, CONN.

10% BETTER THAN THE MORE THE MERRIER

EMBASSY THEATRE
READING, PA.

4% BETTER THAN THE MORE THE MERRIER

HUMPHREY
BOGART
The Sensational star of 'Casablanca'
SAHARA
with
BRUCE BENNETT • J. CARROL NAISH
LLOYD BRIDGES • REX INGRAM
Screen Play by John Howard Lawson and Zoltan Korda • Directed by ZOLTAN KORDA
A COLUMBIA PICTURE

LET'S ALL GIVE TO THE NATIONAL WAR FUND! IT GIVES TO

Review Board Cites Wartime Film Trends

The 20th annual conference of the National Board of Review of Motion Pictures was held on Thursday at the Hotel Pennsylvania in New York, the principal topic of discussion being "Movie Trends Produced by the War."

Quincy Howe, president of the Board, opened the one-day conference at which numerous speakers addressed the meeting on a variety of film subjects. During the morning session, the conference heard from S. H. Fabian, theatres division chairman for the industry's War Activities Committee; Dr. Sigmund Spaeth, president of the National Association for American Composers and Conductors; Mrs. Irene Baird, National Film Board of Canada; T. Y. Lo, Film Section, Political Department, Military Affairs Committee of China; Mrs. Richard McClure, founder of the Better Films Council of Chicago, and member of the Board's National Advisory Council.

Use of the motion picture by the Navy was discussed by Lieutenant Earl F. Allvine during the afternoon session. He outlined the work of the Photographic Science Laboratory and allied production services. Another speaker for the Navy was Lieutenant John E. Bauernschmidt, who talked on training films.

Miss Baird, whose subject was "The Film in Wartime Canada," reviewed the growth of war film production by the Canadian Government. She pointed out that Canada's "World in Action" series, distributed by United Artists, played approximately 6,000 theatres in the United States. The growth in the past few years also had accounted for the country's own film units on the fighting fronts, she said, and for the development of 60 non-theatrical circuits where 16mm films were shown in war factories, rural farming communities and schools.

During the conference, Metro-Goldwyn-Mayer's short, "This Is Tomorrow" in the John Nesbitt series, was shown, also several Navy films and a feature picture.

Columbia Sees "Sahara" on Way to Record Grosses

According to statements released by Columbia, "Sahara," starring Humphrey Bogart, in its first week of release, outgrossed Columbia's previous box office champion, "The More the Merrier," and gives evidence of grossing the highest figures recorded in the company's history.

The Fox theatre, first run house in Detroit, reported that in the first five days "Sahara" outdrew "The More the Merrier" by 45 per cent. Loew's Vendome in Nashville, Tenn., recorded a 30 per cent increase, while the Embassy in Johnstown, Pa., and the Colonial, Elmira, N. Y., both reported a 20 per cent rise over "The More the Merrier" grosses.

The average increase on all theatres reporting ran to 15 per cent.

"Princess O'Rourke" Tops Former Warner Records

Warners' "Princess O'Rourke" has equalled the house record set by "Casablanca" at the Twentieth Century theatre in Buffalo, the company reported this week, while it exceeded the record established by that picture in Indianapolis, and has been held over in that city, Pittsburgh and Seattle. At the Mastbaum in Philadelphia, the company predicts at least a four-week run following its successful first week, when it topped the company's "Yankee Doodle Dandy."

Welfare Group Praises Skouras' Cooperation

Tribute to Spyros Skouras, president of Twentieth Century-Fox, was paid by Community Councils of the City of New York last Friday at a luncheon the welfare organization held at the Advertising Club in New York.

Eli Gottlieb, chairman of the youth division for the social agency, praised Mr. Skouras for his vision and patriotism in offering the facilities of Fox Movietonenews studios in New York to the councils for production of a trailer which the club will use in carrying out its preventive plan to combat juvenile delinquency. The company will pay all production costs.

Details of the project were reported in Motion Picture Herald last week. It was learned Monday that Community Councils is seeking cooperation from the Skouras circuit in New York for a 13-week trial period. Objective of the agency is to make the neighborhood theatre a meeting place every week for Junior American club activities. According to reports, the New York unit of the War Activities Committee has the plan under consideration, but no action has been taken thus far. Meanwhile, Community Councils is approaching independent and circuit theatre owners individually, asking their cooperation.

Protest Curfew In St. Louis

Neighborhood theatre owners in St. Louis have protested to the Board of Aldermen against the proposed 10 P.M. curfew ordinance for children, introduced at a board meeting on October 22nd and carrying penalties for both children and their parents in the event of violations.

Exhibitors charge that the deadline will seriously reduce attendance and, while not opposed to a curfew ordinance of some sort, desire a later hour than 10 P.M. Hearings will be held on the proposed ordinance before passage.

Provisions of the ordinance call for a $250 fine or three months in jail, or both, for parents of the violators. Warnings would be given first offenders but subsequent violations would be subject to a fine of $25 or 10 days in jail.

While Boston vandalism has subsided somewhat, city officials have ordered extra precautions with enforcement of the law through assignment of 35 extra policemen in one outburst.

In Cleveland, the Parent-Teachers Association has signified that its membership will attend neighborhood theatres during weekend performances to observe any irregularities caused by juvenile delinquents. Misbehavior has subsided in some spots by just such supervision, it has been pointed out.

Toronto Police Give Up Theatre Patrols

Managers in Toronto theatres hereafter will be responsible for the policing of their houses, according to a notice from the Board of Police Commissioners. Policemen were formerly assigned to patrol work to keep lines orderly outside the theatres.

Under the new order, theatres must use their own uniformed guard to perform such duty. Theatre owners were expected to meet for discussion on the unexpected development and already complaints on the manpower shortage have been heard, exhibitors pointing out that extra help under the Selective Service Act restrictions is almost impossible.

RKO Boys in Service

John Blund of the RKO home office typing department and Joseph Eyring, contracts division, reported to the Navy on Monday. Richard Alpert left the mailroom for Army service.

Men Overseas Want Escapist Films: Menjou

The soldiers and sailors overseas want "escapist" films, and definitely do not want war films, Adolphe Menjou, screen actor and USO entertainer, told the press Tuesday morning in New York, after his arrival from a four and a half months' tour of posts in England, North Africa and Sicily.

"They want musicals, and they are hungry for the sight of beautiful women in the movies," he said, adding: "I didn't have to ask them this; they told me everywhere I went."

Mr. Menjou said the pictures given the overseas men were not unduly old; he found many new pictures, and said that the only complaint which might be voiced was that the prints received such use they wore rapidly, and there were no proper servicing facilities.

Motion pictures were 80 per cent of the service men's entertainment, Mr. Menjou estimated. "They want pictures so much that some have seen one picture four or five times," he added. There is even trading in pictures between various Army corps, such as the air, the quartermasters and others.

Wherever he went, and every night he appeared, he was asked about the lives of the motion picture stars; their histories, and anecdotes about them.

Mr. Menjou left New York Tuesday afternoon for Hollywood, where he will appear in a Paramount picture, the title of which has not yet been selected.

Claim Republic's Film Will Damage Musical

The Theatre Guild filed suit last Monday in New York Federal Court seeking to restrain Republic Pictures from releasing its film, "In Old Oklahoma," because of damage which it claims may result to its play, "Oklahoma" and to possible later film rights. The Guild estimated that $500,000 damages would be suffered and claimed release of "In Old Oklahoma" would constitute unfair competition and violation of the copyright by taking advantage of the goodwill of the current Broadway attraction.

Boston Theatrical Post Holds House-warming

A three-day open house commemorated the dedication of the Boston Theatrical Post's newly-decorated quarters. The house-warming took place on October 18th, 19th and 20th. Commander Harry Browning and ex-Commander Harry P. Smith were responsible for many of the improvements. The room contributed by Mrs. Henry Lydecker in memory of her late husband was opened for inspection and was one of the highlights of the celebration. Also donating a room was the Donnelly Advertising Company.

Joseph Lee Honored

Members of the Motion Picture Associates gathered on Friday for a luncheon-meeting at the Hotel Astor in New York to honor their former president, Joseph Lee. Jack Ellis, president, presided. Mr. Lee is leaving the territory.

Daven Producer of "Paris"

Twentieth Century-Fox's "Paris After Dark" was produced by Andre Daven and directed by Leonide Moguy. Positions of the two men were reversed in Motion Picture Herald's review of the film in a recent issue.



IT'S THE MARCH OF TIME AGAIN!

With the first AUTHORITATIVE, CONSTRUCTIVE, and GRIPPING screen story of JUVENILE DELINQUENCY

"YOUTH IN CRISIS"

PRODUCED BY THE EDITORS OF TIME

The short feature 15,000 exhibitors are waiting for! The story all leading U. S. Social Agencies say should be told! The film **ONLY** March of Time could make!

RELEASED BY

20th CENTURY-FOX

September Box Office Champions



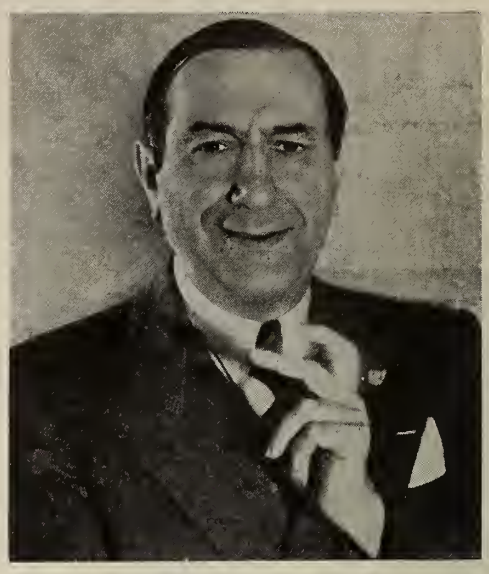
Edmund Goulding, director

CLAUDIA: Twentieth Century-Fox. Produced by William Perlberg. Directed by Edmund Goulding. Screenplay by Morrie Ryskind from the play by Rose Franken. Photography by Leon Shamroy. Musical director, Alfred Newman. Art direction by James Basevi and Albert Hogsett. Costumes by Rene Hubert. Cast: Dorothy McGuire, Robert Young, Ina Claire. Release date, September 3, 1943.



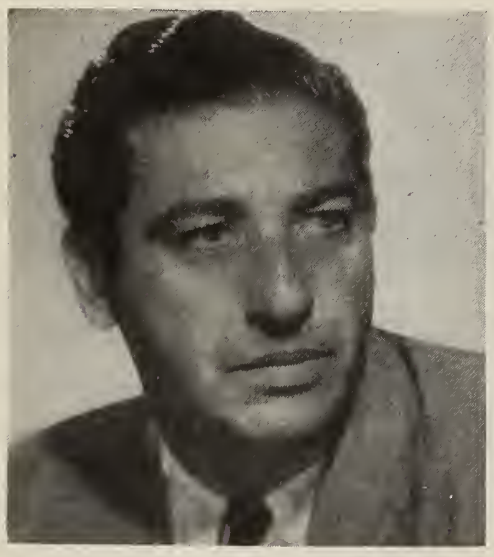
Sam Wood, producer-director

FOR WHOM THE BELL TOLLS: Paramount. B. G. DeSylva, executive producer. Produced and directed by Sam Wood. Screenplay by Dudley Nichols from the book by Ernest Hemingway. Music score by Victor Young. Photography director, Ray Rennahan. Cast: Gary Cooper, Ingrid Bergman, Akim Tamiroff, Arturo de Cordova, Katina Paxinou, Joseph Calleia, Vladimir Sokoloff. Special release.



Ernst Lubitsch, producer-director

HEAVEN CAN WAIT: Twentieth Century-Fox. Produced and directed by Ernst Lubitsch. Screenplay by Samson Raphaelson based upon a play by Lazlo Bus-Fekete. Technicolor director, Natalie Kalmus. Film editor, Dorothy Spencer. Director of Photography, Edward Cronjager. Cast: Gene Tierney, Don Ameche, Charles Coburn, Laird Cregar, Marjorie Main, Eugene Pallette. Release date, August 13, 1943.



Mark Sandrich, producer-director

SO PROUDLY WE HAIL: Paramount. Produced and directed by Mark Sandrich. Written by Allan Scott. Art direction by Hans Dreier and Earl Hedrick. Music by Miklos Rozsa. Photography by Charles Lang. Set decorations by Stephen Seymour. Cast: Claudette Colbert, Paulette Goddard, Veronica Lake, George Reeves, Barbara Britton, Walter Abel, Sonny Tufts. Block Six release, 1942-43.



Michael Curtiz, director

THIS IS THE ARMY: Warner Brothers. Produced by Jack L. Warner and Hal B. Wallis. Directed by Michael Curtiz. Screenplay by Casey Robinson and Captain Claude Binyon, based on Irving Berlin's stage show. Music and lyrics by Irving Berlin. Technical Advisor, Lt. Col. Frank McCabe. Cast: Men of the armed forces, also Alan Hale, George Murphy, Joan Leslie. Release date, August 14, 1943.



Herman Shumlin, director

WATCH ON THE RHINE: Warner Brothers. Hal B. Wallis production. Directed by Herman Shumlin. Screenplay by Dashiell Hammett from the stage play by Lillian Hellman. Additional scenes and dialogue by Lillian Hellman. Music by Max Steiner. Photography by Merritt Gerstad and Hal Mohr. Cast: Bette Davis, Paul Lukas, Geraldine Fitzgerald, Lucile Watson. Release date, September 4, 1943.

Allied Board to Meet Nov. 17 In Milwaukee

The board of directors of national Allied States Association will meet in Milwaukee on November 17th-18th, the session to be held concurrently with the 10th annual convention of the Independent Theatres Protective Association of Wisconsin and Upper Michigan, which will meet on November 18th and 19th.

Among those who have accepted invitations to attend are Abram F. Myers, general counsel and chairman of the board of national Allied; M. A. Rosenberg, president; Col. H. A. Cole, Dallas; Jack Kirsch, Chicago; Harry Loewenstein, Lee Newbury, E. Thornton Kelley and Irving Dollinger, of New Jersey, and Meyer Leventhal, Baltimore.

The Allied Theatre Owners of Western Pennsylvania, at a recent closed meeting during its 23rd annual convention at the Roosevelt Hotel in Pittsburgh, approved a resolution endorsing reports of Mr. Myers on the Consent Decree which were submitted to the Department of Justice. Mr. Myers also reported results of the study made by the House Ways and Means Committee on the proposed 30 per cent admission tax.

The Western Pennsylvania board of directors scored Columbia Pictures' alleged failure to deliver 1942-43 product announced by the company as an endorsement of national Allied's board, which first made the criticism on August 12th. The reaffirmation of the action of both boards was ratified by the membership through a resolution.

During the two-day session, other speakers besides Mr. Myers were Martin Smith, of Toledo; Leo Jones, Upper Sandusky, O.; Ray Branch, representing Michigan Allied; Sidney Samuelson, business manager of Allied Theatre Owners of Eastern Pennsylvania, who reported on local and national Caravan activities; Judge Benjamin Lencher, of the Allegheny County Court; H. M. Richey, assistant to W. F. Rodgers, general sales manager of MGM; Jack Cohen, representing National Screen Service, and Arthur Greenblatt, sales manager of PRC Pictures.

The east central regional meeting of Allied was held on the evening of the convention's opening day. Ray Branch of Detroit, regional vice-president, presided.

Sixteen Shorts In Work At Warner Studio

Production of short subjects has hit a new seasonal peak at Warner Brothers' studio, with 16 before the cameras, nine of them in Technicolor. Gordon Hollingshead is supervising production.

The color group includes "Mexican Sport Reel," "Into the Clouds," a one-reeler made in cooperation with the U. S. Army Quartermaster Corps; "Backyard Golf," "Winner's Circle," "Philippine Customs," "America the Beautiful," "Baa, Baa, Black Sheep," a sport reel; "Chinatown Champs," and "Task Force," a two-reel national defense subject made with the cooperation of the U. S. Coast Guard.

The black and white subjects are: "The Struggle for Life," a one-reel subject on Russia; "Hunting the Devil Cat"; "Over the Wall," a two-reel prison drama; "Roaring Guns"; "Grandfather's Follies"; "Rudy Vallee's Coast Guard Band," and "U. S. Merchant Marine Cadet Corps," a one-reel subject featuring Lieut. Ted Weems and his band.

Book Juvenile Subject

The Family, Kramer and Parkside theatres in Detroit have booked Film Classics' "Teen Age," which deals with juvenile delinquency.

"Sweet Rosie O'Grady" Breaking Roxy Records

"Sweet Rosie O'Grady," Twentieth Century-Fox's Technicolor musical starring Betty Grable, Robert Young and Adolphe Menjou, in its first week at the Roxy theatre in New York, has broken every house record for the past 15 years, according to Tom Connors, vice-president in charge of world-wide distribution of Twentieth Century-Fox.

Besides exceeding the opening day's box office record by $1,000, the picture grossed more than $46,000 over last weekend, and a grand total for the week ending Wednesday of $126,000. Both Saturday's and Sunday's grosses, taken separately, also broke records.

There was no local or national holiday during the week to boost the grosses, Mr. Connors pointed out.

Coe Lauds Work Of Canadians

Charles Francis Coe, vice-president and general counsel of the Motion Picture Producers and Distributors of America, speaking before the Montreal Advertising and Sales Executives Club in Montreal on Wednesday at a luncheon attended by 500 industry and civic leaders, praised Canada's role on both the film and the fighting fronts.

"As the tide of Allied fighting now sweeps across the Axis lands," he said, "shoulder to shoulder with our fighters, go films of Allied production. I am glad to pay tribute to what Canada is supplying on both fronts. Some of the leading personalities of the screen are Canadians. Some of the best technicians of the screen come from Canada and some of the best producing brains in the art are Canadian-born."

Mr. Coe stressed films as the coordinator of nations and peoples through its universal language of expression as transmitted on the screen. "Something must engender respect for each other's culture and achievements," he said, "and there is no greater vehicle for such understanding than the motion picture."

Touching upon propaganda, Mr. Coe said every true film creator knows that nothing on earth will so quickly kill a motion picture as deliberate propaganda. He added, however, that there are many definitions of the term.

"If by propaganda," he said, "one means information, factual events, places, customs, manners of life, the every-day blessings of freedom, the surge of hope, of gaiety, of drama, the world and its people as they live, love, win and lose, triumph and fail, why, I say to you that the screen reeks with 'propaganda' and the world may offer huzzas of delight that this is so."

Capt. Peacock Shows Films To Guadalcanal Marines

Captain Roy C. Peacock of the Marines, formerly with the B. F. Shearer Equipment Company on the coast, is finding use for his specialized training, according to a dispatch from Sergeant Theodore Link, Marine Corps combat correspondent, stationed in the Pacific war zone. The sergeant writes of Captain Peacock's accomplishments on Guadalcanal where, as motion picture officer, he supervises 16 different open-air theatres which provide film entertainment for the men.

Astor Pictures Acquires Film

R. M. Savini, president of Astor Pictures Corporation, has announced that Astor has obtained from Reliance Pictures the subject "The Melody Lingers On," formerly released by United Artists. The picture is being re-cut under its new title "The War Bride's Secret." It will be ready for distribution December 1st.

Warner Sales Meeting Held In Chicago

Home office sales executives, district managers and other company officials of Warner Brothers held a three-day sales conference at the Blackstone Hotel in Chicago, Thursday through Saturday. Ben Kalmenson, general sales manager, presided.

Joseph Bernhard, vice-president, attended in addition to Charles Einfeld, director of advertising and publicity and Mort Blumenstock, in charge of advertising and publicity in the east. The home office delegation also included Arthur Sachson, assistant general sales manager; Roy Haines, western and southern division sales manager; Jules Lapidus, eastern division sales manager; Norman H. Moray, short subjects sales manager, and A. W. Schwalberg, supervisor of exchanges.

District managers attending were Norman Ayers, east; Robert Smeltzer, mid-Atlantic; Charles Rich, central; Harry A. Seed, midwest; Hall Walsh, prairie; R. L. McCoy, southern; Henry Herbel, west coast; Wolfe Cohen, Canadian, and Clarence Eiseman, metropolitan branch.

Balaban Due on Coast For Studio Meetings

A contingent of Paramount executives headed by Barney Balaban, president, was to have left Friday for Hollywood for a series of conferences with Y. Frank Freeman, B. G. DeSylva and other studio officials on current and forthcoming product.

Accompanying Mr. Balaban are Neil Agnew, vice-president in charge of sales; John Hicks, Jr., vice-president in charge of foreign operation; Russell Holman, eastern head of production, and Robert M. Gillham, director of advertising and publicity. They are expected to remain on the coast for 10 days.

Before departing, Mr. Balaban explained his decision to meet with coast executives of Paramount. "With the company's Hollywood studio working at wartime capacity on important pictures," he said, "we feel that a meeting of our sales and production executives should be held at this time to discuss releasing plans on such outstanding productions as Cecil B. DeMille's 'The Story of Dr. Wassell,' 'Frenchman's Creek,' 'Lady in the Dark' and others."

Mr. Agnew this week in New York announced that a large additional number of independent circuits had closed for Paramount's first block. Independent deals have hit the 5,000 mark and are running ahead of previous years' sales for the corresponding period. In the eastern and western divisions and in the New York metropolitan area, more than 40 circuits have been sold by Paramount other than those previously announced.

Briggs Visiting New PRC Coast Quarters

O. Henry Briggs, president of PRC Pictures, together with Nat Lefton, district manager for Pittsburgh, Detroit, Cleveland and Cincinnati, are at PRC's new studio for conferences on company policy with regard to sales and product. During the week, George Gill, PRC franchise holder in Washington, and Fred Rohrs, southern district manager for the company, met with Arthur Greenblatt, PRC vice-president in charge of sales, at the home office.

Under a policy outlined by Metro-Goldwyn-Mayer in a letter to all the company's branch managers, bookings for the full Christmas week, running through New Year's, are being sought for the company's film, "Thousands Cheer." Exchanges were asked not to accept split-week playdates for the picture immediately before or after the year-end holidays.

AL PEARCE

HERE COMES ELMER



with

Dale **EVANS** · *Frank* **ALBERTSON**

GLORIA STUART · WALLY VERNON

featuring

RADIO'S POPULAR ENTERTAINERS

ARTIE AUERBACH as "KITZEL" · ARLENE HARRIS · WILLIAM COMSTOCK
"PINKY" TOMLIN · WENDELL NILES · THE SPORTSMEN ·
THE KING COLE TRIO *and*

JAN GARBER and HIS BAND

JOSEPH SANTLEY—*Director*

Original Screen Play by Jack Townley & Stanley Davis



A REPUBLIC PICTURE

BUY U. S. WAR SAVINGS BONDS


WKOL

Browne Renders Chorus to Bioff Saga of Chicane

George E. Browne, ex-president of the IATSE, came from his cell in the Federal House of Detention in New York Tuesday to tell in the U. S. Court House on Foley Square how he took his orders from "the boys from Chicago." He was the second Government witness in the extortion trial of seven former Capone associates.

Nervously, from the edge of his cushioned seat in the walnut witness box, Browne corroborated the ten days of testimony delivered by Willie Bioff, his jail mate and former union partner.

Browne, the president, spoke with less assurance than Bioff, the business agent. Willie was still the principal spokesman, as in happier days. But their song was the same. Boris Kostelanetz, special Assistant Attorney General, it appeared, had called Browne to fill in details.

These included an account of a strategy meeting with gangland leaders at a Riverside, Ill., country house where plans were made for Browne's IATSE election. Louis (Lepke) Buchalter, New York killer; Lucky Luciano, convicted vice baron; Frank Costello, and other underworld influences pledged their support, Browne related. He identified Paul De Lucia, Louis Compagna, Frank Nitti, Frank Rio, and Nick Circella, defendants and their associates as among those present.

These meetings, he testified, laid the groundwork for the gangland control of IATSE affairs described by Bioff.

Bioff on Tuesday concluded ten days of testimony. "I was the real boss of Hollywood," he swore, but added that he had to take orders himself from the "Chicago boys," who are on trial for sharing in the union shakedown profits.

Had Dual Purpose in IATSE Operation

"Browne and I had a dual purpose in the operation of the IATSE," Bioff said. "In order to maintain our position in the industry we made every effort to make the IATSE a strong union, both in membership and in the matter of high wages. The success of the first purpose made possible our second, which was to shake down the producers for the benefit of ourselves and our associates. The second purpose was for our own selfish ends."

Bioff told how, at the request of Sol Rosenblatt, New York film attorney, he agreed to equalize the booth costs of the Fox Metropolitan circuit with the Frisch-Rinzler circuit. He did this by raising the Rinzler costs $60,000 a year. For this favor Bioff said he received 75 per cent of $25,000. Mr. Rosenblatt kept the balance as a fee, he testified, adding that another $25,000 never was paid.

"That was a bribe, and a welcome one," Bioff volunteered. But he insisted it was strictly a personal deal.

Earlier the IATSE Hollywood agent told of two luxurious sea trips to South America and Europe in 1938 which he made at the expense of Joseph M. Schenck. Looking very sorry, Bioff said he lied at Mr. Schenck's income tax trial. He also admitted trying to make the producer the victim of his own indictment.

"I feel I was responsible for his jail sentence. I was just an uncouth person, a low type sort of man. People of my calibre don't do nice things," Bioff said.

By paying $5,000 to Colonel William Neblett, Sacramento lawyer, Bioff later explained, he succeeded, with Hollywood aid, in quieting a state legislative inquiry into the union. Mr. Neblett was identified as a former partner of Ralph Jones, speaker of the California House, and a former law partner of the late U. S. Senator, William Gibbs McAdoo.

ODT IN NEW PLEA TO REDUCE TRAVEL

Estimating that one-fourth of all persons traveling are not engaged in activities essential to the war or travel essential to their business, the Office of Defense Transportation last week made an urgent plea to members of the industry to confine their travel to important missions. ODT officials declared that no priorities or other restrictions would be imposed on travel movements of show people or others except as a last resort, but added that a considerable portion of travel could well be eliminated by voluntary cooperation on the part of industry and the public.

Music Hall Had 11 Films in Year

The current year will find Radio City Music Hall, New York, showing the smallest number of pictures in its history. Eleven films have been booked as compared to 46 in 1933, the theatre's first year.

The trend, from the outset, has been toward narrowing the number of scheduled films. In 1934 the house booked 43 pictures; in 1935, 40; in 1936, 32; 1937, 30; 1938, 31; 1939, 28; 1940, 26, 26 again in 1941, and 15 in 1942. According to a spokesman for the theatre the trend has followed a rapidly widening patron base, in which 11 to 15 films a year can service the turnover of the house.

It was pointed out that the quality of pictures booked this year had resulted in the lengthening of holdovers. "Lassie Come Home," currently playing and now in its fourth week, is to be followed by "Claudia," and the length of run of these two films will determine whether the 11 films booked will all be shown in 1943.

The spokesman also said there was evidence that regular patrons were not guided alone by the film fare, but many made it a point to visit the theatre at every change of stage show.

"Share a Ride" Plan Is Pushed by Coast OPA

Unless coast studio workers adhere to the "share-a-ride" plan, gas ration books will be voided with a resultant shortage of labor at the studios. This was indicated last week through a directive issue by Paul Barksdale, Los Angeles director of the Office of Price Administration.

He said, "All cars are to be checked on highways near your place of business, and those that do not have a full complement of riders assigned to them, or a written permit from the transportation committee, will have B and C ration bonds taken up and voided without further notice."

The studios have a plan available on the "share-a-ride" basis and transportation committees are urging drivers to follow the instructions.

Opens Film Booking Offices

J. H. Hoffberg has established a separate department known as Film Booking Offices to provide exhibitor outlet for independent producers and distributors who have too few pictures to warrant the operation of their own exchanges. The office is located in the Film Center Building in New York.

"Iron Major" Opens in Boston And New York

RKO's "The Iron Major," the screen story of Frank Cavanaugh, famous football coach and hero of World War I, had its Boston premiere last Saturday and its New York premiere, at the Globe theatre, this Saturday. Both openings were accompanied by considerable exploitation, with sports pages as well as entertainment sections in on the treatment.

To the accompaniment of full page newspaper advertisements in tabloids, Universal's "Corvette K-225," a Howard Hawks production, opened Wednesday at the Criterion theatre in New York. High-ranking Canadian and American naval officers were present at the premiere.

The Overseas Motion Picture Service, U. S. Army, Special Service Division, through arrangements with Universal to release 16mm prints of "Crazy House" for a world premiere in all parts of the world for troops in the combat areas, held premieres simultaneously on Thursday in 38 spots. Two other such premieres were held with "Star Spangled Rhythm" and "Stage Door Canteen." The prints were shipped by air to the Overseas Motion Picture Service Exchanges.

"The North Star," Samuel Goldwyn's picture of Russians at war and featuring 24 players, will have its world premiere in two New York theatres simultaneously, the RKO Palace, and Victoria, on November 4.

Republic's "In Old Oklahoma," a picture based on Thomson Burtis' story, "War of the Wildcats," will have its world premiere in Oklahoma City November 3.

Harmon and Griffis On Coast For OWI-WAC Conference

Francis S. Harmon, executive vice-chairman of the War Activities Committee, is in Hollywood this weekend, conferring with Stanton Griffis, Office of War Information Film Bureau head, and members of the WAC Hollywood Division. The conference was called to discuss a prospective film program for the OWI-WAC short subjects of the next few months.

Mr. Harmon left New York last weekend, stopping off en route to the coast for meetings in several cities. In cleveland, his first stop, he attended the National Council of the Y. M. C. A., of which he is a former president. On Monday in Milwaukee he addressed the executive committee of the Wisconsin division of WAC at a luncheon at the Schroeder Hotel, a guest of H. J. Fitzgerald, state committee chairman and an executive of the Fox-Wisconsin Amusement Corporation.

On Wednesday he assisted at the formal opening of the National War Fund Drive in Colorado, speaking first at a noon rally in Pueblo, and later at a meeting in Denver, arranged by Rick Ricketson, Colorado state chairman of the drive. Mr. Harmon left Denver by plane Thursday for the Friday conferences in Hollywood. He is due back in New York November 8th.

Pal Honored by Holland

George Pal, producer of Paramount's "Madcap Models," was honored by the Netherland Government-in-Exile this week in Los Angeles. He received a parchment scroll from Adrian Hartog, Consul for the Netherlands, for producing the film, "Tulips Shall Grow," which depicts the spirit of the Dutch people.

"Jeannie" in Seventh Week

English Films, Inc., has announced that the new British comedy, "Jeannie," starring Michael Redgrave and Barbara Mullen, has broken all records at the Little Carnegie Playhouse, New York, and is being held over for a seventh week.

Defer Transfer Of Records in Crescent Case

Transfer of records in the Crescent anti-trust case from Nashville to the United States Supreme Court was deferred last week until mid-December by Judge Elmer D. Davies, who tried the case in U. S. District Court in Tennessee. Originally set for appeal on August 25, the case already had been delayed until October 25.

The latest deferment was granted at the request of Government attorneys, in order to permit them to enlarge their appeal petition, according to Nashville 'court attaches. This request by the Department of Justice for further time is reported to have been made to permit Government lawyers to settle the precedental New York Consent Decree problem.

Observers saw the possibility that the Government also planned to add new issues of appeal to its original application. Supreme Court review was first sought on the question of District Court supervision of new theatre acquisition by the convicted Crescent defendants.

On August 28, Judge Davies denied a number of dismissal and decree revision motions by the defense. They have taken no subsequent measures in District Court to set aside or soften the verdict, waiting for the opportunity to argue the whole issue before the Supreme Court.

The H. Schoenstadt and Sons anti-trust suit in Chicago has been assigned to Judge Philip L. Sullivan in the U. S. District Court. Distributor and circuit defendants' reply is due November 10. The Schoenstadts are trying to improve the playing time of the Picadilly theatre. Balaban and Katz, the Warner circuit and eight distributing companies are defendants.

Loal 702 to Negotiate With Precision Lab

Representatives of Precision Film Laboratory in New York will meet with heads of the Motion Picture Laboratory Technicians, Local 702, IATSE, November 15, to consider granting the union representation of the company's employees.

Late last week the union filed a wage increase petition with the War Labor Board, seeking 10 to 20 per cent increases for several employees of the laboratory unit of National Screen Service, retroactive to April 12.

Union members employed at Producers Laboratories returned to work late last week after being out since Tuesday, following agreement of the management to bring wages up to scale and to refrain from hiring new employees without the consent of the union. Two minor disputes remain to be settled.

Publicists and Studios To Arbitrate Dispute

The Screen Publicists Guild and the major film companies now engaged in a wage adjustment dispute have agreed to refer their differences to a single industry-wide arbitration, to be binding on all parties. The decision was reached last week at a meeting held under the auspices of Commissioner James Fitzpatrick of the U. S. Conciliation Service. Arbitration is expected to start shortly. The companies involved are Columbia, Paramount, Metro-Goldwyn-Mayer, United Artists, Twentieth Century-Fox, Loew's Theatres, RKO Radio, and RKO Service Corporation.

Newman Appointed Trustee

Frank L. Newman, Sr., president of Evergreen Theatres, has been appointed to the board of trustees of the Seattle Chamber of Commerce.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 15—Navy attacks Wake Island. . . . U. S. raids Germany. . . . War in Italy. . . . Miners deliver silver. . . . Lew Lehr newsette.

MOVIETONE NEWS—Vol. 26, No. 16—Navy reports on two years of war. . . . War fronts in Italy, China and on the U. S. home front. . . . Yale-Army, Michigan-Minnesota football games.

NEWS OF THE DAY—Vol. 15, No. 213—Navy blasts Wake Island. . . . .Yanks smash Luftwaffe. . . . Facists ousted in Italy. . . . On the Russian front. . . . Polish women train for battle. . . . Army nurses in war test.

NEWS OF THE DAY, Vol. 15, No. 214—The China war front. . . . Italian fliers join Yanks. . . . Admiral King tells Navy victory is sure. . . . Canine brigade on guard. . . . Michigan-Minnesota, College of Pacific-USC, Navy-Georgia Tech football games.

PARAMOUNT NEWS—No. 16—Roland's women warriors. . . . WACS get pistol training. . . . Moscow victory mission. . . . Warfare on the Italian, European and Pacific fronts.

PARAMOUNT NEWS—No. 17—War dogs for Coast Guard. . . . More ships speed western front. . . . Burma fight looms. . . . Flood in India. . . . USC-College of Pacific football game. . . . U. S. nurses at front line hospital.

RKO PATHE NEWS—Vol. 15, No. 18—Wake Island raid. . . . Rebuild Stalingrad. . . . AMG brings relief to Naples. . . . American P-47 pilots in action over Europe.

RKO PATHE NEWS—Vol. 15, No. 19—Honor world's greatest Navy. . . . Chinese troops in Burma jungle. . . . Italian fliers join Allies. . . . New test for window glass. . . . USC-College of Pacific, Michigan-Minnesota football games.

UNIVERSAL NEWSREEL—Vol. 16, No. 235—Flying with the American 8th. . . . Yanks destroy Japs at Wake Island. . . . AMG brings relief to Naples. . . . Jewelry for troops. . . . MacArthur gets quinine. . . . Watches for Air Corps mechanics. . . . Oregon trail goes to sea. . . . Brooklyn kittens.

UNIVERSAL NEWSREEL—Vol. 16, No. 236—Navy Day in New York. . . . Italians fly to Allied bases. . . . Coast Guard trains dogs. . . . China warfare. . . . Army lightweight pipeline. . . . Mexicans save Kadotas. . . . Washington-March Field, Giants-Steagles football games.

ALL AMERICAN NEWS—Vol. 2, No. 53—Three seek councilmen post. . . . Chicago subway opens. . . . Wilberforce U. takes over NYA project. . . . Haiti president visits U. S. . . . Washington girls play golf. . . . Open $40,000 USO center.

U.A. Acquires Mexican Film

In line with United Artists' "open door policy of offering local producers an international outlet for quality product," the company will distribute "Santa," the Mexican production, in Spain and in all Latin-American territories except Mexico, it was announced last week by Walter Gould, foreign manager. Mr. Gould returned last Friday from a four-week visit to Mexico, during which he completed the deal.

"Santa" is considered a classic among modern Spanish-language novels and is an outstanding film, he said. It was adapted from a best-seller by Don Federico Gamboa. It was filmed twice before in the past 25 years and the present version was produced by Central Cinematagraphica and was directed by the Hollywood actor-director, Norman Foster. Esther Fernandez, popular Mexican actress, is the star.

"There isn't any doubt that Mexico is making tremendous progress in building up a flourishing film industry," Mr. Gould said. "Pictures like 'Santa', which is on a par with the best that Hollywood can turn out, offer tough competition to our American product. 'Santa' has not only broken all records for receipts and attendance in Mexico City, it has outgrossed practically every American release three to one," he said. However, he added, in a "free and open market," Hollywood would continue to dominate in South America "because of its superior ability in producing high-grade pictures consistently."

Exhibitors Study Delivery Tangle With Carriers

Early this week the Office of Defense Transportation issued an order prohibiting motor truck operators from extending present routes or delivery areas without first obtaining official authorization. On Thursday a delegation of New York exhibitors met with representatives of distributors and film carriers in an effort to iron out delivery problems.

The meeting, held at the New York Film Board of Trade headquarters, was attended by William A. White, general manager of Skouras Theatres; Sam Rinzler of the Randforce circuit, and Fred Schwartz of the Century circuit, representing the exhibitors; Henderson Richey, assistant to William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, for the distributors; Ira Meinhardt and Lou Lane, representing the film carriers, and Louis Nizer and Ralph Pielow, of the Film Board of Trade.

The meeting was called because of the rejection of applications by the bureau of motor carriers of the ODT for purchases of heavy trucks and lighter vehicles, and was originated prior to the prohibition on extended routes and delivery areas announced this week by the ODT. Plans for obtaining War Production Board priorities for the purchase of trucks to replace many now in use were discussed at the meeting.

According to the ODT order, all types of carriers including those used for film deliveries, are forbidden to increase their mileage by extending their operations. Private and contract carriers desiring to consolidate existing routes, or substituting a new route for an existing one without increase of mileage, are not required to obtain official approval.

Last week the regional ODT in Cleveland ordered all local film exchanges and film carriers in that area to eliminate Sunday film deliveries. On Sunday the order was disregarded, pending a further Government opinion by officials of the ODT. Deliveries were made in line with the national order permitting six-day deliveries without specifying the day. Few out-of-town deliveries are made on Sunday, the Friday deliveries servicing Sunday shows, and no city deliveries are made on Mondays.

Technical Unions at Studios Seek Higher Night Wages

A 10 per cent differential for studio technical workers on swing shifts soon will be demanded, according to Herbert Sorrell, president of the conference of studio unions. Another demand which will be presented is a six-day guarantee for a work call instead of the present six-hour guarantee when negotiations for revision of producer contracts get under way. The negotiations await conclusion of the Bioff extortion trial, Mr. Sorrell said.

Latin American Stars in New Disney Feature

Plans of Walt Disney for his new feature-length musical comedy, "The Three Caballeros," now in production and to be released by RKO, will feature several outstanding stage, radio and screen performers of Latin America. First of the group signed is Aurora Miranda, sister of Carmen, to be featured in the "Bahia" sequence of "The Three Caballeros." The studio has also taken options on her for two additional pictures.

Leaves FWC Theatres

Roy Dennis Fox, for the past 20 years an art display specialist with Fox West Coast Theatres, has resigned to join a Los Angeles advertising agency.

Isaac Libson of RKO Theatres Dies at 67

Isaac Libson, long associated in the exhibition field, and since 1933 division manager for RKO Theatres in the midwest, covering theatres in downtown Cincinnati and Dayton, died suddenly of a heart attack last Saturday night, October 23, in Cincinnati. He was 67.



Isaac Libson

Many of the houses under his control for RKO were built by Mr. Libson. At the time of his death, he supervised the Albee, Palmer, Shubert, Paramount, Grand, Capitol, Lyric and Family, all in downtown Cincinnati, and Keith's Colonial and State in Dayton. He also operated several smaller independent theatres in Cincinnati.

Funeral services were held from Weil Brothers' funeral home on October 26. Attending were representatives from all exchanges in Cincinnati; also the following home office friends and associates of Mr. Libson: Major Leslie E. Thompson and Harry Michalson, RKO; Edward L. Alperson of RKO; F. J. A. McCarthy, John J. O'Connor and Hank Linet, Universal; Charles Rich, Warners; Jack Flynn and J. J. Maloney, MGM; John Harris, Pittsburgh.

Surviving Mr. Libson are his daughter and a sister.

Harrison Carter, Film Writer for 25 Years

Harrison (Nick) Carter, 52, Hollywood writer for films for the past 25 years, died in that city on October 23 while an ambulance was taking him to a hospital after he had suffered a heart attack. Mr. Carter sold a story to Universal only a week before his death. Ill for more than a year, he appeared on the way to recovery and had started writing the script of his story when stricken. He is survived by one son, Nicholas, of Waterford, Conn.

Rebecca T. Dunphy

Mrs. Rebecca T. Dunphy, wife of Christopher Dunphy, film executive who resigned last summer as chief of the amusement section of the War Production Board, died on October 22 at the Park Lane Hotel in New York, following a long illness. Burial was on October 25 from the estate of her parents, Mr. and Mrs. Walter F. Thomson, in Rosemont, near Philadelphia.

Abraham J. Kaufman

Abraham J. Kaufman, 59, booker and buyer for Balaban and Katz in Chicago for the past 25 years, died on October 23 in that city. Services were held on October 25. He is survived by his widow, Gertrude; one son, Joseph; a daughter, Phyllis Rosenberg; two sisters and two brothers.

Weiss to Donahue & Coe

Al Weiss, new associate art director of the Donahue & Coe advertising agency of New York, formerly was art director for the Blaine Thompson Company, national advertising agency for Warner Brothers. Mr. Weiss was incorrectly identified in a publicity release last week as a former art director for Warner Brothers, a position held for the last 15 years by Tony Gablik.

SHORT PRODUCT PLAYING BROADWAY

Week of October 25

ASTOR
Over the Andes ..... MGM
Feature: Thousands Cheer ... MGM

CRITERION
Boogie Woogie Man ..... Universal
Suggestion Box ..... Columbia
Feature: Corvette K-225 .... Universal

GLOBE
Scrap Happy Daffy..... Vitaphone
Suggestion Box ..... Columbia
Feature: Hostages ..... Paramount

MUSIC HALL
Europe's Crossroads (March of Time) ..... 20th Cent.-Fox
Seventh Column ..... MGM
Feature: Lassie Come Home.. MGM

PARAMOUNT
Mardi Gras ..... Paramount
Feature: True to Life..... Paramount

RIALTO
Ration for the Duration..... Paramount
Feature: Paris After Dark... 20th Cent.-Fox

ROXY
Dog Sense ..... 20th Cent.-Fox
Somewhere in Egypt..... 20th Cent.-Fox
Suggestion Box ..... Columbia
Feature: Sweet Rosie O'Grady.. 20th Cent.-Fox

STRAND
In the Drink..... British MOI
Women At War..... Vitaphone
Feature: Thank Your Lucky Stars ..... Warner Bros.

Sullivan, Former RKO Executive

Charles E. Sullivan, 54, former RKO vice-president and one time business associate of former Ambassador to England Joseph P. Kennedy, in the film industry, died on October 22 at his home in Quincy, Mass., after a long illness.

Mr. Sullivan, who first became acquainted with Mr. Kennedy during the first World War, when he served as materials engineer at the Fore River Ship and Building Corporation, entered the motion picture industry with Mr. Kennedy in 1926, as assistant treasurer and later as manager of exchange operations of FBO Pictures Corporation.

In August, 1927, he was sent to the studios in Hollywood as vice-president. When RKO succeeded FBO Pictures, Mr. Sullivan retained his position as vice-president of RKO. For two years during the time he spent in the industry, he was associated with Howard Hughes, producer.

Mr. Sullivan was born in Quincy, and received his education at the Lowell Institute in Boston and the Rhode Island School of Design. He retired from the film industry three years ago because of ill health.

RKO Closes Circuit Deal

The McNeill-Naiffy circuit of Northern California has closed for RKO Radio's 1943-44 product.

Signs for Altec Service

The Jefferson Amusement Company of Beaumont, Tex., has contracted with Altec Service Corporation for service in 56 of its theatres.

Board Changes Clearances in Los Angeles

Dismissal of the clearance complaint of the Los Feliz theatre, Los Angeles, was reversed Monday by the Appeal Board of the motion picture arbitration system in its 84th decision.

Lewis and Company, operator of the third run Los Angeles house, was granted a clearance reduction from 49 to 35 days after first run closing, provided admission prices are raised to 35 cents, tax excluded. The award is subject to the right of Fox West Coast's Apollo theatre to prior run.

The Appeal Board directed Loew's, RKO and Warners to grant the Apollo seven days maximum over the Los Feliz, but to cut the margin by one day for each delay in booking after the 28-day availability to the Apollo after first run.

The court of arbitration review found that the Los Feliz produced revenue to distributions above or equal to return from the intervening Apollo and Loma, and that, although competition existed, held it was clearly entitled to a cut in clearance. The board disregarded the "blue book" zoning system in the Los Angeles area, pointing out that it should not be a hard and fast yardstick where cases of unjust clearance were concerned.

Costs were divided among all parties.

Paramount's Second Block Set for Trade Showings

Neil Agnew, general sales manager for Paramount, this week, announced the trade showing dates for his company's second block of 1943-44 features. In most exchange areas "The Miracle of Morgan's Creek," written and directed by Preston Sturges, will be shown November 5; "Riding High," the Technicolor musical, November 4; "Henry Aldrich Haunts a House," with Jimmy Lydon in the title role, November 4, and "Minesweeper," a service drama starring Richard Arlen and Jean Parker, November 5.

In Albany, where the screenings will be held at the Twentieth Century-Fox projection room, "Riding High" and "Henry Aldrich Haunts a House" will be shown on November 5, and "The Miracle of Morgan's Creek" and "Minesweeper," November 9.

In New York, "The Miracle of Morgan's Creek" will be shown at the Normandie theatre at 10:30 A.M., November 4, and the other pictures at the Twentieth Century-Fox exchange projection room on November 5.

Sees Industry Opportunity In Post-War World

In spite of its great accomplishments in the past and its daily contributions to the current war effort, the industry's greatest opportunity as a molder of worldwide thought will come after the war, D. V. Sturdivant, northern California division manager of the Fox West Coast circuit, recently told members of the San Francisco Advertising Club. Mr. Sturdivant reviewed the industry's influence in encouraging enlistments in the armed services, and recruiting of labor for national defense jobs, as well as its part in raising money for the infantile paralysis and War Loan drives.

Canteen Holds Party

The Silver Screen Canteen, sponsored by the Screen Office and Professional Employees at New York, held a Hallowe'en party for service men at its clubhouse on Wednesday night, with Duke Ellington, the Ink Spots and Ella Fitzgerald among the entertainers.

Radio Prepares For AFM Fight

The steering committee of the National Association of Broadcasters at a meeting at the Hotel Roosevelt in New York last week indicated that the NAB would be ready for a showdown battle with the American Federation of Musicians, and its president, James C. Petrillo, on the recording ban dispute.

Spokesmen for the radio industry and the major recording companies have disapproved of the action of Decca Records and four transcription companies which recently signed contracts with AFM, it is learned, and are opposed to the union's principle of seeking payments direct to the union for use of recorded music as "being as economically and socially unsound as extortion is immoral and illegal."

The industry has approached Mrs. Anna M. Rosenberg, asking that she give up her job as regional director of the War Manpower Commission and serve as labor consultant for the broadcasters and recording companies. Mrs. Rosenberg declined to comment on the offer.

An AFM strike against the networks is a possibility, but Mr. Petrillo and union officials had nothing to say on that subject. However, the national office of the union has directed its locals in New York, Chicago and Los Angeles to halt their independent negotiations toward renewal of agreements with the networks. The agreement in New York expires in February.

F. & M. Shubert Opens

The Shubert theatre in St. Louis, made a moveover house by the Fanchon & Marco Service Corporation which acquired it recently, played "Spitfire" and "Adventures of a Rookie" last week as the double bill opening attraction.

MEN IN SERVICE TO GET BONUS CHECKS

All former Warner employees in active service, numbering 2,638, will receive Christmas checks again this year. The amount has not been determined, but it will at least equal the sum sent last Christmas. The company and the Warner Club, each, will contribute.

The Century Circuit in New York also will send Christmas bonus checks to the 150 former employees now in service, with a personal message from Albert A. Hovell, president.

"Manhattan" Opens 20th-Fox Jubilee in Sweden

The premiere of "Tales of Manhattan" at the Spegeln theatre, Stockholm, Sweden, formally opened the Jubilee festivities there to commemorate the 20th anniversary of Twentieth Century-Fox in Sweden.

The premiere was preceded by a cocktail party for the press. An orchestra played in the foyer of the Spegeln theatre, and roses were distributed to women. The lobby and stage of the theatre were decorated with magnificent flower arrangements. All the leading stores on the main street in Stockholm cooperated by displaying attractive tieup windows.

Twentieth Century-Fox's managing director in Sweden, T. Isdahl, Jr., reported that the same procedure would be followed in other key city runs in Sweden.

Cites Aleutian Film Service

The War Department last week heard Lieutenant Colonel H. W. Clark of the Field Service Section of Special Service, Army Service Forces, describe the entertainment provided for soldiers now occupying Kiska and other Aleutian bases.

Colonel Clark returned from a two-month tour of the Aleutians and told of the establishment of film service on Kiska a few hours after the landings by our troops. During his tour of more than 10,000 miles, the colonel inspected recreational facilities provided by Special Service.

He said U. S. forces had 63 projectors at Kiska, Adak and other islands, and a schedule for troops of 125 free daily showings of 16mm films, gifts from the industry. A continual flow of films had been shown in tents, huts or other improvised theatres for the past five months, he said.

Aleutian hospital wards have had two weekly showings while hospital ships anchored in the bay also have been serviced. Every island in the circuit has at least one projector, and an adequate supply of new films with new issues received over a regular circuit.

"We are well on our way to reaching our objective of having motion picture equipment everywhere in the world where it is needed by our troops," Colonel Clark said.

To Film "Diamond Horseshoe"

Twentieth Century-Fox will make a picture in Technicolor around Billy Rose's New York night club, "The Diamond Horseshoe," under the title, "Diamond Horseshoe." Mr. Rose will cooperate in the filming at the night club, and William Perlberg will produce the film.



"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Artkino

SIEGE OF LENINGRAD: Soviet Documentary—This was a good picture of the war type, but did not do so well for us. We double billed with "Crossroads" and while we did not do the business we had hoped for, we got out O.K. Played Monday, Tuesday, Sept. 27, 28.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

Columbia

DANGEROUS BLONDES: Edmund Lowe, Evelyn Keyes—For double feature consumption only.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DESTROYER: Edward G. Robinson, Marguerite Chapman—Good enough picture of the action type, but for some reason—probably its "war" title—it hit the skids the opening day and kept going to establish a record low for this season.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

DOUGHBOYS IN IRELAND: Kenny Baker, Jeff Donnell—Too much singing. Not a good story.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FIRST COMES COURAGE: Merle Oberon, Brian Aherne—Good attendance because they came to see "Dixie" with it. It is very well done and exciting, but it has the disadvantage of the same old story of occupied Norway. — W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

FOOTLIGHT GLAMOUR: Penny Singleton, Arthur Lake—Usual "Blondie" picture for the younger element.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

IT'S A GREAT LIFE: Penny Singleton, Arthur Lake—Best grosser we've had from Columbia this year. Our patrons like the Blondie pictures and would like to see Columbia make more of them yearly. People want lots of laughs today and the Bumsteads always have plenty in 'em . Played Sunday, Monday, Oct. 10, 11.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

ONE DANGEROUS NIGHT: Warren William, Eric Blore—This was a very good picture, but it failed to draw at our box office. Should be double billed.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TWO SENORITAS FROM CHICAGO: Jinx Falkenburg, Joan Davis—Even Joan Davis couldn't save this one. It was just a waste of film. Played Tuesday, Sept. 14.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

YOU WERE NEVER LOVELIER: Fred Astaire, Rita Hayworth—I played this in midweek. It was enjoyed very much by the adults. It is a picture full of entertainment, a little different from all the war pictures we've been getting of late. Played Tuesday-Thursday, Sept. 14-16.—M. L. London, Gem Theatre, East Boston, Mass.

Metro-Goldwyn-Mayer

ASSIGNMENT IN BRITTANY: Pierre Aumont, Susan Peters—Pleased the few that attended. Played Tuesday-Thursday, Oct. 12-14. — H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

ASSIGNMENT IN BRITTANY: Pierre Aumont, Susan Peters—Here is an example of a war picture with a different plot. Lots had read the story so that helped me get a really good crowd. It is the novelty of the plot that helps give it good word-of-mouth advertising. It is very exciting. Aumont is a good future bet, too.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

BATAAN: Robert Taylor, Thomas Mitchell—The cry now is too many war dramas, but this one did quite well at the box office. Played Friday, Saturday, Sept. 24, 25.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town patronage.

BEST FOOT FORWARD: Lucille Ball, William Gaxton—This feature pleased the younger set. The color was fine.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CABIN IN THE SKY: Rochester, Ethel Waters—Fair picture. Some people didn't like it. Very unusual entertainment. Played Sunday, Monday, Oct. 3, 4.—O. E. Simon, Roxy Theatre, Menno, S. D. Rural and small town patronage.

CROSSROADS: William Powell, Hedy LaMarr—All liked this picture. Powell takes well with our crowd. Doubled with "Siege of Leningrad" for average attendance. Played Monday, Tuesday, Sept. 27, 28.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

CROSSROADS: William Powell, Hedy LaMarr—Played this one late, but it was worth playing even late. Good mystery and suspense and no war. Powell never quite as good as he is with Myrna Loy. Played Monday, Tuesday, Oct. 4, 5.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

HARRIGAN'S KID: Bobby Readick, William Gargan—Expected much more business than I got on this one. However, most patrons liked it.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—Many favorable comments and many had seen it before, but we did a fair business. Some did not like it so well, but we thought it a good picture. Played Friday, Saturday, Sept. 3, 4.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

NORTHWEST RANGERS: James Craig, Patricia Dane—A real good Friday, Saturday feature. Played Oct. 1, 2.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

PILOT No. 5: Franchot Tone, Marsha Hunt—Many complaints—no compliments. Played Friday, Saturday, Oct. 8, 9.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

RANDOM HARVEST: Greer Garson, Ronald Colman—They all said "Better than 'Mrs. Miniver,' if that's possible." Business tops. Played Monday, Tuesday, Oct. 11, 12.—W. R. Pyle, Dreamland Theatre, Rockglen, Canada. Rural and small town patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—Good picture of its kind. Our patrons are beginning to ask, "Is it a war picture? If so, I don't want to see it."—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SHIP AHOY: Red Skelton, Eleanor Powell—Did average business for this musical. Pretty good picture with a difference of opinion from the audience. Played Monday, Tuesday, Sept. 13, 14.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

SWING SHIFT MAISIE: Ann Sothern, James Craig—Good "Maisie" show. She always pleases our patrons.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

YANK AT ETON, A: Mickey Rooney, Edmund Gwenn—Played this late. Very good and worth "A" time.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Monogram

SILVER SKATES: Patricia Morison, Kenny Baker—This picture was excellent; it proved to be a surprise package. I didn't expect too much and was pleasantly surprised with a beautiful picture. Played Friday, Saturday, Sept. 10, 11.—M. L. London, Gem Theatre, East Boston, Mass.

SILVER SKATES: Patricia Morison, Kenny Baker—A picture that will please any audience. Not a great production, but good, clean, substantial amusement and entertainment. Has plenty of comedy and action with some excellent skating, music and costuming. A very good picture.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky.

Paramount

AERIAL GUNNER: Richard Arlen, Chester Morris—Doubled with "Hit the Ice' to second best Friday, Saturday business of the year. This seemed to please most of them. Played Friday, Saturday, Sept. 24, 25.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

CHINA: Alan Ladd, Loretta Young—Can't say much for this top bracket picture. Played Sunday, Monday, Oct. 10, 11.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

CHINA: Alan Ladd, Loretta Young: Alan Ladd a great star and worthy of more sympathetic parts. An excellent picture, as everyone knows by now. William Bendix almost steals the show. However, the entire cast give perfect support to the stars, who do their parts to deserve this support. Loretta Young is sincere and believable as the Chinese-born American girl. Played Sunday-Tuesday, Oct. 10-12.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky.

DIXIE: Bing Crosby, Dorothy Lamour—This seemed to be just what they were looking for, as they turned out in good shape. Nice music, nice color, and some surprisingly good comedy by Billy DeWolf. Keep him coming, Paramount, we want more of him. Played it with "First Comes Courage."—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

FIVE GRAVES TO CAIRO: Franchot Tone, Anne Baxter—A very good little picture and liked by all who came to see it. Franchot Tone did some fine acting. Business about average. Played Wednesday, Thursday, Oct. 6, 7.—L. I. Myers, Rex Theatre, Slickville, Pa. Rural and small town patronage.

FIVE GRAVES TO CAIRO: Franchot Tone, Anne Baxter—Another war picture that failed to do business. Many people today refuse to go to see war pictures. They want to be entertained.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

GLASS KEY, THE: Brian Donlevy, Alan Ladd, Veronica Lake—This gangster murder mystery is very well done and will hold most audiences glued to the edges of the seats until the final fadeout. William Bendix turns in a nice performance along with Donlevy and Ladd. Played Monday, Tuesday, Oct. 11, 12. —G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

HAPPY GO LUCKY: Mary Martin, Dick Powell—Good picture, lots of comedy and does nice business. Played Monday-Wednesday, Oct. 4-6. — M. Bailey, Strand Theatre, Dryden, Canada. Small town patronage.

LADY BODYGUARD: Eddie Albert, Anne Shirley—Got by on Friday and Saturday.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

LUCKY JORDAN: Alan Ladd, Helen Walker—I did not expect nearly so much from this picture as we got. Business fairly good both Friday and Saturday. Alan Ladd is O.K. Picture enjoyed by all, including myself. Played Oct. 8, 9.—L. I. Myers, Rex Theatre, Slickville, Pa. Rural and small town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Fay Bainter, Hugh Herbert—We played this story a number of years ago and I believe this one is better. Simple homey happenings that is a relief from war pictures. Herbert and Vera Vague very funny. Played Thursday-Saturday, Sept. 30-Oct. 2.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

REAP THE WILD WIND: Paulette Goddard, Ray Milland—This is a dandy picture and was well liked by all, but we sure were in bad by getting poor film. It was all we could do to get it through our machines. Did a little above average business. Played Friday, Saturday, Sept. 17, 18.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

(Continued on opposite page)

(*Continued from preceding page*)

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard—Excellent picture of its type, but war pictures have no appeal; people ask if it is a war picture and then just won't come.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard—Everyone turned out for this picture and almost all of them liked it. Played to excellent Sunday and Monday business, among the top grossers of the year. The girls make a great picture and what a team for advertising purposes. Played Sept. 26, 27.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SUBMARINE ALERT: Richard Arlen, Wendy Barrie—Nice action picture that brought them out, but the war angle has been overdone.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TAKE A LETTER, DARLING: Rosalind Russell, Fred MacMurray—Was a little leary of this one, but to our delight it turned out O. K. Second night far better than the first. Should please any place. Played Thursday-Saturday, Aug. 5-7.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada. Rural and small town patronage.

THIS GUN FOR HIRE: Alan Ladd, Veronica Lake—All liked this picture. We are not sorry that we showed it to average business. Played Friday, Saturday, Oct. 1, 2.—K. John Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

TOMBSTONE: Richard Dix, Frances Gifford—This is a very unusual Western with a little of everything in it, including burlesque; nevertheless, it is a dandy picture and you will like it. Played Frday, Saturday, Sept. 17, 18.—M. L. London, Gem Theatre, East Boston, Mass.

Republic

HOOSIER HOLIDAY: Dale Evans, George Byron-Corny, yes, but a swell picture for a small town. Business was good and everyone was pleased. Played Sunday, Monday, Oct. 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KING OF THE COWBOYS: Roy Rogers—This boy Rogers has a nice appeal, but is not the draw Autry used to be.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SILVER SPURS: Roy Rogers—Fair picture, but business just average. So far these Rogers pictures don't have the punch that the Autrys used to have. Played Friday, Saturday, Oct. 8, 9.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

TAHITI HONEY: Simone Simon, Dennis O'Keefe—Lightweight, only a fair second feature. Played Sunday, Monday, Oct. 10, 11.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

WAGON TRACKS WEST: Bill Elliott, Gabby Hayes—Just another Western, but it pleased on Friday and Saturday. Played Oct. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO

BAMBI: Disney Feature Cartoon—Business on this super cartoon not so hot.—B. R. Johnson, Nipawin, Sask., Canada. Rural patronage.

BAMBI: Disney Feature Cartoon—This was our first try at a feature cartoon and we doubled it with "Falcon's Brother" to very nice business. Believe this is the way to show cartoons and will try another at the first opportunity. Played Monday, Tuesday, Oct. 11, 12.—K. John Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

FALCON STRIKES BACK, THE: Tom Conway, Harriet Hilliard—Good, of its type. These "Falcon" pictures always bring us dependable business. Tom Conway is very smooth and the lady patrons come who don't always like gangster or crime pictures.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky.

HIGHWAYS BY NIGHT: Richard Carlson, Jane Randolph—Good little "B" picture. Only 63 minutes, but full of entertainment. O.K. on a double bill. Played Friday, Saturday, Sept. 17, 18.—M. L. London, Gem Theatre, East Boston, Mass.

I WALKED WITH A ZOMBIE: Frances Dee, Tom Conway—Spook thriller with plenty of those spine chilling sequences. The "voodoo" theme is handled very carefully and scenes that would otherwise be horrible are very gripping. The "Zombie" deserves honorable mention for her performance.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky.

LADIES' DAY: Lupe Velez, Eddie Albert, Max Baer—A nice little picture. Enough baseball for the sports fans, but not enough to bore others. Mostly pure slapstick comedy. The customers liked it, laughed and went home happy, which is good for business at any time.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky.

ONCE UPON A HONEYMOON: Cary Grant, Ginger Rogers—This will get by in most situations. Plenty of action and the stars' performances are up to standard. Played Monday, Tuesday, Sept. 27, 28.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

MR. LUCKY: Cary Grant, Laraine Day—Not the best picture you ever saw, but plenty of real entertainment plus a riotous knitting scene and an early date brought me one of the best crowds of the year.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

MY FAVORITE SPY: Kay Kyser, Ellen Drew—We have never been able to get them in to see Kay Kyser. We had more in on this one, but there were many unfavorable comments. They just don't go for him here. Business average. Played Saturday, Sunday, Sept. 18, 19.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont. Rural and small town patronage.

PRIDE OF THE YANKEES: Gary Cooper, Teresa Wright—Here is a picture that makes an exhibitor glad to be in the theatre business. This is one picture in a million for me. I've waited for a long time to get this picture at popular prices and my patrons supported it well. Played Sunday, Monday, Oct. 3, 4.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SAGEBRUSH LAW: Tim Holt—This Tim Holt Western is, in my opinion, the best one of his produced up to date. It is fast, full of action and was enpjoyed by the patrons. It is tops for a Western of an hour or so. Played Sunday, Monday, Sept. 12, 13.—M. L. London, Gem Theatre, East Boston, Mass.

SEVEN DAYS LEAVE: Victor Mature, Lucille Ball—I highly recommend this picture to any theatre, big or small. It's a swell musical; has everything for entertainment, especially the military angle.—M. L. London, Gem Theatre, East Boston, Mass.

SKY'S THE LIMIT, THE: Fred Astaire, Joan Leslie—This is the nearest approach to the old Astaire-Rogers musicals yet attained. It is very funny and has good musical numbers. The Benchley business explanation is the main panic in it. Everybody thought it was swell. Business very good, but not as bigh as I had hoped for it.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

TARZAN TRIUMPHS: Johnny Weissmuller, Frances Gifford—A good jungle picture, very pleasing to the Tarzan fans, who are many in our section. Plenty of action and beautiful jungle scenes. Played Thursday-Saturday, Sept. 23-25.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky.

THEY GOT ME COVERED: Bob Hope, Dorothy

(*Continued on following page*)



(Continued from preceding page)
Lamour—Not the best Bob Hope, but still Bob Hope Those who like him thought it was fine. Dorothy adds but little. Played Thursday-Saturday, Sept. 23-25.— G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

THIS LAND IS MINE: Charles Laughton, Maureen O'Hara—A well made picture for the class houses and large cities, but questionable for smaller places. We liked the picture very much, but others told us it was long drawn out, too talky, and a "war" picture. It is Mr. Laughton's picture all the way and he delivers in his best fashion. Business good. Played with "Hopalong" Western. Played Friday, Saturday, Oct. 1, 2.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TWO WEEKS TO LIVE: Lum 'n Abner—This little picture went over fairly well here. As for myself, I thought it was silly. Business good. Played Wednesday, Thursday, July 7, 8.—J. H. Bustin, Imperial Theatre, Windsor, N. S. Small town patronage.

Twentieth Century-Fox

CHINA GIRL: George Montgomery, Gene Tierney —This was the only thing we could get for this Sunday date. Miss Tierney was exceedingly nice to look at, but our people require more incentive to part with their gas and money. Business poor. Played Sunday, Monday, Oct. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

CRASH DIVE: Tyrone Power, Anne Baxter—Nice business on this excellent picture. Why this war picture should stand out in box office receipts over other war pictures is a mystery to me.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

CRASH DIVE: Tyrone Power, Anne Baxter—Excellent in every way. Played Sunday, Monday, Sept. 19, 20.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney —Doubtful Grade "A." Not a great deal of enthusiasm and business not better than fair. Very clever and humorous in spots, but drags enough to offset the better spots.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

HELLO FRISCO, HELLO: Alice Faye, John Payne —This was a pleasant surprise for us with big business on second and third day which means a good picture anywhere. Played Monday-Wednesday, Sept. 27-29.—M. Bailey, Strand Theatre, Dryden, Canada. Small town patronage.

LIFE BEGINS AT 8:30: Monty Woolley, Ida Lupino—Skip it if you can. Not much entertainment. —Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MOON IS DOWN, THE: Cedric Hardwicke, Henry Travers—Excellent production to excellent business. Coming on the date of our new Bond drive opening, it was a wonderful help to salesmen as it shows Nazi brutality and ruthlessness on an innocent people. Play it. Played Friday, Saturday, Oct. 8, 9.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—A small town natural that drew business for miles around and pleased everyone. Most beautiful color and sound we've ever had. Played Friday, Saturday, Oct. 15, 16.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—Nice little picture that did colossal business. Broke all house records in 15 years' experience. Story ran in a large circulation farm magazine which, no doubt, accounts for a large portion of the attendance. —B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—Excellent feature. Held everyone's attention throughout. Beautiful Technicolor.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PIED PIPER, THE: Monty Woolley, Roddy McDowall—This was a fine combination of grand acting by Woolley and the entire cast, plus a very interesting story. Business was poor but everyone that saw the picture went away satisfied. Played Wednesday, Thursday, Oct. 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

QUIET PLEASE, MURDER: Gail Patrick, George Sanders—Generally poor entertainment. No business. Played Tuesday, Sept. 21.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

SONG OF THE ISLANDS: Betty Grable, Victor Mature—This was a repeat. Beautiful picture in color, but it just didn't do well a second time. I played it last winter and it's not old enough for a repeat. Played Tuesday-Thursday, Sept. 28-30.—M. L. London, Gem Theatre, East Boston, Mass.

STORMY WEATHER: Bill Robinson, Lena Horne —Excellent production. Well liked by those who appreciate Negro talent, but these are the minority in small towns, so it didn't do business. Played Monday, Tuesday, Oct. 4, 5.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

STORMY WEATHER: Bill Robinson, Lena Horne —The most musical musical I ever ran. More than three-quarters of the picture is music or dancing—and very good, too. Ran it with "Nightmare" with disappointing results. I wonder why. "Cabin in the Sky" was an all-Negro film and we did very well with that. Maybe my community thought the title was a weather report and stayed home.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

THEY CAME TO BLOW UP AMERICA: George Sanders, Anna Sten—Very poor war picture. Not many liked this. Played Monday and Tuesday, Sept. 27 and 28, with "It's a Great Life." This was a very poor double feature.—J. Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage.

THEY CAME TO BLOW UP AMERICA: George Sanders, Anna Sten—Played this with Hopalong Cassidy. Did nice business.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

THUNDER BIRDS: John Sutton, Gene Tierney—This was a huge disappointment. The picture looked good, but there wasn't much about the entire feature to get excited over. Business very poor. Played Friday, Saturday, Oct. 8, 9.—A. C. Edwards, Kinema Theatre, Scotia, Calif. Small lumber town patronage.

United Artists

HI DIDDLE DIDDLE: Martha Scott, Adolph Menjou—Good only for double feature. Rather silly.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LOST CANYON: William Boyd—Among the better "Hopalong Cassidy" pictures of the season. We played this on Friday and Saturday with "This Land Is Mine" to good business, and it pleased all the fans here who like this type of picture. Played Oct. 1, 2.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

STAGE DOOR CANTEEN: Stage and Screen Stars —Here is a picture that will turn in a nice box office and please everyone. A few spots could have been deleted to shorten the picture, and another good vaudeville turn could have been added near the end to keep up the earlier tempo. Play it by all means—if you don't make any money, you will at least have pleased your patrons. Played Wednesday-Saturday, Oct. 6-9. —G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

STAGE DOOR CANTEEN: Stage and Screen Stars —Very good entertainment and a big drawing card. Played Sunday, Monday, Sept. 12, 13.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

STAGE DOOR CANTEEN: Stage and Screen Stars —Excellent feature. Pleased everyone immensely.— E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TAXI, MISTER: William Bendix, Grace Bradley—Good double feature picture with lots of laughs. We doubled this with "Jitterbugs" which made a very good program. William Bendix is quite an actor. Played Wednesday, Thursday, Sept. 22, 23.—L. I. Myers, Rex Theatre, Slickville, Pa. Rural and small town patronage.

Universal

ALWAYS A BRIDESMAID: Andrews Sisters, Patric Knowles—This is a small budget musical, but it pleased. Good business on Family Night. Played Tuesday, Oct. 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage

CAPTIVE WILD WOMAN: Evelyn Ankers, John Carradine—A nice action play; plenty of lions and thrills. Played Friday, Saturday, Sept. 24, 25.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

COWBOY IN MANHATTAN: Robert Paige, Frances Langford—A pleasing little picture. Played Saturday-Monday, Oct. 9-11.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage

FOLLOW THE BAND: Leon Errol, Mary Beth Hughes—Just what the people want, especially in this community. Played Wednesday, Oct. 6.—O. E. Simon, Roxy Theatre, Menno, S. D. Rural and small town patronage.

HERS TO HOLD: Deanna Durbin, Joseph Cotten—Splendid entertainment. Deanna is plenty O.K. Nevertheless, we can't ever seem to do a big business on her pictures. Played Wednesday, Thursday, Sept. 22, 23.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

HI, BUDDY: Dick Foran, Harriet Hilliard—A nice little musical for the duals. Played Friday, Saturday, Oct. 1, 2.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town patronage.

HIT THE ICE: Abbott and Costello—Another good picture for small towns. Business was above average and no complaints. Played Wednesday, Thursday, Oct. 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HIT THE ICE: Abbott and Costello—If some think that these boys are slipping, we are happy to tell them they are not slipping here. "Hit the Ice" hit the bell good and loud at our box office for Friday and Saturday. The picture is good comedy from start to finish, lots of laughter and plenty of new gags. Played Friday, Saturday, Sept. 24, 25.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MISTER BIG: Gloria Jean, Donald O'Connor—Very good musical for the entire family. O'Connor and Peggy Ryan were very good together. Played this Monday and Tuesday, October 4th and 5th to good business.—J. Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage.

MISTER BIG: Gloria Jean, Donald O'Connor—Here is the best musical picture I have seen in a long time. My patrons were very pleased with this attraction. Played Monday, Tuesday, Sept. 20, 21.—J. H. Bustin, Imperial Theatre, Windsor, N. S. Small town patronage.

NIGHTMARE: Diana Barrymore, Brian Donlevy—Business very poor with this picture. Wish we had passed it up.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

NIGHTMARE: Brian Donlevy, Diana Barrymore—Fairly good mystery story that I ran with "Stormy Weather." I thought I had a pretty good show, but the audience was quite poor.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

STRICTLY IN THE GROOVE: Leon Errol, Mary Healy—Definitely for double billing. It did nice business, brought much laughter with a Western.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

WE'VE NEVER BEEN LICKED: Richard Quine, Noah Beery, Jr.—A bitter disappointment at the box office. After a continuous, steady high level Friday and Saturday business along comes this picture and brings our average way down. The picture is good; could have been done as well in 80 minutes and needs a title and a star. Played Friday, Saturday, Oct. 8, 9.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WHEN JOHNNY COMES MARCHING HOME: Allan Jones, Jane Frazee—Swell musical from Universal. Everyone liked it. Good Friday, Saturday picture. Played Oct. 1, 2.—O. E. Simon, Roxy Theatre, Menno, S. D. Rural and small town patronage.

WHITE SAVAGE: Maria Montez, Jon Hall, Sabu—This picture sure surprised us. The best Sunday, Monday we've had for several weeks. Beautiful Technicolor. Our patrons appeared to enjoy this picture. It should go over well anywhere. Played Oct. 3, 4.—L. I. Myers, Rex Theatre, Slickville, Pa. Rural and small town patronage.

WHITE SAVAGE: Maria Montez, Jon Hall, Sabu—This Technicolor film is good and did well at the box office. Played Friday, Saturday, Sept. 17, 18.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

WHITE SAVAGE: Maria Montez, Jon Hall, Sabu —The Technicolor in this picture was very beautiful. Acting was good and also the story. Business good. Played Monday, Tuesday, Sept. 6, 7.—J. H. Bustin, Imperial Theatre, Windsor, N. S. Small town patronage.

Warner Bros.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—A remarkable piece of realism in sea warfare. Those who still go for it praised it to the skies. One of the best pictures of the year; and yet I had to get an adjustment on it because of poor business. It's going to be years and years in this town before war pictures ever get back in favor completely.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

AIR FORCE: John Garfield, Gig Young—They may make them better, but I haven't seen them if they have. Harry Carey was outstanding in his part.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

BACKGROUND TO DANGER: George Raft, Brenda Marshall—Not bad, not good. Business off. Played Wednesday, Thursday, Sept. 15, 16.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

BIG SHOT, THE: Humphrey Bogart, Irene Manning—This was a dandy picture and everyone liked it. Bogart in this kind of picture takes well with our audiences and this was no exception. Above average business. Played Friday, Saturday, Oct. 8, 9.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

CONSTANT NYMPH, THE: Joan Fontaine, Charles Boyer—An excellent picture which all the women will love, but it is not made for the smaller towns, where this type of film is seldom a success. Personally considered it among the best of the year, but I did hear from some who didn't care for it. Business just about average for Sunday and Monday. Played Oct. 3, 4.—Thomas di Lorenzo, New Paltz Theatre, New Paltz N. Y. Small town patronage.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—This was a small town natural. We did just above

(Continued on opposite page)

(Continued from opposite page)
average business, but would have done better if the one-sheets had depicted the boxing. Everyone said it was the best they had seen for a long time. Sell fights and lots of good humor. Don't miss it. Played Friday, Saturday, Sept. 10, 11.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

GORILLA MAN, THE: John Loder, Paul Cavanaugh—Used this on double bill with "Thunder Birds" which in no way helped to relieve business conditions. Played Friday, Saturday, Oct. 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

KNUTE ROCKNE—ALL AMERICAN: Pat O'Brien, Gale Page—Brought this one back, very good. Not too much football and enough drama to please older people.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Short Features

Columbia

A HUNTING WE WON'T GO: Color Rhapsodies—A little below par for the "Fox and Crow" cartoons, but still quite good.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

FLY IN THE OINTMENT: Phantasies Cartoons—A cartoon that spends most of its time having two characters talk to each other is certainly not what my or your audience wants. I would rate it as bad.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

HIGHER THAN A KITE: All Star Comedies—The Stooges are at it again, only better than average this time.—W. Varick Nevins, Ill, Alfred Co-op Theatre, Alfred, N. Y.

A MAID MADE MAD: All Star Comedies—A very good comedy with lots of laughs and enjoyed by all. Some stayed to see it twice.—L. I. Myers, Rex Theatre, Slickville, Pa.

THREE LITTLE TWIRPS: All Star Comedies—Very good "Three Stooges" comedy. Lots of laughs.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

FARM HANDS: Our Gang Comedies—O.K. With better material these kids could go to town. Our gang feel a need for a single reel comedy and should not be discontinued.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Paramount

ALL SAILS SET: Sportlights—Entertaining sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CAGE DOOR CANTEEN: Speaking of Animals—Another in the "Speaking of Animals" series. They always go over well here.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

JASPER GOES FISHING: Madcap Models—Another good Puppetoon in color from George Pal.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JASPER'S MUSIC LESSON: Madcap Models—Very good. Should please any audience.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

RKO

HOT FOOT: Edgar Kennedy—Definitely the best and funniest of the recent Edgar Kennedy shorts.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

INDIAN SIGNS: Edgar Kennedy—Our folks still like Edgar.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

VANISHING PRIVATE, THE: Walt Disney Cartoons—Average Disney cartoon.—H. Goldson, Plaza Theatre, Chicago, Ill.

Twentieth Century-Fox

BARNYARD BLACKOUT: Terrytoons—A fair color cartoon which pleased here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WOMEN IN BLUE: The World Today—Entertaining reel about the girls who joined the WAVES.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

DANCING ON THE STARS: Musicals—O.K. short with nice music.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

JIVIN' JAM SESSION: Musicals—Good two-reel musical. — E. M. Freiberger, Paramount Theatre, Dewey, Okla.

MR. CHIMP GOES TO TOWN: Entertaining reel about a chimpanzee lost in a big city.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PASS THE BISCUITS, MIRANDY: Swing Symphonies—A few good laughs.—H. Goldson, Plaza Theatre, Chicago, Ill.

RATION BORED: Color Cartune—These Walter Lantz cartoons are practically all O.K. This one is no exception. Enjoyed by all.—L. I. Myers, Rex Theatre, Slickville, Pa.

Victory Film

YOUR AIR RAID WARDEN: Victory Film—Here is a film which should be run in all theatres. Only 11 minutes long and I thought it very good.—L. I. Myers, Rex Theatre, Slickville, Pa.

Vitaphone

FIFTH COLUMN MOUSE: Merrie Melodies Cartoons—A fair color cartoon which was good for laughs here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

JACK RABBIT AND BEANSTALK: Merrie Melodies Cartoons—Very good—comparable to Disney's.—H. Goldson, Plaza Theatre, Chicago, Ill.

MOUNTAIN FIGHTERS: Technicolor Specials—Very entertaining subject.—Rudolph Covi, Covi Theatre, Herminie, Pa.

PORKY PIG'S FEAT: Looney Tunes Cartoons—It's black and white, but it's fast and furious and full of laughs. That's what counts.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

THREE CHEERS FOR THE GIRLS: Broadway Brevities—A good idea here, bringing back some of the well known musical numbers from early films. There are some scenes that I would have liked to have seen in this reel, but it was very good as it was.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

WISE QUACKING DUCK: Looney Tunes Cartoons—This is a very nice Technicolor cartoon which was enjoyed by all, especially the kids.—L. I. Myers, Rex Theatre, Slickville, Pa.

HOLLYWOOD DAREDEVILS: Pete Smith Specialties—A good thrill subject.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

LONESOME MOUSE: Technicolor Cartoons—Clever. These cartoons are improving with age.—H. Goldson, Plaza Theatre, Chicago, Ill.



PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

THANK YOUR LUCKY STARS (WB)

Final Reports:

Total Gross Tabulated	$682,580
Comparative Average Gross	558,500
Over-all Performance	122.2%

BALTIMORE—Stanley 125.8%
CINCINNATI—RKO Albee 145.5%
CINCINNATI—RKO Shubert, MO, 1st week . 120.0%
CINCINNATI—RKO Shubert, MO, 2nd week . 96.0%
INDIANAPOLIS—Indiana 126.0%
INDIANAPOLIS—Lyric, MO, 1st week . . 133.3%
KANSAS CITY—Newman, 1st week 155.9%
KANSAS CITY—Newman, 2nd week 126.1%
KANSAS CITY—Newman, 3rd week 91.7%
LOS ANGELES—Warner Downtown, 1st week 146.8%
LOS ANGELES—Warner Downtown, 2nd week 106.3%
LOS ANGELES—Warner Hollywood, 1st week 170.3%
LOS ANGELES—Warner Hollywood, 2nd week 120.0%
LOS ANGELES—Warner Wiltern, 1st week 173.5%
LOS ANGELES—Warner Wiltern, 2nd week . 128.1%
MILWAUKEE—Warner, 1st week 120.3%
(DB) Murder on the Waterfront (WB)
MILWAUKEE—Warner, 2nd week 120.0%
(DB) Murder on the Waterfront (WB)
NEW HAVEN—Roger Sherman, 1st week . 125.8%
(DB) The Hidden Hand (WB)
NEW HAVEN—Roger Sherman, 2nd week . 75.8%
(DB) The Hidden Hand (WB)
NEW YORK—Strand, 1st week 138.7%
(SA) Sammy Kaye Orchestra
NEW YORK—Strand, 2nd week 119.6%
(SA) Sammy Kaye Orchestra
NEW YORK—Strand, 3rd week 75.8%
(SA) Sammy Kaye Orchestra
OKLAHOMA CITY—Criterion 116.6%
OMAHA—Brandeis, 1st week 145.4%
(DB) Crime Doctor (Col.)
OMAHA—Brandeis, 2nd week 94.5%
(DB) Crime Doctor (Col.)
PHILADELPHIA—Mastbaum, 1st week . . . 164.1%
PHILADELPHIA—Mastbaum, 2nd week . . . 99.5%
PHILADELPHIA—Mastbaum, 3rd week . . . 72.9%
PITTSBURGH—Stanley 114.5%
SAN FRANCISCO—Fox 100.0%
(DB) A Scream in the Dark (Rep.)
SEATTLE—Orpheum 188.1%
ST. LOUIS—Fox 164.5%
(DB) Sleepy Lagoon (Rep.)
ST. LOUIS—Missouri, MO, 1st week 123.2%
(DB) Here Comes Elmer (Rep.)
TORONTO—Imperial, 1st week 128.4%
TORONTO—Imperial, 2nd week 102.3%
WASHINGTON—Earle, 1st week 117.0%
(SA) Vaudeville
WASHINGTON—Earle, 2nd week 98.4%
(SA) Vaudeville
WASHINGTON—Metropolitan 108.7%

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SALUTE TO THE MARINES (MGM)

Final Reports:

Total Gross Tabulated	$603,230
Comparative Average Gross	533,250
Over-all Performance	113.1%

BALTIMORE—Century, 1st week 123.3%
BALTIMORE—Century, 2nd week 106.6%
BOSTON—Loew Orpheum, 1st week 100.4%
(DB) My Kingdom for a Cook (Col.)
BOSTON—Loew Orpheum, 2nd week 94.5%
(DB) My Kingdom for a Cook (Col.)
BOSTON—Loew State, 1st week 105.8%
(DB) My Kingdom for a Cook (Col.)
BOSTON—Loew State, 2nd week 100.0%
(DB) My Kingdom for a Cook (Col.)
BUFFALO—Buffalo, 1st week 100.0%
(DB) Henry Aldrich Swings It (Para.)
BUFFALO—Buffalo, 2nd week 127.2%
(DB) Henry Aldrich Swings It (Para.)
CINCINNATI—RKO Palace 99.2%
CINCINNATI—Keith, MO, 1st week 101.9%
CLEVELAND—Loew State, 1st week . . . 139.8%
CLEVELAND—Loew State, 2nd week . . . 113.1%
CLEVELAND—Loew Stillman, MO 1st week . 139.3%
INDIANAPOLIS—Loew, 1st week 131.3%
(DB) Footlight Glamour (Col.)
INDIANAPOLIS—Loew, 2nd week 93.9%
(DB) Footlight Glamour (Col.)
KANSAS CITY—Midland, 1st week 142.8%
(DB) Good Luck, Mr. Yates (Col.)
KANSAS CITY—Midland, 2nd week 100.0%
(DB) Good Luck, Mr. Yates (Col.)
LOS ANGELES—Chinese 109.1%
(DB) The Kansan (UA)
LOS ANGELES—Loew State 120.2%
(DB) The Kansan (UA)
LOS ANGELES—Ritz 100.0%
(DB) The Kansan (UA)
MILWAUKEE—Wisconsin 130.0%
(DB) A Stranger in Town (20th-Fox)
NEW HAVEN—Loew Poli 96.7%
(DB) Nobody's Darling (Rep.)
NEW HAVEN—College, MO 1st week . . . 118.7%
(DB) Nobody's Darling (Rep.)
OKLAHOMA CITY—Criterion 120.8%
OKLAHOMA CITY—Tower, MO 1st week . 109.0%
PITTSBURGH—Penn 130.9%
PITTSBURGH—Ritz, MO 1st week 142.8%
PROVIDENCE—Loew State, 1st week . . . 159.7%
(DB) Footlight Glamour (Col.)
PROVIDENCE—Loew State, 2nd week . . . 87.5%
(DB) Footlight Glamour (Col.)
SAN FRANCISCO—Fox, 1st week 119.4%
(DB) Nobody's Darling (Rep.)
SAN FRANCISCO—Fox, 2nd week 82.9%
(DB) Nobody's Darling (Rep.)
SAN FRANCISCO—St. Francis, MO, 1st week 118.0%
(DB) Nobody's Darling (Rep.)
SEATTLE—Music Hall 90.4%
SEATTLE—Paramount 110.5%
SEATTLE—Blue Mouse, MO 1st week . . . 156.8%
SEATTLE—Blue Mouse, MO 2nd week . . . 136.3%
ST. LOUIS—Loew State, 1st week 121.3%
(DB) Footlight Glamour (Col.)
ST. LOUIS—Loew State, 2nd week 82.8%
(DB) Footlight Glamour (Col.)
ST. LOUIS—Orpheum, MO 1st week 101.4%
(DB) Footlight Glamour (Col.)
TULSA—Ritz 118.6%
WASHINGTON—Loew Capitol 131.8%
WASHINGTON—Loew Columbia, MO 1st week 115.9%

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HI DIDDLE DIDDLE (UA)

Final Reports:

Total Gross Tabulated	$302,500
Comparative Average Gross	262,600
Over-all Performance	115.1%

BALTIMORE—Century. 126.6%
BOSTON—Loew's State 99.4%
(DB) Tennessee Johnson (MGM)
BOSTON—Loew's Orpheum 86.2%
(DB) Tennessee Johnson (MGM)
BUFFALO—Buffalo 149.7%
(SA) Woody Herman Orch. and others
CINCINNATI—RKO Palace. 111.1%
CINCINNATI—Lyric, MO, 1st week 110.2%
INDIANAPOLIS—Loew's 121.2%
(DB) What's Buzzin', Cousin? (Col.)
KANSAS CITY—Midland 158.5%
(DB) What's Buzzin', Cousin? (Col.)
MILWAUKEE—Alhambra 110.0%
(DB) We've Never Been Licked (Univ.)
MINNEAPOLIS—Orpheum 215.5%
(SA) Ted Lewis Orchestra, others
NEW YORK—Palace 64.0%
OMAHA—Orpheum. 147.8%
(SA) Joe Vanuti Orch., Connie Boswell
PITTSBURGH—Stanley 119.8%
(SA) Russ Morgan Orchestra and others
PROVIDENCE—Loew State 106.2%
(DB) The Kansan (UA)
SAN FRANCISCO—United Artists 105.0%
(DB) Boy from Stalingrad (Col.)
SEATTLE—Liberty, 1st week 103.2%
(DB) Good Luck, Mr. Yates (Col.)
SEATTLE—Liberty, 2nd week 86.9%
(DB) Good Luck, Mr. Yates (Col.)
TORONTO—Uptown 100.0%
(DB) Sherlock Holmes Faces Death (Univ.)
WASHINGTON—Loew's Capitol 118.2%
(SA) Sammy Kaye Orchestra

PHANTOM OF THE OPERA (Univ.)

Intermediate Reports:

Total Gross Tabulated	$461,750
Comparative Average Gross	355,000
Over-all Performance	130.0%

BOSTON—Keith Memorial, 1st week 110.3%
(DB) Prairie Chickens (UA)
BOSTON—Keith Memorial, 2nd week 107.7%
(DB) Prairie Chickens (UA)
CINCINNATI—RKO Palace, 1st week . . . 154.7%
CINCINNATI—RKO Palace, 2nd week . . . 119.0%
CINCINNATI—RKO Shubert, MO, 1st week. 120.0%
DENVER—Denver 130.0%
(DB) Footlight Glamour (Col.)
DENVER—Esquire 104.4%
(DB) Footlight Glamour (Col.)
DENVER—Aladdin, MO 1st week 87.2%
(DB) Footlight Glamour (Col.)
KANSAS CITY—Esquire 120.0%
KANSAS CITY—Uptown 156.2%
LOS ANGELES—Hillstreet 166.6%
(DB) Good Luck, Mr. Yates (Col.)
LOS ANGELES—Pantages 178.3%
(DB) Good Luck, Mr. Yates (Col.)
MINNEAPOLIS—Orpheum, 1st week, AA* . 137.9%
MINNEAPOLIS—Orpheum, 2nd week 73.2%
MINNEAPOLIS—World, MO, 1st week . . . 127.2%
MINNEAPOLIS—World, MO, 2nd week . . 104.5%
MONTREAL—Loew, 1st week 161.1%
MONTREAL—Loew, 2nd week 133.3%
NEW YORK—Capitol 147.8%
(SA) Duke Ellington Orch., Lena Horne, others
PHILADELPHIA—Boyd, 1st week 123.6%
PHILADELPHIA—Boyd, 2nd week 81.5%
PITTSBURGH—Harris, 1st week 133.3%
PITTSBURGH—Harris, 2nd week 70.0%
ST. LOUIS—Ambassador, 1st week 148.0%
(DB) Larceny With Music (Univ.)
ST. LOUIS—Ambassador, 2nd week 112.0%
(DB) Larceny With Music (Univ.)
TORONTO—Uptown, 1st week 171.3%
TORONTO—Uptown, 2nd week 156.1%
TORONTO—Uptown, 3rd week 130.9%
TORONTO—Uptown, 4th week 89.8%

*Advanced admissions at premiere only.

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JOHNNY COME LATELY (UA)

First Reports:

Total Gross Tabulated	$329,900
Comparative Average Gross	310,800
Over-all Performance	106.1%

BALTIMORE—Century 113.3%
CLEVELAND—Loew State 192.7%
CLEVELAND—Loew Stillman, MO 1st week 114.6%
INDIANAPOLIS—Loew 151.5%
(DB) That Nazty Nuisance (UA)
NEW HAVEN—Loew Poli 103.2%
(DB) That Nazty Nuisance (UA)
NEW HAVEN—College 103.1%
(DB) That Nazty Nuisance (UA)
NEW YORK—Capitol, 1st week 113.0%
(SA) Allan Jones, Virginia O'Brien, Henny Youngman
NEW YORK—Capitol, 2nd week 107.8%
(SA) Allan Jones, Virginia O'Brien, Henny Youngman
NEW YORK—Capitol, 3rd week 95.6%
(SA) Allan Jones, Virginia O'Brien, Henny Youngman
NEW YORK—Capitol, 4th week 89.7%
(SA) Allan Jones, Virginia O'Brien, Henny Youngman
PITTSBURGH—Penn 101.2%
PITTSBURGH—Warner, MO, 1st week . . . 108.7%
PITTSBURGH—Ritz, MO 2nd week 71.4%

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Bare Facts?

Excerpts from the current issue of a circuit house organ wherein a manager expresses himself on showmanship:

". . . Brainchild of the movie industry and avid avocation of that school of managers who refer to themselves as 'old showmen'—is EXPLOITATION . . . capitalized to impress youngsters. . . . Gaze at it open-mouthed. Salaam before it.

"Then forget it. Because exploitation, as generally practiced, is not worth a tinker's dam. It's a relic of the embryo days of motion pictures, when fast talking circus barkers were hired to ballyhoo the new art . . . anything went. . . . Lady Godivas riding down Main Street were always good for a front page break in the papers. A broken down wrestler in tiger skin tights was guaranteed to impress.

"Now the picture has changed. Repetition has spoiled the old gags, and lack of originality has put limitation on the new. Newspaper editors have 'seen it all' and refuse to give us space. . . . Exploitation has dissolved into puny pranks played before a much-too-limited audience."

The **showman** continues by explaining his ideas on how to overcome the difficulties which confront the average exploiteer and concludes:

"Something can be salvaged of the ancient art if we make our stunts (1) reach the many, not the few, and (2) stir up specific interest in the picture concerned. It is not easy, but it can be done."

Will someone please revive the Lady Godiva stunt to prove that exploitation is not yet dead?

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A Manager's Viewpoint

Expressions and opinions of the men in the field are always of interest to us. There is some reason to believe that a letter we just received from Archie Marlin, manager of the Liberty, theatre, Sunnyside, Wash., carries a timely word of caution.

Archie relates the story of the man who sat down to a sumptuous dinner and everything looked so good that he overate himself and became ill.

He then gives this paradox . . . "the story of another man, a theatreman who saw profits in such great abundance he could not hold himself within limitation. He raised his prices with little resistance, money was so plentiful. His profit became excessive. Poor fellow. His troubles then started.

"With the greatest need the country ever had for national income, the government then steps in . . . what a golden opportunity to up the amusement tax.

"Some day we are going back to normal, inflated theatre prices are not going to be popular . . . especially after the tax man gets his dig. We must hold that line . . . war or boom profits are never lasting, taxes are eternal and you can't argue with the tax collector if your profits are excessive."

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Rita Morton, advertising and publicity director of the RKO Albee, in Providence, R. I., makes an interesting observation in reply to our recent remarks that more of our members should avail themselves of the opportunity to speak their minds in these pages. She writes:

"Now I'm going to state my views on the type of ads some of the major companies are using. I think that when you have a group of people who don't have to be 'sold' on your entertainment, that dignified restrained ads, with emphasis on copy, are ideal. However, in most situations you have to entice the cash customers, and the more flash you can get into your ads, the better. . . . I'd hesitate to try to use 'directory' ads in Providence.

"Here's another point . . . some of the companies are using a radically different type of ad. There are examples that stand out in my mind. . . . All are distinguished by wacky lettering, 'cute' copy, a minimum of art work and titles so lettered that they are almost indecipherable.

"We try to make the title and star names stand out as boldly as possible, with all copy subordinate to illustrations. The new trend hides the title, star names and illustration beneath a lot of allegedly 'cute' gingerbread. Frankly, I cannot understand it."

Providence is comparatively a large city. We wonder how the boys in the small towns and hamlets feel?

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¶ Landing a story of the current attraction on the editorial page will always continue to be one of great satisfaction to showmen who are always in there "trying". Dick Feldman, manager of the Paramount theatre, Syracuse, N. Y., is the latest member of the Round Table to accomplish this feat. Dick recently was rewarded for his efforts by getting a swell editorial for "Victory Through Air Power" in the *Post-Standard*.

—CHESTER FRIEDMAN.

EXPLOITATION SLANTS

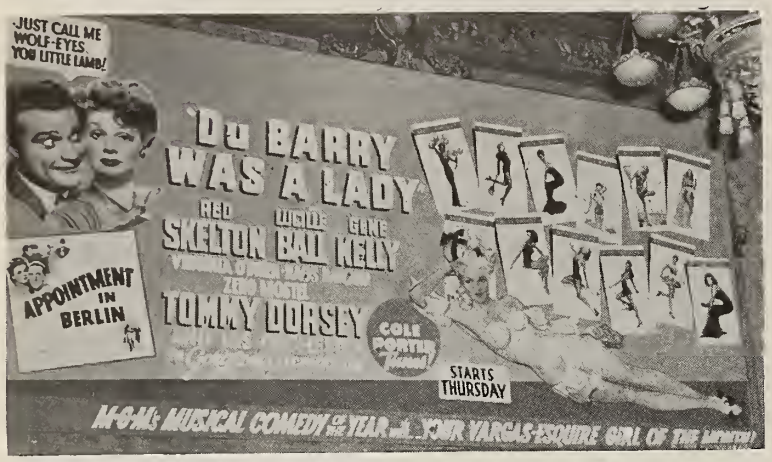


Photo by Jay Sharp

Jerry De Rosa salvaged a N. Y. Capitol theatre display and had his employees erect it over the doors of Loew's Paradise, in the Bronx, N. Y.



Lou Mayer used this lobby setpiece to plug Sinatra Contest at the RKO Palace, Cleveland.



Finalists appear on the stage of RKO's Keith Memorial, Boston, in Nelson Eddy-Susanna Foster Contest arranged by Red King in conjunction with "Phantom of the Opera."



Street ballyhoo employed by Sid Kleper at the Loew Poli Bijou, in New Haven, Conn., to exploit "Scarlet Pimpernel."



Ben Mindlin, manager of the Valley Stream theatre, in Valley Stream, L. I., is collecting gifts and cash for servicemen who have no families.



American Legion Marine Post, in Rochester, present colors on Loew's stage for Les Pollock as "Salute to the Marines."

Putting the Ad on Paper

Arranging the selling message into the determined size and shape—sixth of a series



Sitting down to lay out a theatre advertisement means that the copy itself has either been written in its entirety or been comprehensively planned. Certainly the *local appeal* of the feature picture has been selected, and this has taken form in a catch-line or opening paragraph, or a general physical scheme for the proposed advertisement. Things are now ready for paper and pencil.

The average theatre manager or the member of his staff delegated to prepare the newspaper advertisements for the printer, will not want to make the layout process very laborious. He is more a showman than an advertising man. But unless he has his advertising prepared for him by the central office of a circuit, or is always able to find a complete advertisement suitable to his needs in the press book, he does at times have to organize a selling message in the words and forms of an advertisement.

Working Materials

Those who prepare advertising layouts professionally use a paper known as *tracing tissue*. In its good grades tracing tissue is tough, yet is highly transparent. This transparency permits the layout man to outline an illustration readily right in the spot of the advertisement where it is to go, or to copy easily from any other similar model certain typographical features which he wishes to indicate to the printer and also to indicate to himself more clearly what the advertisement is going to look like.

As for pencils, we need not here insist on the technically proper kinds. Suffice it to point out that in taking instructions from the simplest layout, the printer appreciates clarity and neatness, and will go wrong less often when the drawn layout possesses these qualities. Tracing tissue causes even the medium-soft pencils to write very black, hence should be used for only the broader, bolder elements of the layout. A medium-soft and a medium-hard pencil will serve the average theatre layout man in his purposes.

Establishing the Layout

This part of the series consists principally in actual examples of advertising layouts, especially prepared to illustrate certain selected points. They can scarcely be exhaustive, for there are many ways of treating the same advertising problem.

The first step in the preparation of a layout for the printer is to outline the shape and size of the advertisement on the paper. The shape and size may be dictated by previous arrangements with the newspaper of a more or less permanent nature, or by specific factors in the advertisement itself, such as the illustration or title. Whatever it may be that determines the size and shape of the advertisement, they represent the absolute limits of the area in which the layout man must work. There can be no squeezing—and usually there should be no expanding—after these limits have once been set.

The size is of course partly determined by the established column widths used in the newspaper into which the advertisement is to go. In papers having eight columns, column widths (with possible rare exceptions) are 12 picas (two inches) and hence the widths of advertisements, measured in picas, are determined in multiples of 12. Printers refer to advertising widths by the column, and depths in inches. Thus an advertisement size would be referred to as five inches on one column, 10 inches on two columns, and so on.

In arranging the typographical elements of the advertisement it is usual to employ the unit *pica* as explained in a previous article. Therefore, the layout man will have obtained from his printer or similar source, a pica-rule. Such rules may be procured with picas along one edge and inches on the other, so that the relationship between the two units may be readily compared. It would be clumsy, however, to try to measure blocks of type in the average advertisement in inches, while printing practice calls for line-measurements in *ems*.

After the size and shape have been outlined, the next step is to sketch in the dominant element of the advertisement. (Sometimes there is more than one, and they must be adjusted to each other.) If this is a bold catch-line to be placed at the top, it is in the interests of the selling function of the advertisement to give this element primary consideration, letting it take the space and type-size best suited to its purpose.

Determine Type Elements

With the dominant element or elements taken care of, the next step is to appraise the pattern that has so far taken shape and then to determine the sizes, forms and locations of the other type elements possible in the remaining space. If not more or less at the outset, then by this time the whole general pattern of the advertisement has probably been established. A point to be remembered now is that the placing of the subordinate elements will have a very important effect upon the balance and general attractiveness of the advertisement. Too frequently these are placed without proper consideration of their relationship to the dominant elements—just *so they get in*. Even a small block of light-face type has its effect. The effort now should be to continue the selling message with unity of thought and typographical balance.

In subsequent issues, actual preparation of advertising physically will be demonstrated in layouts illustrating balance, adaptation of press book material, methods of adjusting type weights and illustrations with white space, sig or logo placement, instructions to printers, etc.—George Schutz.





A simple layout that any newspaper can readily handle, shown first with only the major elements that might be selected, then with minor elements added so as to effect both balance and readability.

NEW YORK VICTORY SQUARE

THEATREMEN were placed in charge of the Treasury Department's Victory Square, in New York, located at former site of circus on 50th Street. Credit for much of the success the project attained goes to RKO's Major Leslie E. Thompson, chairman of Victory Square Committee; Harry MacDonald, general manager, and Harry Rice, exploitation and publicity director. Pictured are some views of the exhibition.



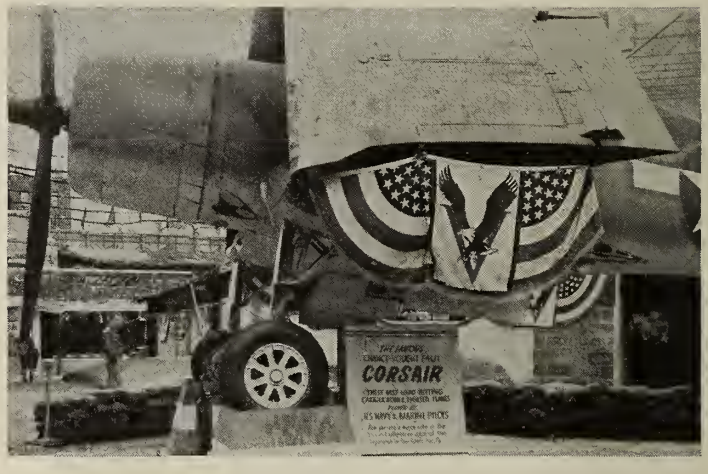


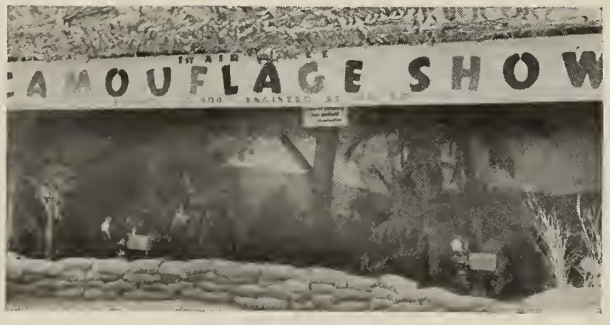
A PART of the exterior flash, above, which attracted passers-by. The entire block, which is situated between the Music Hall and Roxy theatres, was decorated with pennants and bunting. At right, the huge thermometer which indicated progress of the drive toward city's goal.

[Photos by Cosmo-Sileo]



TWO of the many exhibits, at left and right, which surrounded the area. All types of modern equipment were demonstrated by regular units of the Army and Navy. New Yorkers got first-hand information as to how their Bond dollars were being spent.





VARIOUS branches of Service Corps were represented at individual booths such as these, above and below.







LT. (S.G.) RUDY VALEE, at left, and other well-known stars of the entertainment world amused crowds of Bond purchasers inside the huge carnival tent. Right, Chief Petty Officer Jimmy Greer conducts orchestra as Coast Guardsmen execute acrobatics.

Patriotic Organizations Aid Flushing Rally

Mildred A. Fitzgibbons, manager of the Roosevelt, in Flushing, Long Island, enlisted the cooperation of local patriotic organizations to participate in a Bond rally at the theatre. Representation was obtained from the American Legion, AWVS, Boy Scouts and Air Raid Wardens, all of whom attended in uniform.

Lew Lehr, Movietone news announcer, acted as master-of-ceremonies and Owen Murphy, Jr., the Bond Baby, made an appearance. A full-blooded Indian boy bought the first Bond with 1,875 pennies which he saved. Prizes, donated by shopkeepers, were auctioned off and given to purchasers of Bonds. Nylon hose, tenderloin steaks and other rationed articles were among the gifts. $35,000 in Bonds and Stamps were sold at the rally and for the entire drive more than $90,000 was subscribed.

Mildred has organized the neighborhood children into a junior commando club and the kiddies sell many Bonds for the theatre.

Mayer Presents War Stamps To Victory Garden Cadets

Louis E. Mayer, manager of the RKO Palace, in Cleveland, awarded War Stamps to the winners of a contest for Victory Garden Cadets, which was sponsored by the *Cleveland News*.

The Stamp awards were made in behalf of all the RKO theatres in the city. During the past summer, the newspaper regularly devoted publicity stories to the contest and each time the theatres benefited therefrom. In addition, considerable goodwill was created with the Cadets and families of the children.

Memphis Premiere at Malco

The motion picture industry of Memphis, Tenn., sponsored a War Bond premiere at the Malco theatre there. Manager Elliot Johnson promoted many valuable gifts from local merchants which were given as door prizes to holders of lucky tickets. The Bond quota was oversubscribed.



At Loew's Poli, New Haven, George Kraska, manager, had mirror embellished in this unique manner by the staff artist.

Goldstein Aids CDVO Drive To Name Air Ambulance



Photo by Irving Schlesinger

The local auxiliary of the CDVO found themselves $30,000 short of its goal to have the Treasury Department name an air ambulance in its honor, when manager Wally Goldstein, of the Waldorf theatre, Brooklyn, came to the rescue.

Wally put on a Bond rally at the theatre with the aid of supervisor George Davis and general manager Irwin Gold of the Randforce Circuit. Prominent speakers addressed the audience, in addition to Lou Ambers, ex-lightweight champion; Sam Taub, famous sports announcer, and Harry Donovan, boxing official (shown above).

The merchants contributed gifts which were auctioned from the stage as part of the ceremonies. More than $42,000 worth of Bonds were sold during the performance, and in the near future an air ambulance will be duly christened "Linden Auxiliary of the 69th Precinct, Brooklyn."

Goldstein received a letter of commendation and thanks from the commander of the Post for his cooperation.

Schine Men to Celebrate Armistice Day

All managers in the Schine Circuit will celebrate Armistice Day, November 11, with special activities to mark the occasion.

Special matinee and evening performances will be arranged with participation of patriotic organizations. Local schools will be contacted with the idea of arranging tableaus or plays with the kiddies portraying historic personalities. Boy and Girl Scouts will perform ceremonies such as presenting the colors.

At the evening performances, Legion posts and other veteran organizations will participate. Theatres will be decorated and lobby displays will be arranged with equipment obtained from Army and Navy officials. All theatres in the circuit have booked subjects related to the holiday.

Picture Stars Appear At War Bond Rally

Highlight of a campaign put on by Claude E. Leachman, Stillwater, Okla., theatre operator, for the Third War Loan drive, was a premiere and rally attended by the Republic Pictures' stars, Mary Lee and George Byron.

The premiere was staged at the Aggie theatre. Local heroes addressed the audience and related some of their experiences.

Total Bond sales in Leachman's three theatres amounted to $215,887, approximately two-fifths of the city's quota. Leachman also made a state tour with the Hollywood stars.

Sells $410,900 in Bonds

Louis Charninsky appointed himself a committee of one to sell War Bonds to film industry members in Dallas during the recent drive. Lou earned the title of the "Lone Wolf" by selling Bonds totaling $410,900 to employees of the exchanges and theatres and won a personal commendation from the drive committee. He is manager of the Capitol theatre there.



Novel Bond booth built by manager M. S. Schram at the Tivoli theatre, Brooklyn.

QUIGLEY AWARDS WINNERS

Listed below are the men and women who have submitted campaigns during the past fortnight and are eligible for consideration in the Fourth Quarter of the Quigley Awards:

JOSEPH BOYLE
Broadway, Norwich, Conn.

LEW BREYER
Strand, Holyoke, Mass.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LESLIE V. CAMPBELL
Strand, Trail, B. C., Can.

CLAYTON CORNELL
Strand, Amsterdam, N. Y.

DAVID DALLAS
Warham, Manhattan, Kan.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

WILLIAM EAGEN
Princess, Sioux City, Ia.

WILLIAM ELDER
Loew's, Indianapolis, Ind.

MILDRED FITZGIBBONS
Roosevelt, Flushing, L. I.

WILLIAM GALLIGAN
Commercial, Chicago, Ill.

EDGAR GOTH
Fabian, St. George, S. I.

ARTHUR GROOM
State, Memphis, Tenn.

AL HATOFF
Park, Brooklyn, N. Y.

GEORGE HUNT
Loew's, Louisville, Ky.

AL JOHNSON
Palace, Houston, Tex.

MEL JOLLEY
Marks, Oshawa, Ont., Can.

JAMES KING
Keith Memorial, Boston, Mass.

STEVE McMANUS
Elgin, Ottawa, Can.

ED MAY
Russell, Maysville, Ky.

LOUIS E. MAYER
Palace, Cleveland, Ohio

MAX PHILLIPS
Regent, Sudbury, Ont., Can.

LESTER POLLOCK
Loew's, Rochester, N. Y.

O. J. RATTO
Palace, Washington, D. C.

ORVILLE RENNIE
Paramount, Cedar Rapids, Ia.

CARL ROGERS
Granada, Cleveland, Ohio

HARRY ROSE
Globe, Bridgeport, Conn.

JOE SAMARTANO
Palace, Meriden, Conn.

ROBERT SOLES
Virginia, Fairmont, West Va.

MOLLIE STICKLES
Strand, Waterbury, Conn.

WAYNE SWEENEY
Town, Omaha, Neb.

H. J. THACHER
Hamilton, Lancaster, Pa.

EVAN THOMPSON
Colonial, Pompton Lakes, N. J.

Flex Ties "Hers to Hold" To Local Defense Plant

For his date on "Hers to Hold" at the Keith theatre, in Syracuse, N. Y., Jack Flex tied in with the *Post Standard,* which cooperated in selecting a representative of the local defense plants to attend the special screening of the picture in New York as a guest of Universal. The paper came through with special advance stories and art, along with followup wire story from New York where the winner went, accompanied by one of the paper's female reporters. Upon the winner's return, she started a Deanna Durbin club. All plants were contacted and theatre parties arranged by various groups.

In connection with "Action in the North Atlantic," Flex arranged for window and counter displays on the book, using the special material furnished by Dutton along with scene stills and cards carrying theatre copy. A special program was arranged over WSYR on which two officers talked about the Merchant Marine and U. S. Navy cooperation, with plugs worked in for the picture. A special enlistment booth was set up in front of the theatre and Flex also tied in with transcribed enlistment programs sponsored by the Merchant Marines, getting spot announcements following each transcription.

Door Hangers Exploit "Stage Door Canteen"

To help put over his date on "Stage Door Canteen" at the Lynbrook theatre, in Lynbrook, L. I., Mannie Friedman through the cooperation of 200 local merchants was permitted to use door hangers outside the stores reading: "Thank you, call again. Don't miss seeing," etc. Pole cards with the following copy were used around town: "Obey all traffic laws. Cross on green lights only. Cooperate with the Lynbrook police and live to see." These cards were printed in red and green.

The entire staff during the run of the picture wore overseas hats with the title printed on them. Most popular was the lobby canteen which was set up for three days with an attractive girl dispensing coffee and free doughnuts to servicemen.

Mayor Issues Proclamation On "Salute to the Marines"

The highlight of Tommy Delbridge's campaign on "Salute to the Marines" at Loew's Vendome, in Nashville, was the issuance of a proclamation by the Mayor declaring the week of the engagement "Marine Week." This was carried by the local newspapers. Tommy tied in with the local Marine recruiting station and they placed a booth in his lobby and distributed 10,000 song sheets of the Marine Hymn to patrons gratis.

Station WSIX and WLAC carried plugs for the picture during the entire run, all light poles in the downtown section carried cards reading: "Ladies of Nashville, be a Marine and free a Marine to fight for our country. See Wallace Beery in 'Salute to the Marines' at Loew's now." The Marine recruiting station carried the same copy on all their easels throughout the city. Permission was granted from city officials for the stencilling of streets with the title and a banner across the main street called attention to "Marine Week."

Gates Sends Sun Flowers

In connection with the showing of "The Kansan" at Loew's Stillman, in Cleveland, Arnold Gates used an effective stunt directed at critics, radio commentators, etc. He sent each of them a beautifully boxed sunflower, the state flower of Kansas as a "Kansas Boutonniere from Richard Dix."

Showmen Lick Obstacles in Australia

Despite the handicap of limited advertising and publicity space, Mel Lawton, manager, and Hermann Flynn, Paramount exploiteer, were able to achieve considerable success with their campaign on "Star Spangled Rhythm," at the Prince Edward theatre, in Sydney, Australia.

Although space in the newspapers was restricted, a number of art breaks were secured, including several with "leg art." A four-inch double column ad was the largest permitted by the papers, but the picture was well plugged in advance.

Six weeks before the picture opened, lobby and foyer displays were used. An impressive feature of the campaign was the use of 24-sheet stands in prominent locations, which were engaged many weeks in advance of the playdate. Special circulars were also distributed.

Radio was used to exploit the attraction and hit songs from the picture were played on top band presentations, as well as local orchestras which featured them on the commercial stations. A novel tieup was arranged whereby radio plugs were promoted in conjunction with a song-guessing contest. Net cost of this latter device was one guinea ($3.50) and four passes to the theatre. Many thousands of answers were received for the contest.

Cornell Holds Special Kid Show on Columbus Day

Clay Cornell at Schine's Strand, in Amsterdam, N. Y., had an especially appropriate booking during the Columbus Day school recess of "Salute to the Marines" and "Hers to Hold." A special children's matinee was held on this day with candy given to each child attending. Advertising to this effect was used in the press, stage announcements, lobby one-sheet and displays.

Through arrangements with the Marine recruiting office, Clay was able to get a lobby display of miniature models of Marines in their various uniforms and life size standees.

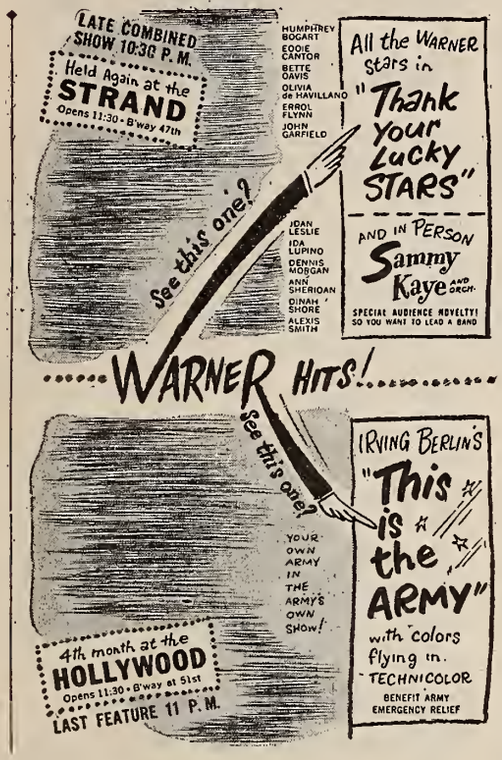
On "Lady of Burlesque", covers of the pressbook were used and mounted on card stock. Clay added the title, sig and dates, and then displayed them on store counters in the main street area. A week in advance, the Round Tabler started using a special foyer setpiece, which was moved to the front walk during the morning closed hours. Extra space was taken in the papers to feature the full length art in all ads.

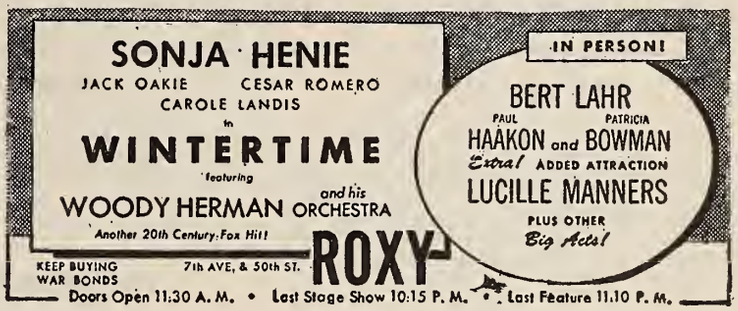
Dillenbeck's Gag Herald

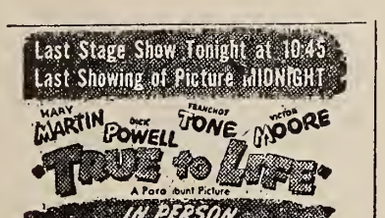
Folks in Bushnell, Ill., look forward to the gag heralds distributed by D. M. Dillenbeck at the Rialto theatre. Dil's recent one, measuring five by 12 inches, on tinted stock, shows a cartoon of a couple leaving a friend's home with disgruntled expressions on their faces. The caption read: "The least they could have done was to offer to take us to see," etc., etc. The bottom of the herald carried a cut of Fred Astaire and Rita Hayworth as they appear in "You'll Never Get Rich."

NEW YORK SUNDAY ADS

Reprinted on this page are the ads used by Broadway theatres in the Sunday papers for October 17th. Pictures rarely, if ever, have weekend openings at these houses, usually commencing the middle of the week. Although illustrations are generally used in the advance ads, there has been a notable decrease in the use of star heads.













CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

NEW EQUIPMENT

SELF DRIVE AUTOMATICKET, TWO UNIT, $143.; Model H hand operated, two unit, $212.50; carbon savers, 98c; acoustical felt, 50 yard rolls, 47½c; chrome snow white sound screens, square foot, 23½c; cashier's illuminated signs, $2.75; quick rechargeable flashlight batteries, $2.20; fifteen ampere rectifier bulbs, $7.95; super quality 868 photocells, $4.95; presto antomatic changeovers, pair, $55.75. Ask for Fall Sale bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

WANTED TO BUY

WANTED POP CORN MACHINE. PREFER Burch #75-B. Must be in good condition. L. V. BILLESBACH, Gordon, Nebr.

HOLMES PROJECTOR EDUCATOR. ADDRESS BRUCE YEO, Montague, Prince Edward Island, Canada.

USED EQUIPMENT

READY TO GO—SIMPLEX 2,000' SEMI-PROFESsional equipments with amplifier, tubes, loudspeaker, cables and telescoping pedestal. Single projector outfit $545.; double outfit, $975. Good condition, used for roadshowing commercial films. ABELES ADVERTISING SERVICE, 453 W. 42nd St., New York.

BRANDT DIRECT TYPE COIN CHANGER, WITH penny trays, cashier delivery, $79.50; Brandt subtracting type, no pennies, $125.; four unit Gold Seal ticket machine, reconditioned, $450.; Simplex, Powers replacement parts, nseable, 60% discount; Powers 6B heavy pedestals, $39.50; underwriters 2½ gallon extinguishers, reconditioned, $20. Fall Bargain Bulletin ready — get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

POSITION WANTED

EXPERIENCED AD ARTIST AND PUBLICITY man. Large theatre or associated houses. Capable full charge. Box 1682, MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

HELP WANTED

MANAGER, DRAFT EXEMPT, SMALL VIRGINIA chain. Send photograph and all information in first letter. BOX 538, Franklin, Va.

PROJECTIONIST AND MAINTENANCE MAN. Draft exempt. Absolutely sober and reliable. BOX 538, Franklin, Va.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

BOOKS

COMPLETELY REVISED 7TH EDITION OF Richardson's Blnebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thonsand, $17.50 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

Appreciation of Films Should Be Taught: Hodge

Courses in film appreciation should be a part of every high school curriculum, according to Thomas Hodge, film officer of the British Information Services. Before such a program could be started, high school teachers would have to become more film-minded, he said. They should see more pictures and learn more of film technique because many of their students are far ahead of them in knowledge of this kind.

Mr. Hodge's remarks were made to the Better Films Council of Chicago at the opening autumn meeting of that organization in Chicago last Friday.

He praised the council for their guidance bulletins and stressed the importance of getting people to choose intelligently when they select a film to attend.

He concluded his talk with an outline of the work of the film division of the British Information Services in the United States and showed one of their latest releases, "The Silent Village," which is the story of Lidice, Czechoslovakia, enacted by the people of Cmgwiedd. a mining village in South Wales.

Haddow Elected President Of Paramount Pep Club

The Paramount Pep Club at its meeting at the home office last Friday elected G. Knox Haddow, manager of the exchange service department, president for a one-year term.

Other officers elected were George Weltner, vice-president; David Cassidy, treasurer; Harriet Miller, secretary; Arthur Israel, Jr., Herman Lorber, John McDermott, Irving Singer, Irene Scott and Sophie Weinberg, board of governors.

Claude Lee, Paramount director of public relations, was principal speaker and installed the new officers. Mr. Lorber, retiring president, was presented with a $75 War Bond.

National Decency Legion Classifies Eight Films

The National Legion of Decency reviewed eight films for the current week, classifying five as unobjectionable for general patronage, two as unobjectionable for adults, and one as objectionable in part. The listing follows: Class A-1, Unobjectionable for General Patronage: "Arizona Trail," "Chance of a Lifetime," "The Underdog," "Harvest Melody," "Return of the Rangers." Class A-2, Unobjectionable for Adults: "In Old Oklahoma," "Princess O'Rourke." Class B, Objectionable in Part: "The Mad Ghoul."

Assets of Grand National In England to Wilson

Maurice Wilson, independent British exhibitor, has acquired the assets of Grand National Film Corporation of England and will reorganize the company as an independent distributing organization. Exchanges will be set up throughout the country. Grand National went out of business several years ago and Mr. Wilson's negotiations were for all remaining assets of the defunct corporation.

Joins Women Marines

Terry Mulaney, of the Twentieth Century-Fox foreign publicity staff at the home office, joined the Women's Marine Corps and reported for duty on October 29th. She was given a farewell party by her associates last weekend.

Theatre Prices Raised in Fall River and Chicago

Warner theatres in Chicago have raised admission prices at the Metropolitan theatre from 35 to 40 cents, at the Oakland from 28 to 33 cents and the Frolic from 30 to 33 cents. In Fall River, Mass., Interstate has increased prices at its Durfee, Empire and Center theatres from 33 and 44 cents to 40 and 50 cents. A five-cent matinee increase has been put into effect at the Oriental in Chicago, and 10-cent increases are now effective at the Palace, Woods and Grand theatres in the same city.

Set Trade Showings

Trade showings of Warner's "Old Acquaintance" will be held nationally on November 8th.

Heads PRC in Albany

C. R. Halligan has been appointed branch manager in Albany for PRC Pictures by Arthur Greenblatt, vice-president in charge of sales. Mr. Halligan formerly had been with Columbia, Universal and RKO .

Elect Golden SIMPP Member

Edward Golden, producer of "Hitler's Children," recently was elected to membership in the Society of Independent Motion Picture Producers by a unanimous vote.

Elson Trans-Lux Officer

Norman W. Elson, general manager of the Trans-Lux Theatres, has been elected a vice-president of the corporation.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

RELEASE CHART BY COMPANIES

THE RELEASE CHART

Guadalcanal Diary

(Twentieth Century-Fox)

Pacific Victory

The keen observation and the sense of actual participation which have sent reports from war correspondents, like Richard Tregaskis' "Guadalcanal Diary," to the top of the best-seller list have been caught in a screen version that should find its place among the top war pictures. The film is another story of the U. S. Marine Corps, telling of a triumph this time, and how it was gained. It is a stirring account of how men fight, leaving the why to analysts at home.

For these are trained fighting men, hesitant or cocky at first according to their natures, but winning a cool mastery of the jungle before they make Guadalcanal safe for the Army.

The lumbering, wise-cracking taximan from Flatbush—William Bendix, of course—rarely loses his wit but learns to move forward with quiet deftness. The youngster who couldn't have been more than 15—Richard Jaeckel, an appealing newcomer—is a veteran with unquestioning eyes and the trace of a whisker before he leaves the Island. Old leathernecks, like Lloyd Nolan, and young officers, like Richard Conte, show their training confidently and keep their emotions leashed. The Catholic chaplain—a fine portrait by Preston Foster—finds his greatest fears as well as his highest hopes for the men confirmed.

These men are all worthy representatives of that company of men who made the first grim landing on the Jap-held shore, who held it against fierce counter-attacks from land and sea and who turned it over to occupying Army forces when the palm trees held no snipers, the woods no machine-gun nests and the caves no suicide batallions.

Producer Bryan Foy and his associate, Islin Auster, have seen the story whole, making their heroes the entire Marine Corps and finding their drama in the display of human courage in a historic campaign. Lewis Seiler has fulfilled his largest assignment as director with uncommon skill. Performances seem truly to represent the men who fought, but are never allowed to interfere with the tide of action.

Cooperation of the U. S. Marine Corps and of Lt. James W. Hurlbut, technical adviser, and the intelligent script by Lamar Trotti have translated into visual terms the reality which pervaded the book and the sharp truth of its words.

Seen in the home office projection room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, November 5, 1943. Running time, 93 min. PCA No. 9463. General audience classification.

Father Donnelly.....Preston Foster
Hook Malone.....Lloyd Nolan
Taxi Potts.....William Bendix
Captain Davis.....Richard Conte
Johnny Anderson.....Richard Jaeckel
Anthony Quinn, Roy Roberts, Minor Watson, Ralph Byrd, Lionel Stander, Reed Hadley, John Archer, Eddie Acuff, Harry Carter, Robert Rose, Jack Luden.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Nearly Eighteen

(Monogram)

A Song and a Tear

The musical portion of this film stands up well as songstress Gale Storm pleases with renditions of "The Little Bell Rang," "Let Him Whistle" and "Walking on Air." It provides the few spots of entertainment in a rather trite production.

Miss Gale, her eighteenth birthday a month away, is short on finances. She is sent by Rick Vallin to his friend Bill Henry, who runs a singing and dancing school for youngsters under fifteen, offering free tuition to those more especially talented.

Miss Storm overcomes the age catch by doing her hair up in pigtails. Sentimental touches follow as Henry coaches her in proper vocal delivery and finally arranges an audition which promises to pave the way for her stardom.

Succeeding episodes include the discovery of her true age by Henry, reconciliation of teacher and student and a final rousing triumph at her debut as a night club singer. Luis Alberni, as a restaurant proprietor, turns in his usual convincing performance. Arthur Dreifuss directed from the screenplay by George Sayre.

Seen at the New York theatre on Broadway. Reviewer's Rating: Fair.—L. B.

Release date, November 12, 1943. Running time, 61 min. PCA No. 9504. General audience classification.

Jane Stanton.....Gale Storm
Tony Morgan.....Rick Vallin
Jack Leonard.....Bill Henry
Luis Alberni, Ralph Hodges, Jerry Rush, George O'Hanlon.

The Dancing Masters

(Twentieth Century-Fox)

Typical Laurel-Hardy

The newest for the old comedy team is perhaps the best Laurel and Hardy in many months, with typical gag situations plus the old-time runaway, driverless bus stunt, and Trudy Marshall adding romantic interest with Robert Bailey.

The story is as old as the industry. While the best of the gag lines couldn't be termed new, they'll undoubtedly go over well with followers of the team.

Laurel and Hardy operate a dancing school whose best paying pupil is Trudy, in love with Bailey, a struggling young inventor employed in her father's defense plant. Faced with eviction from their studio, Hardy draws his nest egg from the bank after insuring Laurel against injury or death with mobsters starting an insurance racket. They lose their nest egg in an auction which winds up in the purchase of an antique clock. Bailey's invention blows up when Laurel demonstrates it. Then Hardy takes Laurel out to get him injured so they'll have funds to help Bailey build a new death ray machine.

Hardy winds up in the hospital after a runaway bus plunges onto a roller coaster at the beach and thence into the ocean. Trudy's father offers backing for Bailey's invention and everybody's happy but Hardy who's trussed up in a cast.

Mal St. Clair directed for every ounce of characteristic comedy possible. Lee Marcus produced. The W. Scott Darling screenplay was based on an original story by George Bricker.

Previewed at the studio. Reviewer's Rating: Good.—JACK CARTWRIGHT.

Release date, November 19, 1943. Running time, 63 min. PCA No. 9480. General audience classification.

Laurel and Hardy.....Themselves
Mary Harlan.....Trudy Marshall
Grant Lawrence.....Robert Bailey
Matt Briggs, Margaret Dumont, Allan Lane, Nestor Paiva, George Lloyd, Bob Mitchum, Edward Earle, Charles Rogers, Sherry Hall, Sam Ash, William Haade, Arthur Space, Daphne Pollard.

A Scream in the Dark

(Republic, 1942-43)

Mystery Thriller

The four murders and three retributive deaths which keep this detective story at a fair pitch of excitement are complicated by the confusing relationships of the principals to a point where the story line falters. The film offers some comedy, however, to take up the slack, and satisfactory performances help maintain interest.

Robert Lowery opens a detective agency with a fellow newspaperman and secures, as his first client, a man whose wife has disappeared. In the course of the plot, two other clients arrive on the same mission about the same wife. The girl in question, who should inherit a fortune from her late brother, appears and vanishes regularly with death following in her wake.

The tyro detectives have an attractive and helpful ally in Marie McDonald, secretary to the chief of police. With access to the police files and the morgue they receive enough clues to keep the chase going and finally to surround the villains.

George Sherman ably produced and directed the film from a screen play by Gerald Schnitzer and Anthony Coldewey. Jerome Odlum's

novel, "The Morgue Is Always Open" was the basis for the story.

Seen in Loew's 42nd Street theatre where a mid-afternoon audience watched in silence. Reviewer's Rating: Fair.—E. A. C.

Release date, October 15, 1943. Running time, 55 min. PCA No. 9134. General audience classification.

Mike Brooker.....Robert Lowery
Joan Allen.....Marie McDonald
Edward S. Brophy, Wally Vernon, Hobart Cavanaugh, Jack LaRue, Elizabeth Russell, Frank Fenton, William Haade, Linda Brent, Arthur Loft, Kitty McHugh.

SHORT SUBJECTS

YOUTH IN CRISIS (20th-Fox)

March of Time

A survey of juvenile delinquency, fair and comprehensive, this short introduces the subject by an exposition of the Selective Service rejection rate for mental instability. This instability, the short explains, is but part of the war time character. The film then shows the youth of the land, careless and untended by parents now in war work or in the service. Youth is dazzled by the easy life which war money brings, by uniforms, by a belief that money means manhood. It is left in many instances to go its own way, not only by parents, but by lessened public interest in juvenile agencies and by lack of constructive things to do. The remedies are then outlined: parents who give security and affection, juvenile courts, after-school programs, athletic programs, child guidance clinics, "clean" after-dark entertainment. The problem, its prognosis, and its cure are limned in the usual competent and effective "Time" style. The actors are children and adolescents, and obviously unprofessional; yet they are all natural in carefully sketched scenes. —F. E. S.

Release date, November 5, 1943 18 *minutes*

CHILDREN OF MARS (RKO)

This Is America

While publicizing the work of agencies concerned with child welfare problems growing out of this war, this subject presents an appealing array of children, at play and in mischief. It is centered in the story of Jimmy, a twelve-year-old left to his own devices during the hours his mother turns out airplane parts. Petty thievery and gang wars bring him to the attention of a sympathic magistrate, who investigates the home conditions and makes arrangements for proper care of the children. Sister Helen, who had tried half-heartedly to take her mother's place at 14, is relieved of the responsibility and referred to supervised social activities. Jimmy joins a school athletic and workshop program which keeps him busy and satisfied. The Children's Aid Society takes care of Frank, the four-year-old star of the picture, in a nursery school where organized play, nourishing food and professional attention assure his safe and normal development.

The immediacy of the problem of child delinquency suggests that the film will find interested audiences throughout the country. The sympathetic presentation by Frederic Ullman, Jr., makes a strong emotional appeal while affording genuine entertainment.

Release date, October 21, 1943 20 *minutes*

FLICKER FLASHBACKS NO. 3 (RKO)

44,203

The third in the series of shorts made up of clips from early silent films is highlighted by some scenes from "The Lonedale Operator," a D. W. Griffith opus starring Blanche Sweet. Her attempts to hold the villains at bay until help arrives were serious art at one time, but today's audiences should find them quite as amusing and hilariously out-of-date as the 1910 Easter fashions and the heart-breaker "Power of Innocence" which open the short.

Release date, October 29, 1943 9 *minutes*

ADVANCE SYNOPSES *and information*

MINESWEEPER (Paramount)

PRODUCER: Pine and Thomas. DIRECTOR: William Berke. PLAYERS: Richard Arlen, Jean Parker, Russell Hayden, Joe Sawyer, Chick Chandler, Billy Benedict, Grant Withers.

BLACK SHEEP IN SERVICE. A former Annapolis graduate before World War II has deserted the Navy because of gambling debts. When war breaks out he enlists in the minesweeping service under a fictitious name. His deception is discovered but allowed to remain secret after he imparts to his wife the secret of a new type Jap mine which he has discovered and dismantled and gives his life to save the life of a rival.

JIVE JUNCTION (PRC)

PRODUCER: Leon Fromkess. DIRECTOR: Edgar Ulmer. PLAYERS: Dickie Moore, Tina Thayer, Gerre Young, Jack Wagner, Johnny Michaels, Beverly Boyd, Johnny Duncan, John Clark, Bill Halligan, Frederick Feher, Bess Flowers, Jan Wiley, Venise Grove, Myrna Dell, Tom Quinn, Caral Ashley, Bob McKenzie, Harry Strange, Joe Oakie, Betty Alden, Jack George.

MODERN JIVE. High school youths seeking a place in the war effort open the "Jive Junction" canteen where the boys in the service flock. The servicemen win the hearts of the school youths' girls and they, in turn, seek the help of older girls and reverse the situation. Jive numbers in abundance, climaxed with a national radio band contest, earn for the kids a chance to tour the Army camps.

RETURN OF THE APE MAN (Monogram)

PRODUCER: Sam Katzman-Jack Dietz. DIRECTOR: Phil Rosen. PLAYERS: Bela Lugosi, John Carradine, George Zucco, Mary Currie, Edward Chandler.

HORROR DRAMA. Bela Lugosi plays a scientist who has discovered a way to preserve humans and animals by a freezing process and then return them to life. He digs a prehistoric ape man out of the frozen northland and brings him to life. The scientist kills his associate and transfers the brains of the ape man and the human being. A series of killings occurs and the ape man is finally slain after he kills the scientist.

DRUMS OF FU MANCHU (Republic)

PRODUCER: Hiram S. Brown, Jr. DIRECTORS: William Witney and John English. PLAYERS: Henry Brandon, William Boyle, Robert Kellard, Gloria Franklin, Olaf Hytten, Tom Chatterton, Luana Walters, Lal Chand Mehra, George Cleveland, John Dilson, John Merton.

THREAT FROM THE ORIENT. Republic has adapted the serial, released in 1940 under the same title, to a feature-length film starring Henry Brandon as the sinister "Fu Manchu" and William Royle as "Sir Nayland Smith." The story concerns the efforts of the secret Eastern organization known as the Si Fan to secure world domination by identifying itself with the power of Genghis Khan. Fu Manchu's efforts to discover the Great Khan's sceptre are thwarted finally by the countermoves of the British Foreign Office.

WHERE ARE MY CHILDREN? (Monogram)

PRODUCER: Jeffery Bernerd. DIRECTOR: William Nigh. PLAYERS: Jackie Cooper, Patricia Morison, Gale Storm, John Litel, Ralph Morgan, Gertrude Michael, Addison Richards, Betty Blythe, Anthony Ward, Sarah Edwards, Evelyn Eaton, Jimmy Zaner.

MELODRAMA. A 16-year-old high school girl in a California town is given a spiked drink in a cheap night club and goes with associates her own age on a ride in what turns out to be a stolen automobile. In a quarrel about gas-rationing tickets a filling-station operator is killed. Subsequent events culminate in a trial, in course of which the girl is absolved of connection with the killing, and devotes herself to home-front war work.

FRONTIER LAW (Universal)

PRODUCER: Oliver Drake. DIRECTOR: Elmer Clifton. PLAYERS: Russell Hayden, Fuzzy Knight, Jennifer Holt, Hal Taliaferro, Dennis Moore, Jack Ingram, George Eldredge, Frank LaRue, Johnnie Bond and Red River Valley Boys, Stan Jolley, Art Fowler, James Farley.

WESTERN DRAMA. A Wyoming cattlemen-sheepmen war results in false charges of murder against a leading sheepman. The hero, Russell Hayden, discovers the true murderer and his boss and saves the sheepmen from a lynch mob.

THE DRIFTER (PRC)

PRODUCER: Sig Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al St. John, Carol Parker, Jack Ingram, Roy Brent, Kermit Maynard, George Chesbro, Slim Whitaker, Jimmy Aubrey, Bob Hill, Ray Bennett.

WESTERN DRAMA. Buster Crabbe plays a dual role in this one. He's both the medicine show sharpshooter who leads a bandit gang in bank robberies and stage coach holdups, and Bill Carson, a straight shooting, honest cowpoke. The sheriff captures the medicine show sharpshooter and induces Billy to take his place to round up the gang. The former gets out of jail and a free-for-all battle ensues. Billy and the sheriff discover the bank examiner is the brains of the bandit outfit and clean up the gang.

FOLLOW THE LEADER (Monogram)

PRODUCERS: Sam Katzman and Jack Dietz. DIRECTOR: William Beaudine. PLAYERS: Leo Gorcey, Joan Marsh, Huntz Hall, Gabriel Dell, Billy Benedict, Jack LaRue, Mary Gordon, J. Farrell McDonald, Dave Durand, Bobby Stone, Jimmy Strand, Bud Gorman.

FBI DRAMA. Two of the East Side Kids return from the Army, one honorably discharged, the other on furlough. They find one of their gang in prison, accused of robbing a medical supply warehouse. Posing as dishonorably discharged, one of them gets into the gang, enlists the aid of the FBI, and pins the crime on a night club owner with the help of Milly, an entertainer and friend of the gang, working for the night club owner.

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1608.

Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue of Motion Picture Herald.

COLUMBIA

Prod. No.	Title	Release Date
5201	Hail to the Rangers	Sep. 16,'43
5031	Doughboys in Ireland	Oct. 7,'43
5003	Sahara	Oct. 14,'43
5034	Chance of a Lifetime	Oct. 26,'43
....	Is Everybody Happy?	Oct. 28,'43
5202	Silver City Raiders	Nov. 4,'43
....	Return of the Vampire	Nov. 11,'43
....	There's Something About a Soldier	Nov. 30,'43
....	Cover Girl	Not Set
....	Wyoming Hurricane	Not Set
....	The Vigilantes Ride	Not Set
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	Cowboy from Lonesome River	Not Set
....	Cyclone Prairie Ranger	Not Set
....	The Heat'e On	Not Set
....	Cowboy in the Clouds	Not Set
....	Ten Percent Woman	Not Set
....	Roundup for Victory	Not Set
....	None Shall Escape	Not Set
....	Hey, Rookie	Not Set
....	Curly	Not Set
....	Klondike Kate	Not Set
....	Swing Out the Blues	Not Set
....	Cowboy Canteen	Not Set

MGM

(Release dates for Block I are tentative)

Block I

401	Salute to the Marines	Sep.,'43
402	Above Suspicion	Sep.,'43
403	I Dood It	Sep.,'43
404	Swing Shift Maisie	Oct.,'43
405	Best Foot Forward	Oct.,'43
406	Adventures of Tartu	Oct.,'43
.407	Dr. Gillespie's Criminal Case	Nov.,'43
408	Young Ideas	Nov.,'43
409	Girl Crazy	Nov.,'43
410	Lassie Come Home	Dec.,'43
411	The Man from Down Under	Dec.,'43
412	Whistling in Brooklyn	Dec.,'43
....	Thousands Cheer	Not Set
....	Right About Face	Not Set
....	A Guy Named Joe	Not Set
....	Madame Curie	Not Set
....	Song of Russia	Not Set
....	For the Love of Mike	Not Set
....	America	Not Set
....	The Cross of Lorraine	Not Set
....	The Heavenly Body	Not Set
....	Lost Angel	Not Set
....	The White Cliffs	Not Set
....	Meet the People	Not Set
....	Broadway Rhythm	Not Set
....	See Here, Private Hargrove	Not Set
....	Andy Hardy's Blonde Trouble	Not Set
....	Rationing	Not Set
....	Mr. Co-ed	Not Set
....	Gaslight	Not Set
....	The Canterville Ghost	Not Set
....	Kismet	Not Set
....	Two Sisters and a Sailor	Not Set
....	Dragon Seed	Not Set

MONOGRAM

....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
....	Bullets and Saddles	Oct. 29,'43
....	Nearly Eighteen	Nov. 12,'43
....	Campus Ryhthm	Nov. 19,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec. 10,'43
....	Smart Guy	Dec. 17,'43
....	Women In Bondage	Dec. 24,'43
....	The Sultan's Daughter	Dec. 31,'43
....	Sweethearts of the U. S. A.	Jan. 7,'44
....	Westward Bound	Jan. 10,'44
....	Charlie Chan in the Secret Service	Jan. 17,'44
....	Where Are My Children?	Jan. 24,'44
....	Lady, Let's Dance	Jan. 31,'44
....	Return of the Ape Man	Feb. 14,'44
....	Follow the Leader	Feb. 28,'44

PARAMOUNT

Prod. No.	Title	Release Date
	Block I	
4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	
	SPECIAL	
4331	City that Stopped Hitler—Heroic Stalingrad	
	Block 2	
4306	Henry Aldrich Haunts a House	
4307	Riding High	
4308	Minesweeper	
4309	Miracle of Morgan's Creek	
....	Triumph Over Pain	Not Set
....	For Whom the Bell Tolls	Not Set
....	No Time for Love	Not Set
....	Lady in the Dark	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	The Uninvited	Not Set
....	The Hour Before the Dawn	Not Set
....	And the Angels Sing	Not Set
....	Henry Aldrich's Little Secret	Not Set
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	Standing Room Only	Not Set
....	The Story of Dr. Wassell	Not Set
....	Timber Queen	Not Set
....	Hail the Conquering Hero	Not Set
....	Goin' My Way?	Not Set
....	Henry Aldrich, Boy Scout	Not Set
....	Our Hearts Were Young and Gay	Not Set
....	The Navy Way	Not Set
....	The Man in Half-Moon Street	Not Set
....	Double Indemnity	Not Set
....	When I Come Back	Not Set

PRC PICTURES

405	Submarine Base	July 20,'43
401	Isle of Forgotten Sins	Aug. 15,'43
411	Danger! Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
406	Tiger Fangs	Sep. 10,'43
412	Girl from Monterrey	Oct. 4,'43
451	Return of the Rangers	Oct. 26,'43
.460	The Devil Riders	Nov. 5,'43
452	Boss of Rawhide	Nov. 20,'43
402	Harvest Melody	Nov. 22,'43
....	Jive Junction	Dec. 20,'43
461	The Drifter	Dec. 20,'43

RKO

Block I

401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	
	Block 2	
406	The Iron Major	
407	Gangway for Tomorrow	
408	Government Girl	
409	Gildersleeve on Broadway	
410	The Falcon and the Coeds	
....	The North Star	Not Set
....	Around the World	Not Set
....	Tarzan's Desert Mystery	Not Set
....	Coastal Command	Not Set
....	Up In Arms	Not Set
....	Days of Glory	Not Set
....	Higher and Higher	Not Set
....	The Ghost Ship	Not Set
....	Rookies in Burma	Not Set
....	Tender Comrade	Not Set
....	Dangerous Journey	Not Set
....	The Curse of the Cat People	Not Set
....	International Zone	Not Set

REPUBLIC

361	Fugitive from Sonora	July 1,'43
301	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
363	Man from the Rio Grande	Oct. 18,'43
303	Here Comes Elmer	Nov. 15,'43
304	Mystery Broadcast	Nov. 23,'43
305	Drums of Fu Manchu	Nov. 27,'43
....	Casanova in Burlesque	Not Set
....	Pride of the Plains	Not Set
....	The Deerslayer	Not Set
....	Raiders of Sunset Pass	Not Set
....	In Old Oklahoma	Not Set
....	Overland Mail Robbery	Not Set
....	Whispering Footsteps	Not Set
....	O, My Darling Clementine	Not Set
....	The Fighting SeaBees	Not Set
....	Canyon City	Not Set
....	California Joe	Not Set
....	Three Little Sisters	Not Set
....	Mojave Firebrand	Not Set
....	The Monster and the Lady	Not Set
....	Rhythm Revelry	Not Set

20TH-FOX

401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 3,'43
405	Wintertime	Sep. 17,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
409	Paris After Dark	Oct. 15,'43
406	In Old Chicago (R)	Oct. 29,'43
407	Banjo on My Knee (R)	Oct. 29,'43
412	Guadalcanal Diary	Nov. 5,'43
413	Dancing Masters	Nov. 19,'43
410	The Rains Came (R)	Nov. 26,'43
411	Under Two Flags (R)	Nov. 26,'43
....	Jane Eyre	Not Set
....	Roger Touhy, Last of the Gangsters	Not Set
....	The Gang's All Here	Not Set
....	The Song of Bernadette	Not Set
....	Happy Land	Not Se
....	Buffalo Bill	No Set
....	Pin Up Girl	Not Set
....	Tampico	Not Set
....	Lifeboat	Not Set
....	The Lodger	Not Set
....	The Sullivans	Not Set
....	The Eve of St. Mark	Not Set
....	Home in Indiana	Not Set
....	The Purple Heart	Not Set

UNITED ARTISTS

....	That Nazty Nuisance	July 1,'43
....	Yanks Ahoy	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	Woman of the Town	Oct. 29,'43
....	False Colors	Not Set
....	Riders of the Deadline	Not Set
....	Three Russian Girls	Not Set
....	Jack London	Not Set
....	Texas Masquerade	Not Set
....	Thundering Hoofs	Not Set
....	Since You Went Away	Not Set
....	Knickerbocker Holiday	Not Set
....	Timber	Not Set
....	The Bridge of San Luis Rey	Not Set
....	Voice in the Wind	Not Set
....	It Happened Tomorrow	Not Set

UNIVERSAL

8017	Fired Wife	Sep. 3,'43
8022	Strange Death of Adolf Hitler	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
8024	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Man	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
....	Corvette K-225	Oct. 1,'43
....	Crazy House	Oct. 8,'43
8035	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
8062	Flesh and Fantasy	Oct. 29,'43
8013	Son of Dracula	Nov. 5,'43
8038	The Mad Ghoul	Nov. 5,'43
8082	Frontier Law	Nov. 5,'43
....	Cobra Woman	Nov. 12,'43
8030	Never a Dull Moment	Nov. 19,'43
....	Gung Ho	Nov. 26,'43
....	This Is the Life	Not Set
....	The Spider Woman	Not Set
....	So's Your Uncle	Not Set
....	All Baba and the Forty Thieves	Not Set
....	His Butler's Sister	Not Set
....	Lucky Days	Not Set
....	Moonlight and Cactus	Not Set
....	When Ladies Fly	Not Set
....	The Mummy'e Ghost	Not Set
....	The Impostor	Not Set
....	Marshal of Gunsmoke	Not Set
....	Third Glory	Not Set
....	Oklahoma Raiders	Not Set
....	The Phantom Lady	Not Set
....	Swingtime Johnny	Not Set
....	Three Cheers for the Boys	Not Set
....	Gypsy Wildcat	Not Set
....	Patrick the Great	Not Set
....	Her Primitive Man	Not Set

WARNER BROS.

301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid (R)	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle (R)	Oct. 2,'43
332	Prairie Thunder (R)	Oct. 2,'43
333	Cherokee Strip (R)	Oct. 2,'43
334	Empty Holsters (R)	Oct. 2,'43
335	Guns of the Pecos (R)	Oct. 2,'43
336	Land Beyond the Law (R)	Oct. 2,'43
304	Adventure in Iraq	Oct. 9,'43
305	Princess O'Rourke	Oct. 23,'43
306	Find the Blackmailer	Nov. 6,'43
307	Northern Pursuit	Nov. 13,'43
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	The Desert Song	Not Set
....	Crime by Night	Not Set
....	Old Acquaintance	Not Set
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	In Our Time	Not Set
....	Conflict	Not Set
....	Destination Tokyo	Not Set
....	Shine On, Harvest Moon	Not Set
....	Rhapsody in Blue	Not Set
....	Passage to Marseilles	Not Set
....	Uncertain Glory	Not Set
....	Mr. Skeffington	Not Set
....	The Horn Blows at Midnight	Not Set
....	One More Tomorrow	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1596-1597.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1607.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	(tent.) Sept.,'43	90m	May 1,'43	1546	1081	1575
•Action in the North Atlantic	WB	221	Humphrey Bogart-Raymond Massey	June 12,'43	127m	May 22,'43	1325	983	1507
Adventure in Blackmail (British) (formerly Breach of Promise)	English	....	Clive Brook-Judy Campbell	Aug. 5,'43	70m	July 17,'43	1426	....	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1,'43-44	64m	Aug. 21,'43	1547	1471	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Adventures of Tartu (formerly Tartu)	MGM	406	Robert Donat-Valerie Hobson	(tent.) Oct.,'43	103m	Aug. 7,'43	1546	....	....
•Air Raid Wardens, The	MGM	326	Laurel and Hardy	Apr.-May,'43	67m	Mar. 20,'43	1214	1091	....
Ali Baba and the 40 Thieves	Univ.	....	Jon Hall-Maria Montez	Not Set	....	.....	....	1457	....
•Alaska Highway	Para.	4227	Richard Arlen-Jean Parker	Block 6	66m	June 26,'43	1387	1192	....
•All by Myself	Univ.	7043	Patric Knowles-Evelyn Ankers	June 11,'43	63m	June 5,'43	1350	1277	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	62m	Oct. 2,'43	1566	1192	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	.....	....	1457	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	.....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	.....	....	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Haviland	Not Set	....	.....	....	1431	....
•Appointment in Berlin	Col.	4011	George Sanders-Marguerite Chapman	July 15,'43	77m	July 24,'43	1441	1305	1575
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	....	.....	....	1545	....
Around the World	RKO	....	Kay Kyser-Joan Davis	Not Set	....	.....	....	1457	....
•Assignment in Brittany	MGM	327	Pierre Aumont-Susan Peters	Apr.-May,'43	98m	Mar. 13,'43	1201	1019	1432
•BACKGROUND to Danger	WB	222	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	1058	1507
Banjo on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	55m	July 24,'43	1559	....	....
•Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	1507
•Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17,'43	1425	1362	1575
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	(tent.) Oct.,'43	94m	July 3,'43	1532	1191	1507
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
•Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16,'43	....	.....	....	1531	....
•Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	58m	Aug. 28,'43	1506	1305	....
•Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	59m	June 12,'43	1362	1276	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
•Black Market Rustlers	Mono.	....	The Range Busters	Aug. 27,'43	58m	Sept. 4,'43	1522	1391	....
•Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Sea Fighters	Artkino	....	Documentary	July 27,'43	64m	July 31,'43	1455	....	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	....	.....	....	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct 8,'43	55m	Sept. 18,'43	1542	1509	....
•Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	1507
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
•Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	59m	Aug. 7,'43	1471	1276	....
•Bordertown Gunfighters	Re.	2313	Bill Elliott-Gabby Hayes	July 8,'43	55m	July 3,'43	1402	1375	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	....	.....	....	1599	....
•Boy from Stalingrad	Col.	4025	Bobby Samarzich-Conrad Binyon	May 20,'43	70m	July 10,'43	1414	1191	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	.....	....	1531	....
Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	52m	Oct. 9,'43	1573	1531	....
•CABIN in the Sky	MGM	323	"Rochester"-Ethel Waters	Apr.-May,'43	98m	Feb. 13,'43	1157	1019	1575
Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Canyon City	Rep.	....	Don Barry-Helen Talbot	Nov. 30,'43	....	.....	....	1599	....
•Captive Wild Woman	Univ.	7014	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
Charlie Chan in the Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Jan. 17,'44	....	.....	....	1599	....
City That Stopped Hitler—Heroic Stalingrad	Para.	4331	Russian Documentary	Sept. 4,'43	58m	Sept. 4,'43	1521	....	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1575
Coastal Command (British)	RKO	....	War Documentary	Not Set	60m	Nov. 14,'42	1532	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	Nov. 12,'43	....	.....	....	1457	....
•Colt Comrades	UA	....	William Boyd	June 18,'43	67m	June 26,'43	1386	1339	....
•Coney Island (color)	20th-Fox	343	Betty Grable-George Montgomery	June 18,'43	96m	May 22,'43	1325	995	1507
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	....
•Constant Nymph, The	WB	223	Charles Boyer-Joan Fontaine	July 23,'43	112m	July 3,'43	1401	1391	1507
Corvette K-225	Univ.	....	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	....
Cover Girl, The (color)	Col.	....	Rita Hayworth-Jinx Falkenberg	Not Set	....	.....	....	1416	....

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•Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	52m	July 3,'43	1402	1277	....
•Cowboy in Manhattan	Univ.	7036	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
•Crash Dive (color)	20th-Fox	340	Tyrone Power-Anne Baxter	May 14,'43	105m	Apr. 24,'43	1273	962	1507
Crazy House	Univ.	....	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
•Crime Doctor	Col.	4017	Warner Baxter-Margaret Lindsay	June 22,'43	66m	June 12,'43	1361	1305	....
Cross of Lorraine, The	MGM	....	Pierre Aumont-Gene Kelly	Not Set	....	.....	....	1457	....
Cry Havoc	MGM	....	Margaret Sullavan-Ann Sothern	Not Set	....	.....	....	1555	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
•Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	80m	Oct. 23,'43	1594	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
•Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	....	.....	....	1555	....
Deerslayer, The	Rep.	....	Bruce Kellogg-Jean Parker	Not Set	....	.....	....	1599	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Destination, Tokyo	WB	....	Cary Grant-John Garfield	Not Set	....	.....	....	1530	....
•Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sept.2,'43	99m	Aug. 21,'43	1496	1162	1575
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	....	.....	....	1566	....
•Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26,'43	1385	1091	1575
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	....	.....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	(tent.) Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	.....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	.....	....	1606	....
•DuBarry Was a Lady (color)	MGM	333	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	1575
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	.....	....	....	....
•FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17,'43	1426	1362	....
Falcon and the Coeds	RKO	410	Tom Conway-Jean Brooks	Block 2	....	.....	....	1599	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1,'43-44	94m	Aug. 21,'43	1547	1182	....
False Colors	UA	....	William Boyd	Not Set	....	.....	....	1431	....
•False Faces	Rep.	222	Rex Williams-Bill Henry	May 26,'43	56m	May 29,'43	1338	1277	....
•Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1,'43	....	.....	....	1391	....
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fire in the Straw (French)	Rosner	....	Lucien Baroux-Jean Fuller	July 2,'43	90m	July 17,'43	1427	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
•First Comes Courage	Col.	4008	Merle Oberon-Brian Aherne	July 29,'43	86m	Sept. 11,'43	1529	1362	1575
•Five Graves to Cairo	Para.	4224	Franchot Tone-Anne Baxter	Block 5	96m	May 8,'43	1301	1192	1432
Flemish Farm (British)	Two Cities-Gen'l	....	Clive Brook-Clifford Evans	Not Set	82m	Aug. 21,'43	1495	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	....
•Follies Girl	PRC	306	Wendy Barrie-Gordon Oliver	July 26,'43	74m	Sept. 18,'43	1542	1104	....
Follow the Leader	Mono.	....	East Side Kids	Feb. 28,'44	....	.....	....	1606	....
•Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	70m	Oct. 9,'43	1573	1531	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1575
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	.....	....	1416	....
•Frontier Bad Men	Univ.	7011	Diana Barrymore-Robert Paige	Aug. 6,'43	77m	Aug. 7,'43	1470	1375	....
•Frontier Fury	Col.	4205	Charles Starrett-Arthur Hunnicutt	June 24,'43	53m	July 17,'43	1427	1305	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	....	.....	....	1606	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	57m	July 10,'43	1532	1375	....
•GALS, Incorporated	Univ.	7046	Leon Errol-Grace McDonald	July 9,'43	61m	July 10,'43	1414	1375	....
Gang's All Here, The (color)	20th-Fox	....	Alice Faye-Carmen Miranda	Not Set	....	.....	....	1530	....
•Gangs, Inc. (Reissue)	PRC	123	Alan Ladd-Joan Woodbury	June 15,'43	72m	June 7,'41	1386	....	....
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan	Block 2	....	.....	....	1566	....
Gentle Sex (British)	Two Cities-Gen'l	....	Rosamund John-Joyce Howard	Not Set	93m	May 8,'43	1303	....	....
•Get Going	Univ.	7045	Grace McDonald-Robert Paige	June 25,'43	60m	June 26,'43	1386	1375	....
•Ghosts on the Loose	Mono.	....	East Side Kids	July 30,'43	65m	June 19,'43	1374	1351	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	62m	Oct. 23,'43	1595	1566	....
•Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	(tent.) Nov.,'43	99m	Aug. 7,'43	1558	1191	....
Girl from Monterey	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	59m	Sept. 25,'43	1554	1509	....
•Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1,'43-44	70m	Aug. 14,'43	1559	1191	....
•Good Luck, Mr. Yates	Col.	4014	Claire Trevor-Edgar Buchanan	June 29,'43	70m	June 19,'43	1374	1351	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	....	.....	....	1416	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	....
Guadalajara (Mexican)	Maya	....	Pedro Armendariz-Chaflin	June 11,'43	100m	June 26,'43	1386	....	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	....
Gung Ho	Univ.	....	Randolph Scott-Grace McDonald	Nov. 26,'43	....	.....	....	1599	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	.....	....	....	....
Guy Named Joe, A	MGM	....	Spencer Tracy-Irene Dunne	Not Set	....	.....	....	1431	....
HAIL to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	....	.....	....	1055	....
•Hands Across the Border	Rep.	....	Roy Rogers-Ruth Terry	Not Set	....	.....	....	1545	....
Happy Land	20th-Fox	....	Don Ameche-Frances Dee	Not Set	....	.....	....	1555	....
•Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	....
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	70m	Oct. 9,'43	1574	1545	....
•Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26,'43	78m	July 31,'43	1455	1339	....
Heart of a Nation (French)	A.F.E.	....	Raimu-Michele Morgan	Oct. 13,'43	95m	Apr. 3,'43	1239	....	....

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Heat's On, The (formerly Tropicana)	Col.	....	Mae West-Victor Moore	Not Set	....	.....	....	1555	....
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1575
Heavenly Body, The	MGM	....	William Powell-Hedy Lamarr	Not Set	....	.....	....	1555	....
Henry Aldrich Haunts a House	Para.	....	Jimmy Lydon-Charlie Smith	Block 2	....	.....	....	1566	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1431	....
•Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26,'43	1386	1104	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
•Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Sept. 10,'43	64m	July 31,'43	1456	1391	....
•Hers to Hold	Univ.	7006	Deanna Durbin-Joseph Cotten	July 16,'43	94m	July 17,'43	1425	1375	1575
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	71m	July 31,'43	1559	1375	1575
His Butler's Sister	Univ.	....	Deanna Durbin-Pat O'Brien	Not Set	....	.....	....	1555	....
•Hit the Ice	Univ.	7003	Abbott and Costello	July 2,'43	82m	July 3,'43	1401	1162	1575
•Hitler's Madman (formerly Hitler's Hangman)	MGM	334	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	1575
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1575
•Honeymoon Lodge	Univ.	7047	David Bruce-Harriet Hilliard	July 23,'43	63m	July 31,'43	1455	1375	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1,'43-44	88m	Aug. 14,'43	1579	1277	....
Hour Before the Dawn, The	Para.	....	Mickey Rooney-Frank Morgan	June-Aug.,'43	....	.....	....	1555	....
•Human Comedy, The	MGM	380	Veronica Lake-Franchot Tone	Not Set	115m	Mar. 6,'43	1190	1019	1432
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	(tent.) Sept.,'43	102m	July 31,'43	1579	1192	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
•In Old Monterey (Reissue)	Rep.	2306	Gene Autry	Sept. 1,'43	74m	Aug. 12,'39	1494	....	....
In Old Oklahoma	Rep.	....	John Wayne-Martha Scott	Not Set	102m	Oct. 23,'43	1593	....	....
In Our Time	WB	....	Ida Lupino-Paul Henreid	Not Set	....	.....	....	1416	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	....
Is Everybody Happy?	Col.	....	Ted Lewis-Nan Wynn	Oct. 28,'43	....	.....	....	1545	....
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	....
•It's a Great Life	Col.	4018	Penny Singleton-Arthur Lake	May 27,'43	68m	July 10,'43	1414	1241	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Not Set	....	.....	....	1554	....
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	1240	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'41	1594	....	....
•Jitterbugs	20th-Fox	342	Laurel and Hardy	June 11,'43	74m	May 29,'43	1338	1305	....
Jive Junction	PRC	....	Dickie Moore-Tina Thayer	Dec. 20,'43	....	.....	....	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1575
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Jan. 31,'44	....	.....	....	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1,'43-44	86m	Aug. 21,'43	1547	1240	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	(tent.) Dec.,'43	90m	Aug. 21,'43	1546	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
•Law of the Northwest	Col.	4204	Charles Starrett-Shirley Patterson	May 27,'43	59m	May 29,'43	1338	1018	....
•Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	Aug. 6,'43	58m	Aug. 21,'43	1496	1339	....
•Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
•Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	66m	May 8,'43	1303	1241	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1,'43-44	76m	Aug. 7,'43	1559	1277	1575
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Life of Simon Bolivar, The (Mexican)	Grovas-Mohme	....	Mexican Historical Feature	June 17,'43	152m	June 26,'43	1386	....	....
•Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	May 7,'43	....	.....	....	1277	....
•Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 28,'43	....	.....	....	1509	....
•Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	....	.....	....	....	....
•Lone Rider in Wolves of Range	PRC	366	Bob Livingston-Al St. John	June 21,'43	60m	.....	....	1362	....
•Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6,'43	58m	June 19,'43	1373	1019	....
Lost Angel (formerly For the Love of Mike)	MGM	....	Margaret O'Brien-James Craig	Not Set	....	.....	....	1555	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	....	....
MADAME Curie	MGM	...	Greer Garson-Walter Pidgeon	Not Set	....	.....	....	1416	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 5,'43	65m	Oct. 23,'43	1594	1586	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	(tent.) Dec.,'43	103m	Aug. 7,'43	1547	....	....
•Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
•Man from Thunder River	Rep.	2312	Bill Elliott-George Hayes	June 11,'43	59m	May 22,'43	1325	1277	....
Man in Grey, The (British)	Gains.	....	Margaret Lockwood-James Mason	Not Set	116m	Aug. 14,'43	1482	....	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	.....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27',43	73m	Aug. 7,'43	1559	1339	....
•Mexicali Rose (Reissue)	Rep.	2305	Gene Autry	July 15,'43	58m	Apr. 1,'39	1373	....	....
•Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17,'43	1426	1402	....
Millions Like Us (British)	Gains.-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23,'43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	....	.....	....	1606	....
Miracle of Morgan's Creek, The	Para.	4309	Eddie Bracken-Betty Hutton	Block 2	....	.....	....	1079	....
•Mission to Moscow	WB	220	Walter Huston-Ann Harding	May 22,'43	123m	May 8,'43	1304	1058	1507
•Mister Big	Univ.	7009	Gloria Jean-Donald O'Connor	May 28',43	74m	May 29,'43	1338	1277	1507
•More the Merrier, The	Col.	4001	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	1392
•Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	1507
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	....	.....	....	1555	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Page	Advance Synopsis Page	Service Data Page
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	48m	July 31,'43	1579	....	....
•My Kingdom for a Cook	Col.	4010	Charles Coburn-Isobel Elsom	Aug. 31,'43	82m	Oct. 23,'43	1593	1391	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	62m	Oct. 23,'43	1594	1586	....
•Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NEARLY Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	....	.....	....	1351	....
•Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27,'43	71m	Aug. 14,'43	1481	1431	....
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	93m	Oct. 23,'43	1593	1471	....
No Time for Love	Para.	....	Claudette Colbert-Fred McMurray	Not Set	....	.....	....	855	....
North Star, The	RKO-Goldwyn	....	Walter Huston-Anne Baxter	Not Set	105m	Oct. 16,'43	1585	1305	....
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Old Acquaintance	WB	....	Bette Davis-Miriam Hopkins	Not Set	....	.....	....	1192	....
•Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
•Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15,'43	55m	Oct. 2,'43	1566	1402	....
Overland Mail Robbery	Rep.	....	Bill Elliott-Anne Jeffreys	Not Set	55m	Oct. 23,'43	1594	....	....
•Ox-Bow Incident, The	20th-Fox	336	Henry Fonda-Dana Andrews	May 21,'43	75m	May 8,'43	1302	872	1507
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
•Passport to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19,'43	71m	Oct. 23,'43	1595	1457	....
•Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17,'43	1426	1240	....
•Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27,'43	91m	Aug. 21,'43	1493	1192	....
•Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	1432
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	.....	....	1531	....
•Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	May 21,'43	47m	July 17,'43	1427	986	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
•Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 8,'43	1290	....	....
•Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	1432
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	....
•RAIDERS of San Joaquin	Univ.	7076	Johnny Mack Brown	June 4,'43	59m	June 5,'43	1349	1009	....
Raiders of Sunset Pass	Rep.	....	John Paul Revere-Smiley Burnette	Not Set	....	.....	....	1457	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
•Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Ravaged Earth, The	St. Rts.	....	Documentary	July 30,'43	68m	Dec. 4,'42	1043	....	....
Report from the Aleutians	WAC	....	Documentary	July 30,'43	47m	July 31,'43	1456	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Feb. 14,'44	....	.....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	57m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	....	Bela Lugosi-Michael Duane	Nov. 11,'43	....	.....	....	1599	....
•Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
•Ride, Tenderfoot, Ride (Reissue)	Rep.	2304	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
•Riders of the Rio Grande	Rep.	266	Three Mesquiteers	May 21,'43	55m	May 15,'43	1315	1276	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	....	.....	....	1431	....
Right About Face	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	....	.....	....	1241	....
•Robin Hood of the Range	Col.	4206	Charles Starrett-Kay Harris	July 29,'43	57m	Aug. 14,'43	1482	1057	....
Roger Touhy, Last of the Gangsters	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	.....	....	1362	....
Russian Story, the	Artkino	....	Historical Feature	June 8,'43	73m	June 5,'43	1349	....	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	....
Saint Meets Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillie	July 29,'43	70m	Aug. 7,'43	1558	....	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	(tent.) Sept.,'43	101m	July 31,'43	1579	1057	1575
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
•Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	62m	May 15,'43	1314	1277	....
Schweik's New Adventures (British)	Eden-Coronel	....	Lloyd Pearson-Julien Mitchell	Not Set	80m	Sept. 25,'43	1554	....	....
•Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15,'43	55m	Oct. 30,'43	1605	1531	....
Seeds of Freedom (Russian)	Artkino	....	Revival of "Potemkin"	Aug. 24,'43	69m	Sept. 4,'43	1522	....	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1,'43-44	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	.....	....	1457	....
Shrine of Victory (British)	20th-Fox	....	Documentary on Greece	Not Set	45m	Aug. 21,'43	1558	....	....
Silver City Raiders	Col.	5202	Russell Hayden-Adele Mara	Nov. 4,'43	....	.....	....	....	....
•Silver Spurs	Rep.	256	Roy Rogers	Aug. 12,'43	68m	July 24,'43	1442	1351	....
•Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 3,'43	55m	Sept. 4,'43	1521	1391	....
•Sky's the Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17,'43	1425	1162	....
•Sleepy Lagoon	Rep.	228	Judy Canova-Dennis Day	Sept. 5,'43	65m	Aug. 21,'43	1496	1391	....
•Slightly Dangerous	MGM	325	Lana Turner-Robert Young	Apr.-May,'43	94m	Mar. 6,'43	1189	1057	1432
Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	....	.....	....	1599	....
•Someone to Remember	Rep	225	Mabel Paige-John Craven	Aug. 21,'43	80m	Aug. 7,'43	1470	1276	....
•Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	June 11,'43	83m	Feb. 20,'43	1169	....	....
•Souls at Sea (Reissue)	Para.	4254	Gary Cooper-George Raft	Reissue	93m	Aug. 14,'37	1374	....	....
•So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26,'43	1385	1104	1575
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1,'43-44	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	....	.....	....	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	....	.....	....	1416	....
Song of Russia	MGM	....	Robert Taylor-Susan Peters	Not Set	....	.....	....	1416	....
•Song of Texas	Rep.	255	Roy Rogers	June 14,'43	69m	May 29,'43	1337	....	....
Song of the Marimba (Mexican)	Clasa-Mohme	....	Fernando Soler-Sara Garcia	Aug. 20,'43	131m	Sept. 11,'43	1530	....	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
•Spitfire (British)	RKO	353	Leslie Howard-Rosamund John	Special	90m	Apr. 24,'43	1275	....	1432

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Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
•Spy Train	Mono.	....	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	....
•Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
•Stage Door Canteen	UA	....	Stage and Screen Stars	Special	132m	May 15,'43	1313	1115	1575
•Stormy Weather	20th-Fox	344	Bill Robinson-Lena Horne	July 16,'43	77m	May 29,'43	1337	1192	1575
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	.....	....	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
•Stranger from Pecos	Mono.	....	Johnny Mack Brown	July 16,'43	56m	July 17,'43	1427	1277	....
•Stranger in Town, A	MGM	324	Frank Morgan-Jean Rogers	Apr.-May,'43	67m	Feb. 13,'43	1158	1079	....
•Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1532	1305	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Dec. 31,'43	....	.....	....	1555	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	....
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Jan. 7,'44	....	.....	....	1586	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	(tent.) Oct.,'43	86m	May 8,'43	1546	1191	....
•Swing Your Partner	Rep.	221	Lulubelle and Scotty-Vera Vague	May 20,'43	72m	May 8,'43	1302	1276	....
TARZAN'S Desert Mystery	RKO	....	Johnny Weissmuller-Nancy Kelly	Not Set	....	.....	....	1362	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	....	.....	....	1545	
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1575
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	July 1,'43	43m	June 12,'43	1546	1019	....
Theatre Royal (British)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	100m	June 5,'43	1350	....	....
There's Something About a Soldier	Col.	....	Douglass Drake-Tom Neal	Nov. 30,'43	....	.....	....	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Aug. 14,'43	114m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	.....	....	1416	....
Thousands Cheer (color)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	126m	Sept. 18,'43	1541	1079	....
•Thumbs Up	Rep.	223	Brenda Joyce-Richard Fraser	July 5,'43	67m	June 19,'43	1374	1351	....
Three Russian Girls (formerly Girl from Leningrad)	UA	....	Anna Sten-Kent Smith	Not Set	....	.....	....	1457	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	58m	Sept. 25,'43	1554	1531	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	83m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1,'43-44	80m	Aug. 14,'43	1579	1457	....
•Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	63m	.....	....	....	....
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1,'43-44	94m	Aug. 14,'43	1578	1079	....
•Two Senoritas from Chicago	Col.	4019	Jinx Falkenburg-Joan Davis	June 10,'43	68m	June 5,'43	1349	1305	....
•Two Tickets to London	Univ.	7013	Michele Morgan-Alan Curtis	June 18,'43	78m	June 19,'43	1373	1339	....
•UNDERDOG, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	65m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	....	Ray Milland-Ruth Hussey	Not Set	....	.....	....	1416	....
•Union Pacific (Reissue)	Para.	4250	Barbara Stanwyck-Joel McCrea	Reissue	138m	Apr. 29,'39	1374	....	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	65m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	....	.....	....	1457	....
VICTORY Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1575
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
•WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19,'43	55m	July 31,'43	1455	1391	
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	114m	July 31,'43	1579	986	1575
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	1326		....
•West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug 23,'43	....	.....	....	1351	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 10,'44	....	.....	....	1599	....
•We've Never Been Licked	Univ.	7064	Richard Quine-Noah Beery, Jr.	July 30,'43	104m	Aug. 7,'43	1469	1115	1575
We Will Come Back (Russian)	Artkino	....	Russian Feature	Oct. 14,'43	93m	Oct. 23,'43	1595	....	....
•What's Buzzin', Cousin?	Col.	4015	Ann Miller-John Hubbard	July 8,'43	75m	July 31,'43	1454	1351	...
Where Are My Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 24,'44	....	.....	....	1606	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	(tent.) Dec.,'43	87m	Oct. 2,'43	1565	1431	....
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowell	Not Set	....	.....	....	1586	....
•Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	July 23,'43	60m	June 26,'43	1387	1276	
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1575
Woman of the Town (formerly The Gun Master)	UA	....	Albert Dekker-Claire Trevor	Oct. 29,'43	....	.....	....	1531	....
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Dec. 24,'43	....	.....	....	1554	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
YANKS Ahoy	UA-Roach	...	Joe Sawyer-William Tracy	Aug. 6,'43	47m	Mar. 13,'43	1532	1019	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....
•Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1575
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	(tent.) Nov.,'43	77m	July 31,'43	1578	1240	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1607.

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